Confessions of the Opium-Eating Alice Liddell and Peter Pan

Childhood Substance Abuse in Victorian and Edwardian Children´s Literature

By Nasrin Ulfat

Master Program
30 Study Points

Department of Literature, Area Studies and European Languages (ILOS)

The Humanitarian Faculty

Spring 2021

Confessions of the Opium-Eating Alice Liddell and Peter Pan

Childhood Substance Abuse in Victorian and Edwardian Children´s Literature

By Nasrin Ulfat

© 2021

Nasrin Ulfat

ALL RIGHTS RESERVED

Abstract

This thesis explores the topic of childhood substance abuse from the nineteenth to the early twentieth century and its representation in Victorian and Edwardian children´s literature. The two primary texts analyzed within this context are Lewis Carroll´s *Alice in Wonderland* and J. M. Barrie´s *Peter Pan*. By providing both a historical context, as well as consulting other academic readings of the narratives, this thesis aims to showcase how both Carroll and Barrie, through their characters of Alice and Peter, partake in the discourse regarding the consumption of narcotics among children. The analysis is based on the premise that food, beverages, fairy dust and medicine are metaphors for children´s narcotics, which were a popular measure during the Victorian era used in order to calm crying infants and children. It furthermore analyzes how said consumption of narcotics impacts the protagonists´ behaviors, claiming that it leads to behavioral dysfunction in the form of developing cases of dissociative identity disorder, which ultimately affects their ability to mature. Lastly, it examines the images of childhood that Carroll and Barrie represent through their characters, as well as providing information on the concept of childhood in itself and how Alice and Peter separate themselves from it. Based on a historical theoretical framework, it explains how the image of childhood has changed from the Romantic period to the Victorian and Edwardian eras, as a basis for analyzing Alice and Peters as characters. Though both primary texts are well explored within the academic field, this thesis adds a new perspective by viewing them in relation to the topic of narcotics, thus making a relevant contribution to the academic discourse surrounding children´s literature.

Acknowledgments

The process of writing this thesis is something that I have greatly enjoyed over the past few months. Though challenging at first, I was able to test my own abilities and explore a field which I have long found very intriguing. I want to thank my parents for teaching me a sense of order and supporting me throughout the years, as I would not have been able to organize and plan such an extensive research project otherwise. Even though this granted me the basis for tackling this academic journey, overcoming it would not have been possible without the help of my supervisor Eleanor McCausland, an extremely competent teacher and expert in her field, who believed in my ideas and supported me all the way. By asking the right questions, I was steered into the right direction and received the inspiration to write this thesis. I was able to learn from the best, and I feel like I have greatly improved my analytical thinking and writing skills thanks to excellent guidance. I was also inspired by Jackie Wullschläger´s book *Inventing Wonderland*, which re-awakened my childhood fascination for the stories of Alice and Peter. The book was gifted to me by my dear sister Jasamin, an exceedingly talented lecturer of Victorian literature at the University Duisburg-Essen in Germany, whom I consider an expert in everything Victorian and thus a great inspiration in my academic journey. I lastly want to thank my beloved husband Omar, who endured my momentary outbursts of panic and stress, and who despite all never lost his belief in my abilities or his patience to motivate and encourage me. I extend my thanks to everyone who has taken their time and shown an interest in my thesis topic and allowed me to share my thought process and enthusiasm for this subject.

Table of Contents

Introduction

"Around a third of all poisoning deaths in the [19th century] were the result of the administration of opiates, and the relatively high accidental, rather than suicidal, death rate from opiates bore witness to the drug´s easy availability" (Berridge, 443). Virginia Berridge´s claim raises several questions regarding the customs of Victorian society in terms of narcotic use. For today´s readers, the thought of unlimited access to opiates may seem surprising: they may be wondering in which manner the substance was sold and whether there were any age restrictions for the purchase of opiates. Furthermore, one might wonder what the word "accidental" entails – whether opiates were taken by accident, mistaken for another substance, or whether their consumers were unaware of what a non-lethal dosage was, thus passing from an accidental overdose. The question of age restriction may be seen as a particularly interesting topic from a modern perspective, especially considering that "292 children under five died from narcotic poisoning [between 1863 and 1867], against 254 adults" (448). Not only might one wonder whether children under the age of five were able to purchase opiates themselves, but also whether Victorian parents actually allowed or encouraged their children to consume highly addictive hallucinogenic drugs. It is these questions that this thesis aims to answer, by looking at Victorian and Edwardian children´s literature in order to examine the wider issue of childhood drug consumption at the time. The narratives chosen to answer these questions are Lewis Carroll´s *Alice in Wonderland* and J. M. Barrie´s *Peter Pan*. Since both their plots rely heavily on children consuming substances that alter them both physically and mentally, this thesis argues that they dramatize and interrogate the Victorian and Edwardian issues with childhood opium abuse.

The narratives of Alice and Peter have often been viewed together by literary critics, and some even suggest that Barrie may have been inspired by Carroll: "The curtain [designed for the 1908 revival of *Peter Pan* displayed] a sampler supposedly stitched by Wendy, including the name of [Lewis Carroll]" (Tatar, 45). It is widely acknowledged that these narratives are more than mere stories for children, with Lacan regarding them as an "epic of the scientific era" and others seeing elements of the theories of Piaget, Darwin and Freud in them (Zwart, 275, 276). However, critics have overlooked the fact that they can be linked to the widely spread misuse of opiates at the time. To associate substance abuse with children and childhood narratives may seem unusual from a contemporary perspective, yet for the Victorians "[t]here were children´s opiates like Godfrey´s Cordial and Dalby´s Carminative", among which "the

most popular were laudanum and raw opium itself" (Berridge, 440). Opiates were thus not limited to acting as stimulants for adults but were widely used as cold remedies like children´s "coff drops", as well as soothing confectionaries to calm down crying infants (449). For the sake of earning greater profit, both narcotics and foods were exposed to adulteration as they were stretched by adding starch, sand and even gravel (445), and thus often resulted in a lethal outcome due to poisoning (Hart, 13). While adults could often withstand such adulterated products, children could not, and thus the Victorians were responsible for the deaths of many children as a result of narcotic poisoning (Berridge, 448). The consumption of food and beverages plays an essential part in *Alice in Wonderland*, as it aids Alice in altering herself physically in order to progress and reach new places, whereas in *Peter Pan* the development of the plot is dependent on the characters ingesting their medicine and using fairy dust to reach Neverland. Considering the historical context, this suggests a possible correlation between the characters´ behaviors and Victorian opium-eating. Jackie Wullschläger, in her research on the lives of Carroll and Barrie, declares that their works "express [the authors´] rage against a constricting adult society", which insinuates a mirroring of the contemporary societal problems in their works, thus supporting the idea that the issue of substance abuse is represented in the characters´ lives (Wullschläger, 5). While the references to narcotics present themselves as more evident in *Alice*, in *Peter Pan* they are portrayed in a comparatively subtle manner.

Victorian society owed its nearly unlimited access to opiates to colonialism and the resulting increased import of goods: "Despite Britain´s long-standing involvement in the Indian opium trade with China, the bulk of the drug imported into the country came not from India but from Turkey" (Berridge, 438). The popularity of the drug led to an increase in import, shifting from 12,000 lbs. to 177,000 within just five years, thus indicative of how opiates were incorporated into households and daily life as frequently used substances (438). "Society in general had no particular fears about their use", as this was a cheap alternative to medical care and thus used as a tool to self-medicate, especially among socially lower classes with lower incomes (441, 447). It had become a normality for every household, especially in the form of laudanum, which is a mixture of opium and alcohol: "[i]n fact, a tumbler of laudanum was a likelier drink than water (at once scarce and less than sanitary) or tea" (Cooke, 26). Finally, however, "[a] growing official uneasiness about opiate use did develop, and eventually found expression in the restrictions of the 1868 Pharmacy Act", which was an attempt to limit opium sales to qualified pharmacists in the hopes of avoiding fatal overdoses (441, 442). It was perceived as especially problematic in the context of working-class activities, often believed to

serve as a "stimulant" or for "´recreational´ purposes" rather than as a measure to self-medicate (446). Being a topic of discussion that concerned Victorian society as a whole, humanitarians engaged in the debate regarding the consequences of frequent opiate use with differing conclusions, deeming it either harmless or hazardous.

This societal change in the perception of opiates during the Victorian and Edwardian eras dates back to the Romantic period. The opposing portrayals of opium-induced visions by Romantic humanitarians Samuel T. Coleridge and Thomas De Quincey is representative of this shift in attitude towards opiates. Through their texts ´Kubla Khan´ and *Confessions of an English Opium-Eater*, they give an account of opium-related dreams or reveries: Coleridge first "[started to take] laudanum to ease the painful physical ailments from which he had suffered from an early age", and as a consequence became heavily dependent on the substance (Lynch, Stillinger, 438). Despite the fact that he eventually became "a broken man" and "a drug addict", Coleridge highlights how opiates can enhance creativity and thus function as a potent tool to fuel writing. This position is especially portrayed in his introduction to ´Kubla Khan´, in which he not only downplays but also glamorizes the effect of opiates:

> In consequence of a slight indisposition, an anodyne had been prescribed, from the effect of which he fell asleep in his chair […] during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines […] without any sensation or consciousness of effort (Coleridge, 459, 460).

Coleridge portrays his consumption of narcotics as harmless, which the reader understands since even a minor "indisposition" is reason enough to consume the drug. He emphasizes how drug-induced inspiration leads to effortless writing, and the wording employed insinuates that the inspiration is granted from a second party, rather than coming from within, which is reminiscent of supernatural or even divine interference: "the Author has frequently purposed to finish for himself what had been originally, as it were, given to him" (460). Coleridge´s excuse regarding the incomplete recollection of his vision, due to "unfortunately [being] called out by a person on business from Porlock", may be considered as a reassurance to the reader that ´Kubla Khan´ would have been of a far superior quality had his reverie not been interrupted, thus further glamorizing the effects of opiates on the creative mind. The link between opium reveries and divine interference is further mentioned through the use of a metaphor: "For he on honey-dew hath fed, / And drunk the milk of Paradise" (462). The words "honey-dew" and "milk" carry a positive connotation, making opium appear as not only natural and God-given, but also as something maternal and nourishing. Opium is thus presented as a portal to divine

inspiration and maximum creativity that aids in breaking the boundaries and limitations of the human mind: “I was entering that region & realized Faery Land of Sleep – O then what visions have I had, what dreams – the Bark, the Sea, all the shapes & sounds & adventures made up of all the Stuff of Sleep and Dreams” (Coleridge qtd. in Roberts, 93). The attitude towards opiates that Coleridge portrays is reminiscent of how the drug was perceived among many at the time, disregarding any possible disadvantages connected to its consumption.

De Quincey´s initial depiction of opium-induced reveries resembles that of Coleridge, as he describes them as an “ocean, in everlasting but gentle agitation, and brooded over by a dove-like calm”, over which he has full control (Roberts, 93). Eventually, he acknowledges a reversal of the power dynamic between him and opium, “the drug came to control [his] experience”, leading to nightmares as “a form of imaginative deception” rather than pleasant inspiration and reveries (93, 94). In his *Confessions,* De Quincey compares his addiction to opium to a “Circean spell”, which is a reference to “the enchantress in the *Odyssey* who turned Odysseus´s men into swine”, thus expressing how opiate consumption awakens animalistic qualities in De Quincey rather than divine inspiration (De Quincey, 571). He describes how opium leaves him in a dormant state that causes him to be unable to fulfill his duties, as he experiences “misery and suffering”. In doing so, he portrays opium as an evil that leaves its consumers unable to function in society, which may be viewed as an attempt to exempt himself from responsibilities and accountability (572). The opium addict is ultimately presented as a victim:

> The opium-eater loses none of his moral sensibilities, or aspirations: he wishes […] to realize what he believes possible, and feels to be exacted by duty; but his intellectual apprehension of what is possible infinitely outruns his power, not of execution only, but even of power to attempt (572).

While for Coleridge opium frees the mind of the human boundaries, thus allowing for ethereal mobility not limited by the physical boundaries of the body, for De Quincey it acts as a cage in which the user is aware of his physical limitations, and simultaneously incapable of acting against this, leaving him “as powerless as an infant” who “cannot even attempt to rise”. The involuntary inability to fulfill duties or any other controlled physical actions is highlighted by attributing opium parasitic characteristics through the device of personification: “[the opium-eater] lies under the weight of incubus and nightmare”. The parasitic qualities of the incubus that De Quincey´s accredits to opium are reminiscent of his perception of the drug, since it highlights his falling victim to its power, thus further denying any responsibility for his actions.

The severity of his imprisonment due to opiates comes to a peak when he illustrates how opium affects his mental state, claiming that it resurrects memories and anxieties from the depths of the brain. The ability to forget thus becomes an impossible task to an addict, leaving him in a state of permanent fear and depression, in which dreams and reality intertwine and any sense of time is removed. Instead of glamorizing opium for being a potent hallucinogenic, De Quincey paints it as a substance that imprisons him by limiting his abilities to those of an infant. This constitutes a grave contrast to Coleridge´s depiction of opium: while for him it is a tool to overcome physical boundaries and receive divine inspiration, for De Quincey it acts as a chain that imprisons his body, leaving his mind fully aware of his limitations.

The two different depictions of opiates during the Romantic period, likely provoking the opium discourse to continue in later generations, illustrate the change in the perception of narcotics that occurred within Victorian and Edwardian societies, which constitutes a useful tool for the comprehension of the differences between Carroll´s and Barrie´s depictions of drugs in *Alice* and *Peter*. Despite *Confessions* already having been published during Carroll´s time, De Quincey was one of the few to publicly declare opiates as harmful. The attitude of the majority towards narcotics thus remained positive at the time, which is why one may expect a positive depiction of narcotics from Carroll. In the case of Barrie on the other hand, there was more awareness regarding the dangers of opiates. The divergent views of De Quincey and Coleridge demonstrate opposing sides of the opium debate, which one can witness manifesting decades later in Carroll´s and Barrie´s works. With the likes of De Quincey paving the way, public measures such as the aforementioned 1868 Pharmacy Act indicate the changed attitude towards narcotics from the second half of the nineteenth century and onwards, which suggests a negative depiction of narcotics in Barrie´s *Peter Pan*. Not only does the comparison of *Alice* and *Peter* allow the reader to witness the mentioned changes in attitude towards narcotics, but it also gives the reader a broader understanding of Victorian/Edwardian society and the relation to the concept of childhood and growing up.

The similarities between Carroll´s *Alice in Wonderland* and Barrie´s *Peter Pan* are numerous: both describe the journeys of young children exploring an alternative reality, in which anything ranging from talking animals to flying ships is presented as a normality. These fictional worlds are not limited by the laws of physics and thus resemble Coleridge´s description of his opium-induced reveries, as a way of escapism from reality in order to explore the depths of the mind. While there are other Victorian authors who presented readers with fictional parallel worlds, such as Edward Lear´s ´The Owl and the Pussy-Cat´ (1871) and Frances H.

Burnett´s *The Secret Garden* (1911), these two narratives revolve around the overriding themes of (not) growing up and drug consumption: while Alice constantly alters between shrinking and growing due to the foods and beverages of Wonderland, for Peter it is an impossible task to ever grow up, either physically or mentally, as he refuses to leave the land that can only be reached through the use of magical fairy dust. This major difference between the characters makes comparison of the two texts an interesting subject to explore, and while critics such as Jackie Wullschläger and Jacqueline Rose have analyzed these narratives in depth under the wider topic of Victorian/Edwardian children´s literature, they have overlooked closely comparing the two in relation to childhood narcotic consumption and its implications for (not) growing up. By viewing these two texts together under the topic of childhood opium-eating, this thesis not only partakes in an extant academic discussion about Victorian children´s literature, but it also offers a new intervention which has not been previously explored in this context.

Wullschläger provides a detailed insight not only into several works of Victorian children´s literature, including *Alice in Wonderland* and *Peter Pan*, but also describes the lives of the authors behind the narratives. By providing biographical information on Carroll and Barrie, she explains the characters Alice and Peter as an outlet for the authors´ "peculiarly strong affinity with childhood" (5). She suggests the motivation behind these narratives to be "an escape and an outlet to express their rage against a constricting adult society", as they "shared a reluctance to engage in conventional behaviour and relationships". Within this context, Wullschläger mentions how the child not only serves as a muse to both authors, but also as an object of sexual desire:

> Sexual repression is a shaping drive of the fantasies […] *Peter Pan* celebrates the triumph of a sexless young boy over a virile grown man, Hook. In the Alice books, as William Empson observed, the idealization of the little girl, serene and prim among voracious, sensual monsters like the Knave of Hearts and the Red Queen, depends on ´a distaste for sexuality´ (6).

Despite their similarities, *Alice* and *Peter Pan* are separated by one major difference, namely the gender of their protagonists, which Wullschläger suggests is not only due to Carroll and Barrie having been inspired by real children, but is also representative of the idealization of little girls in the Victorian era, versus the idealization of little boys in the Edwardian era. Wullschläger thus makes essential observations for the understanding of both narratives, and

subsequently of the childhood literature genre, yet fails to draw a connection to childhood substance abuse.

The same applies for Jacqueline Rose, who in *The Case of Peter Pan* (1984) provides essential arguments for the understanding of Barrie´s novel, as well as for the understanding of the development of the image of childhood. Even though this text does not take other works into consideration, such as *Alice in Wonderland*, it aids in understanding the childhood literary genre as a whole, making it an essential part of the academic field. One of the main arguments is that the genre of childhood literature is not actually directed towards children, but that it is a reflection of what "adults, through literature, want or demand of the child" (Rose, 137). Rose makes the important point that *Peter Pan* "has appeared not just as a part *of* history, but equally it has served as a response *to* history" and thus takes a similar approach to reading the narrative as this thesis, by viewing it within the context of its time (143). However, like Wullschläger, Rose overlooks the connection to childhood substance abuse, which may seem surprising considering the historical theoretical framework that her work is based on. Since the two narratives by Carroll and Barrie have not yet been viewed together within the context of childhood drug abuse, this thesis will make a relevant contribution to the understanding of *Alice* and *Peter Pan* by showcasing how they engaged in wider societal debates in the 19th and early 20th centuries.

The edition of Barrie´s text used in this thesis is the edited 1911 novel *Peter and Wendy*, nowadays often known as *Peter Pan*, as it presents itself as a more complete form of the narrative than previous editions. The first appearance of *Peter Pan* "was not originally intended for children" but was published in 1902 as part of an adult novel in Barrie´s *The Little White Bird*, in which "the narrator was trying to steal [a little boy]" (Rose, 5). The following play in 1904 - *Peter Pan; or, the Boy Who Wouldn´t Grow Up* - is more closely related to the version enjoyed by today´s readers, but it was not until 1911 that Barrie published the story as a narrative intended for children: "Barrie persistently refused to write a narrative version of the play, and, when he did, it was a failure, almost incomprehensible, and later had to be completely rewritten along the lines of a new state educational policy on language in [1915]" (Rose, 6). Considering that this newer, edited version is intended for children, rather than adults, it constitutes a suitable counterpart to Carroll´s *Alice*. Since both narratives are part of the same literary genre, children´s literature, determining the similarities and differences will provide a better understanding of Victorian and Edwardian perceptions of childhood and childhood drug consumption, as well as the impact narcotics have on growing up.

Despite being categorized as children´s literature, *Alice in Wonderland* is also part of the nonsense genre, as it "question[s] the status of the real in a different, and differently disturbing, way, pushing language and meaning toward dangerous limits of dissolution" (Shires, 267). Linda Shires compares the experience readers draw from nonsense literature to "viewing oneself in a distorting mirror at the circus funhouse for the first time", thus making the point that the primary purport of this genre is the perception of the self as "being ´out of´ or ´beside´ the self" (268). This in itself is "pleasurable as long as it is temporary", and serves to amuse readers rather than to mock reality. Shires continues to differentiate between parody and nonsense: "[p]arody is the placement of distorted mirror image against an ´original´ mirror image. Nonsense is that which cannot be seen, or known, or held onto: the broken mirror, the broken image". *Alice* not only mirrors Victorian society, with stereotypical tea parties and an emphasis on different social classes and royalty, but also distorts reality in a way that Shires describes as "the broken mirror" that separates itself from reality. That in itself makes the categorizing of Carroll´s narrative a difficult task, which highlights that "Carroll knows both the politics of fantasy and the politics of the real; and he knows when to re-balance them" (282). What can be said for certain though is that "[t]his very lack of stability, lack of a final signified, demands that we distinguish satire from such forms of humorous verse or prose as parody, fantasy or nonsense", since "satire is only satire if it assumes a firm moral standard, a final referent". Since "[m]orality does not, however, play a large role" in *Alice*, one can say with certainty that, as a narrative, it falls in the category of parody and nonsense literature (271). Within the context of narcotics, this suggests that Carroll does not provide an answer to the question of the rights and wrongs of childhood drug abuse, or drug abuse in general, but rather that he partakes in the discussion simply for the reason of entertaining his readers. This, as the reader will learn throughout this thesis, constitutes one of the major differences between *Alice* and *Peter*, as Barrie´s narrator describes multiple incidents in which the drugging of children is portrayed as immoral, as it is used as a measure to control and harm children, thus "mak[ing] us feel so sorry" for them (Barrie, 33).

The intentions behind this thesis are thus twofold: to survey the historical links between childhood drug consumption and children´s literature, as well as to understand the development of the understanding of childhood as a concept in relation to childhood drug consumption. The relevance of this thesis for the broader academic field manifests itself in the fact that it provides an alternative reading of the primary texts. By basing the argument on the topic of narcotics, this thesis adds a new perspective to the academic discussion around Victorian and Edwardian

children´s literature and the understanding of the image of childhood: the Victorian perception of the child as innocent and angelic is challenged by Carroll´s portrayal of Alice as a drug addict, which can also be said for Barrie´s Peter, as he takes this to an extreme by also attributing the children of his narrative the quality of being wicked. The theoretical framework that this thesis is based on is informed by both historical and psychological theories, such as Freud´s *Psycho-Analysis* (1922) as well as more modern approaches to psychoanalysis by Eich (1997), in order to interpret the behaviors of Alice and Peter in relation to their drug consumption. It furthermore consults readings of literary critics to support the claim that Carroll and Barrie, through their narratives, make statements regarding childhood drug consumption as being either harmless in the case of Carroll, and harmful in the case of Barrie.

The way in which this thesis comments on the differences between the two narratives is by analyzing the overriding topic of childhood narcotic consumption in two different areas: while Chapter One concerns itself with the immediate effects of narcotics on Alice, Peter, Wendy and her brothers, Chapter Two investigates the long-term implications Alice´s and Peter´s drug consumption has on their behaviors, on the images of childhood they represent, and on their abilities to (not) grow up. The first chapter claims that the foods and beverages of Wonderland act as a metaphor for narcotics, since the effects that they produce cause both a physical and a mental change in Alice; an effect which she begins to crave the more she consumes. Alice ultimately benefits from said changes, as they aid her in her travels through Wonderland, which constitutes a contrast to the portrayal of narcotics in *Peter Pan.* For Wendy and her brothers, fairy dust produces similar physical alterations as the foods and beverages of Wonderland for Alice: it aids them in traveling to Neverland as it lends them the ability to fly. Though this may seem a positive outcome for them, they actually face several situations in which their safety is endangered due to their use of fairy dust. Furthermore, it gives Peter the opportunity to exert control over the Darling children. The control over children through the use of narcotics is a theme repeated throughout the narrative: other than fairy dust, medicine is used by the adults of the plot to control children. As Virginia Berridge mentions in her essay on Victorian opium eating, Victorian medicine often contained opium as a main ingredient, which showcases how Barrie´s adults become the villains of the plot by drugging those that are the most vulnerable. This contrast between Carroll´s and Barrie´s portrayal of narcotics as either beneficial or harmful for the growing process of children is essential to the argument of this thesis, as the overriding claim is that Carroll and Barrie partake in the discourse regarding opium eating that the likes of Coleridge and De Quincey had initiated.

This argument dominates the second chapter as well. However, Chapter Two adds another angle by analyzing not just the immediate effects of Alice and Peter´s drug consumption, but also the long-term effects this has on them: both show cases of dissociative identity disorder which affects their childlike play and ability to immerse themselves in an imaginary world, thus portraying very different images of childhood. While the perception of childhood is known to have changed between the Victorian and Edwardian eras, Barrie reinvents the newer understanding of childhood by attributing children the dichotomy of innocence and wickedness, which adds a complex twist to the Edwardian childhood image. This is essential to today´s understanding of children in the sense that it raises awareness regarding the complexity of childhood psychology, as well as emphasizing the difficulty of categorizing children as either completely innocent or, on the other hand, wicked and heartless. While Alice´s dysfunctional behavior enables her to become an adult, Peter seems trapped in the state of childhood, thus showing how opiates affect the maturing process of children either positively or negatively. The different outcomes for Alice and Peter are due to the number of narcotics they consume; whereas Alice´s experience with narcotics stretches over a short period of time, beginning with her entry to Wonderland, Peter has a repeated history of drug consumption, which manifests itself in the severity of his dysfunctional behavior and inability to grow up. Through the characters of Alice and Peter, Carroll and Barrie partake in the discourse regarding childhood drug consumption; with Carroll presenting it as both harmless and necessary for the sake of growing up, whereas Barrie highlights how narcotics can and have been misused by adults to exert control over children, consequently interfering in their process of growing up. “The vision of childhood in English culture developed with the changing social climate, renewing itself to remain a powerful influence on literature and art for [many] years”, which the following chapters will explore with the focus on opiate abuse (Wullschläger, 28).

Chapter 1: The Intoxicating Short-Term Effects of Food and Fairy Dust

Alice´s habit of eating everything she finds and Peter´s mysterious fairy dust have both been discussed in the academic field, which has led to different assumptions regarding their nature. Michael Parrish Lee argues that food in Alice can be explained with Bill Brown´s "thing theory", which entails that "things seem slightly human and humans seem slightly thing-like" (qtd. In Lee, 484). Foods and humanoid creatures intertwine and become indistinguishable, as can be seen with the Mock Turtle whose name is a play on mock turtle soup, which is thus an example of how "Carroll´s things override the status of mere objects not only through becoming (human) subject-like but also through being or becoming animal-like" (495). The same can be said for objects that showcase subject-like qualities such as the bottle marked "DRINK ME", as it "can be picked up and consumed as [an] object, but also make the request that leads to [its] ingestion, making [it] the partial agent of [its] own consumption" (491). Lee argues this undistinguishable flow between object and subject to be Carroll´s attempt to "reconcile Victorian destabilization of discrete ´human´ and ´animal´ categories facilitated by evolutionary theory with an increasingly commodified culture where everything and everyone seem potentially consumable", which highlights Darwin´s theory of natural selection and food chains (485). Alice´s eating habits thus emphasize "a food chain in which everyone is edible and every thing is social" (512). While this theory shows convincing arguments, it overlooks the extraordinary effects that Alice experiences from consuming the foods and drinks of Wonderland.

Meanwhile, Carey Mickalites argues that fairies and fairy dust in *Peter Pan* are representative of the ability of childlike play (Mickalites, 10,11). "One of the great differences between the fairies and us is that they never do anything useful", and everything that "might appear [useful] is in fact [pretend]". While they may "look tremendously busy", as though "they had not a moment to spare", in actuality they "could not tell you in the least [what they are doing]", as "everything they do is make-believe" (11). This highlights the role of fairies as childlike creatures, as it constitutes a contrast between adult-like and child-like behaviors, by creating an "inversion of the primacy of work and usefulness". Mickalites argues this to be reminiscent of the "Victorian desire for the child at play, a desire that distances child´s play from adult work in order to uphold the possibility of both". The image of the fairy is thus considered an instrument for adults to vicariously live out the desire to play like a child, as this

is an impossibility for the adult. In attributing fairies merely childlike qualities, Mickalites overlooks their sinister behavior, such as Tinkerbell´s attempt to eliminate Wendy, or the narrator´s description of frequent drinking "orgies" among the fairies, which suggests a more complex role rather than just being a mirrored image of childhood (Barrie, 77, 87). The direct connection to alcoholism suggests a different underlying meaning behind the metaphor of the fairy, rather than mere Victorian understandings of childhood.

The inclusion of references to addictive substances is an element found in both *Alice* and *Peter*. Among the more obvious references to narcotics in *Alice* is the character of the caterpillar, whom Alice encounters on her journey through Wonderland. The Caterpillar is seen "smoking a long hookah", "taking not the smallest notice of [Alice] or of anything else" (Carroll, 33). Having been imported from India, the hookah or waterpipe may be considered a symbol of foreignness that was often used not only for the smoking of tobacco, but also opium and hashish (Ray, 1319). Carroll´s decision to incorporate foreign narcotics with highly intoxicating effects into his narrative may cause modern readers to question his intentions, especially considering that he wrote his story primarily for children (Christopher, 142). In the first chapter of this thesis, Carroll´s parodic portrayal of narcotics is considered a statement intended to refute concerns regarding the dangers of opiates. Carroll is thus not opposed to the use of narcotics, regardless of the consumer´s age. His presentation of opiates resembles the glamorizing portrayal in Samuel T. Coleridge´s ´Kubla Khan´, who in his foreword emphasizes the "positive" qualities of opium ingestion as a tool to augment creativity (Coleridge, 459). The opposite is the case for Barrie, whose incorporation of drug references is less obvious, and who portrays them as an evil administered by adults. One of the most decisive moments of the novel is Mr. Darling´s attempt at what he calls a "splendid joke", in which he tricks the dog Nana into drinking his medicine (Barrie, 32). Barrie grants Nana the ability to speak and verbally display emotions for the first and only time, which is a narrative technique that portrays her as a more human and therefore more relatable character (Van Horn, 346). The narrator emphasizes that she has been tricked into drinking Mr. Darling´s "most beastly […], nasty, sticky, sweet [medicine]" (Barrie, 31), upon which she responds with a "great red tear that makes us so sorry for noble dogs" (33). In this realm, having a dog assume the role of a nursemaid seems an acceptable and unquestionable reality, yet the fact that the Darlings leave their children in the care of an intoxicated nursemaid suggests carelessness on their part, and may thus be considered a reference to a common Victorian problem of drug-related parental negligence (Berridge, 449). Barrie´s portrayal of the role of substance abuse therefore constitutes a direct contrast to

Carroll´s. This chapter will explore to what extent the two narratives differ in their portrayal of drug consumption and related behaviors, especially considering the short-term effects they have on the characters. It will also argue that Barrie takes a critical stance against narcotics, siding with the social response to opiates that De Quincey represents in his work *Confessions of an English Opium-Eater* (De Quincey, 567).

How Food and Beverages became the Opiates of Wonderland

"[Alice] always took a great interest in questions of eating and drinking", which explains her willingness to ingest every consumable item she encounters, despite not knowing its origin (Carroll, 56). Her progress in her quest to enter the gardens of Wonderland is dependent on her physical transformation, which is made possible through the consumption of the foods and beverages that surround her. While the majority of these items may seem to be regular foods like tarts and cakes, one in particular stands out as unusual. The reader learns about Alice´s interest in consumables during her encounter with the Dormouse, who narrates a story about three sisters "[living] on treacle" from a "treacle-well", which made them "very ill" (56,57). In *The Annotated Alice*, Martin Gardner suggests that treacle may refer to "compounds of elements in water that have healing properties" (qtd. In Gray, 76). The fact that the three sisters become "very ill" however, suggests the well to possess intoxicating qualities, which makes Gardner´s reading an unlikely hypothesis. Another definition of the word is known as a "blend of molasses, invert sugar, and corn syrup used as syrup" (Webster), which was used by Victorian midwives for "syruping the infants" (Berridge, 449). Disraeli explains this expression stating that midwives, "who [took] charge of […] new-born babies for the day", administered an opium-syrup blend to infants made of "laudanum and treacle" in order to prevent them from crying. Since the general public was unfamiliar with appropriate dosages, "these innocent [infants had] a brief taste of the sweets of existence", leading to "infanticide [which was] practiced as extensively and legally in England, as it [was] on the banks of the Ganges" (Disraeli, 219). The described function of treacle as a form of a lethal sedative for infants, paired with the fact that the three sisters fall "very ill", suggests that the word is intended as a reference to narcotics rather than to water with healing properties. Despite the dark nuance of the word, the narrative tone remains light: "they were in the well" – "Of course they were… well in." (Carroll, 57). The use of puns and comedic scenes such as the "March Hare [upsetting] the milk-jug into his plate" functions as a contrast to the serious connotation of treacle, which may be an example of Carroll´s way of connecting "humor and criticism […] with death" (Shires,

276), supporting the idea that Carroll does not deem childhood opium-eating as a societal issue, but as harmless and amusing.

Carroll´s method of presenting the immediate effects of narcotics on children as harmless becomes more evident when examining the changes that Alice experiences after consuming the foods and beverages surrounding her. Her first encounter revolves around a bottle marked "DRINK ME", the consumption of which leads her to shrink in size to ten inches (Carroll, 10). Since shrinking is in Alice´s interest, as it brings her closer to her goal of reaching the garden she admires, the effect of consuming the substance is portrayed as a positive outcome: "her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden" (11). This positive impression takes a turn however when the narrator draws a connection between the beverage and poison used to harm children. Alice makes sure to carefully read the label that reads "DRINK ME", examining "whether it´s marked *poison* or not". The narrator explains Alice´s carefulness, stating "she had read several nice little stories about children who had got burnt, and eaten up by wild beasts, and other unpleasant things, all because they would not remember the simple rules their friends had taught them" (10). The diction employed constitutes a contrasting display of adjectives, describing incidents in which children are harmed as both "nice" and "unpleasant". The understatement that "a bottle marked *poison* […] is almost certain to disagree with you, sooner or later" emphasizes the way in which Carroll, through the use of the narrator, portrays childhood drug abuse as a harmless and amusing matter. While still instilling a degree of caution within the reader, by having Alice point out the dangers of certain items such as knives and poison, the consequences of using said items are presented as merely "unpleasant" instead of harmful or lethal. This suggests that Carroll uses his narrative to make a statement against contemporary concerns regarding childhood safety hazards through administering opium-infused products to infants. This idea is supported by Gillian Avery´s observations, which state that Carroll frequently included parodies of Victorian poetry, the Victorian school system and Victorian laws into his narrative because he disagreed with them (Avery, 313, 314). By turning warnings about safety hazards into a parody, he indirectly declares his disagreement with contemporary concerns regarding childhood opium-eating.

Alice soon after displays signs of addiction during her encounter with a cake labeled "EAT ME", as her motivation behind ingesting it solely consists of expecting some form of change to take place, stating "I don´t care which happens!" (Carroll, 12). The mere sight of the cake convinces her to ingest it even though she shows no signs of being hungry, which Shepard

Siegel argues to be a common trait among those addicted to drugs: “[An addict] who usually does not crave [narcotics] may feel an intense desire resembling hunger when he gazes on [the substance of his choice]”, thus responding “in anticipation of drugs with withdrawal symptoms” (Siegel, 296). She displays this behavior especially when she begins to grow at the sight of tarts, before having ingested them, thus showcasing further symptoms of an addiction (Carroll, 86). Since she is “expecting nothing but out-of-the-way things to happen”, the initial lack of changes “[seems] quite dull and stupid”, as she cannot imagine “for life to go on in the common way”. She has grown accustomed to extraordinary experiences after ingesting unknown foods and is disappointed when the desired effect is absent, to which she responds with “[finishing] off the cake”. Her sensitivity towards the effects of Wonderland´s consumables has already decreased, as she slowly grows accustomed to them, thus developing what is referred to as “drug tolerance”, which entails that “the effect of a drug decreases over the course of repeated administrations” (Siegel, 297). Since an addict seeks to experience the same extraordinary sentiment associated with previous ingestions of the substance, the amount that is consumed increases parallel to their drug tolerance, which may be the reason behind Alice´s choice to consume the whole cake after it shows no effect on her. As she grows larger from eating the cake, the narrator points out her consequential inability to “speak good English” (Carroll, 13). Her response to the sudden growth “Curiouser and curiouser!” may be seen as a comedic element inserted to amuse young readers. The contrast between the serious matter of ingesting foreign consumables without knowing their provenance, paired with elements of comedy, highlights Carroll´s way of “[striking] a blow against didactism” and contemporary concerns, which insinuates his disapproval towards the movement for stricter drug-limiting laws (Avery, 314).

The repeated emphasis on labels with imperative phrases such as “DRINK ME” and “EAT ME” suggests an imbalanced power dynamic between children and adults (Carroll, 10, 12). Adults instruct children to consume what has been declared safe through labeling, and thus have full control over the child´s actions. Considering the unexpected outcome that these items produce, this may be a reference to the frequent mislabeling and adulteration of goods during the Victorian Era, in which they were consumed by accident with unwanted and often lethal consequences. Due to mislabeling, it was not uncommon that “an infant [was] poisoned with laudanum sold in mistake for syrup” (Berridge, 439), leading to the 1860 Adulteration of Food and Drink Act (Richards, 101). It entailed that goods “should be branded […] in letters printed in broad-faced type […] by a label to the vessel containing the goods” in order to avoid

confusion with other goods or misinformation leading to accidental misuse (103). While the goods that Alice encounters follow the rule of having a label, they do not contain information about the effects or ingredients of the goods, thus not fulfilling contemporary criteria regarding labeling. Being a matter of concern at the time, opinions diverged regarding the necessity of informative labeling, which Carroll seems to have implemented into his narrative by not following labeling laws himself. The use of the imperative demands a form of submissive behavior from the consumers, forcing Alice to believe that the beverage is not poisonous. Alice being "especially concerned with correctly inferring rules […] she sees around her", sees herself in need to follow the instructions on the label (Bivona, 146). Since the outcome provokes only wanted effects for Alice, she is encouraged to trust labels despite their lack of information and feels invited to consume everything she encounters, knowing that "*something* interesting is sure to happen" (Carroll, 27). Carroll´s choice of having Alice trust the labels she encounters despite receiving sparse information about the origin of these goods seems surprising considering the given circumstances. This may be seen as a way to demonstrate that a hostility and distrust towards labels and consequently childhood drug consumption is unnecessary, as there is no real threat at hand.

When Alice comes across a bottle that is not labeled at all however, she does not hesitate to abandon her own codex and continues to drink "half the bottle", noting "I´ll just see what this bottle does", because the knowledge that "s*omething* interesting is sure to happen" constitutes a good enough reason for her to consume the liquid (Carroll, 27). She soon experiences an immense growth spurt that endangers her life: "she found her head pressing against the ceiling, and had to stoop to save her neck from being broken". Acknowledging the danger that she is faced with, she expresses her remorse "I can´t get out at the door – I do wish I hadn´t drunk quite so much!". The feeling of regret after consuming narcotics is an experience shared by other addicts and highlights the dangerous consequences that Alice faces (Anderson, 139). The possibly lethal consequences of a drug overdose are explicitly expressed and acknowledged by the narrator for the first time, yet Alice´s following monologue revokes any concerns as she declares her changes to be a matter of becoming an adult: "I´m grown up now" (Carroll, 28). Her increased size leads her to become the house that she is trapped in, since she sees herself forced to "put one arm out of the window, and one foot up the chimney", thus making it appear as though her limbs were a part of the house. Becoming the scaffolding that supports the household by taking over domestic responsibility is reminiscent of stereotypical expectations towards the classical role of a housewife (Forste, 613). Alice´s consumption of the

liquid thus enables her to reach maturity and fulfill the societal expectations regarding her domestic role. The metaphor of Alice becoming the house highlights how childhood opiate-consumption may seem to have lethal consequences at first, but that it in reality aids children in their maturing process. Concerns regarding the negative consequences of opium-eating at a young age are thus refuted, as the narrator portrays the positive effects as a more likely outcome.

Alice´s physical transformation soon translates into psychological changes, when she begins to neglect her initial desire to behave well and treat others with respect, by showcasing aggressions and violent behavior towards Wonderland´s inhabitants. Her desire to be liked and not to offend becomes evident during her conversation with the mouse, who is offended by her mentioning Dinah: "Oh I beg your pardon! – I quite forgot you didn´t like cats – we won´t talk about her any more, if you´d rather not." (Carroll, 18). Despite her enthusiasm when conversing about her cat, she neglects her own desires for the sake of pleasing the mouse, thus putting her needs after those of the mouse. This personality trait makes her following actions a surprising turn of events, when she deliberately tries to harm The Rabbit and his companions: "´Do as I tell you, you coward!´ and at last she spread out her hand again, and made another snatch in the air" – "she gave one sharp kick, and waited to see what would happen next" (29). Being aware that cats are not a welcome species in this realm, Alice threatens to "set Dinah at [them] (30), thus deliberately using her previous experience to her advantage. The sudden shift in personality traits is often observed in addicts, as they lose touch with reality and feeling of the self, followed by the exertion of violence (Anderson, 142). Andre Maurois points out Carroll´s ability to "[say] the most profound and difficult things while masking them in the form of an improbable story", thus making the *Alice* stories "the most ferocious satire of Victorian society that was ever written" (qtd. In Marret-Maleval, 104). The use of comedic elements however suggests not a critique of Alice´s behavior, or indirectly of her habit of ingesting things, but rather a critique of those that represent the anti-drug movement. The incident is not presented as problematic, but rather amusing, thus having a positive connotation. The narrator downplays the consequences of Bill flying "like a sky-rocket" without any safety equipment by comparing him to a "Jack-in-the-box", thus creating an image for the reader that seems to ridicule Bill´s suffering (Carroll, 30). The behavior portrayed by Alice is thus presented as amusing and enjoyable, thus legitimizing her consumption of unknown consumables and resulting behavior.

The effects Alice experiences after eating unknown goods reach a climax when she tries the mushrooms suggested by the Caterpillar, leading her to experience another growth spurt (40, 41). Her body´s growth exceeds its previous limits, resulting in her head reaching through

the treetops “like a stalk out of a sea of green leaves that lay far below her” (Caroll, 41). The diction employed constitutes a parallel to her initial entry into Wonderland, where her despair is the direct cause of the sea of tears that endangers her safety: “Her first idea was that she had somehow fallen into the sea […], she was in the pool of tears which she had wept when she was nine feet high” (17). This parallel connects Alice´s initial feeling of being lost with her experiences of ingesting the mushroom: “things are worse than ever!”. The changes she experiences also manifest themselves in her physical appearance, and thus cross the boundaries of the mind into reality. Psychedelic drugs such as the substance found in “magic mushrooms”, psilocybin, are known to produce hallucinations within its consumers that can affect the perception of the self, and impact interactions with others (Carhart-Harris, 2138). Her surroundings perceive her as a serpent and therefore as a threat: “No, no! You´re a serpent; and there´s no use denying it. I suppose you´ll be telling me next that you never tasted an egg!” (42). Alice´s conflict and lack of control over the situation does not present itself as a crisis however, but rather as a comedic insertion into the narrative. The Pigeon that confronts her points out her height and long neck as being indicative of her resemblance to a serpent, concluding that she cannot be anything other than a threat to the pigeon´s eggs. Considering Alice´s newly acquired height, her counterargument of being “a little girl” seems a week statement, leading even Alice herself to question the truth behind her words, as she utters them “rather doubtfully”. The narrative technique ensures that even Alice´s weakest moments are presented in a light tone, thus not condemning the use of narcotics by children, which may emphasize Carroll´s attitude towards the issue.

Having reached a new limit in her journey of eating and drinking, Alice´s courage now relies on the support of the mushrooms. On her journey she comes across a house of intimidating height, “it was so large a house, that she did not like to go nearer till she had nibbled some more of the left-hand bit of mushroom, and raised herself to about two feet high: even then she walked up towards it rather timidly” (51). Even though she previously did not shy away from exploring Wonderland, she now finds herself dependent on consuming its goods in order to progress. While having previously been dependent on consumables in order to alter herself physically, this is now the case mentally as well, as her motivation to progress only emerges after she consumes the remainder of the mushroom. The same can be observed during the hearing in court, in which Alice gains the courage to interrupt the King after another growth spurt: “she had grown so large in the last few minutes that she wasn’t a bit afraid of interrupting him” (93). The narrator points out how Alice draws courage from growing; though she has not

consumed anything at this point, her differences in growth are a direct consequence of the previously ingested goods. This behavior portrayed by Alice is reminiscent of addicts that overcome stress by consuming narcotics, thus displaying a serious example of dependency and incapability to function without narcotic aid (Goeders, 35). Since Alice gains her confidence after eating because of her growth, the narrator indirectly presents height as a metaphor for maturity, making it an effective instrument for the overcoming of obstacles. The underlying purport is thus that narcotic consumption is a natural part of becoming an adult, and therefore a necessity to face the difficulties of life. Through the metaphor of a growing Alice, Carroll makes a statement that refutes contemporary concerns of childhood opium-eating by presenting them as a parody without serious short-term consequences, and possibly even as a necessity for the sake of growing up.

Opiates and Fairy Dust as a Means to Seize Control

The setup for Barrie´s play resembles Carroll´s narrative in that it initially depicts the consumption of medicine as a synonym for growing up. The difference between *Alice* and *Peter* presents itself in the way that medicine is portrayed for the reader, however: for Carroll, childhood opium-eating is socially acceptable, as he presents it as a parody through the character of Alice. The linear plot depicts Alice eating her way through Wonderland. Foods and beverages are metaphors for narcotics and constitute a helpful tool that aids her in her quest to explore Wonderland, which is ultimately a rewarding experience as it contributes to her maturing process. Barrie however presents his plot in three different stages to highlight the repetitive nature of adults feeding narcotics to their children, and ultimately portrays this as a concerning matter that produces serious immediate consequences. The emphasis on children helping each other´s ailments with healing herbs, contrasted with the repeated portrayal of adults giving medicine or poison to children, highlights adults as the villains of the narrative (Barrie, 83). While Mr. Darling is the first to administer medicine to his children, Peter and Captain Hook show similar behavioral patterns of drugging children, thus adding to the repetitive and circular plot and cycle of drug administration, in order to highlight the contemporary ubiquity of childhood opium-eating during the Victorian and Edwardian eras. The consequences of the different sub-plots are increasingly devastating, moving from slight intoxication from medicine to an attempt to murder Peter with poison. The hyperbolic last stage of Hook trying to poison Peter emphasizes Barrie´s underlying purport of criticizing childhood

opiates, which is an example of his habit of "conceal[ing] deeper, unrealized motives" behind narrative techniques and metaphors (Skinner, 111).

Though not that obvious during the first stage of the plot, the medicine that is administered by Mr. Darling already conveys a dark connotation to the reader. Despite being advertised as a necessity for growing up by Mr. Darling, when he tells Michael to "[b]e a man" and drink his medicine (Barrie, 31), the negative depiction of Mr. Darling´s character makes the reader question his judgement and thus not share his enthusiasm for medicine. His refusal to take his own medicine makes his case even less convincing: "Strong man though he was, there is no doubt that he behaved rather foolishly over the medicine" because his medicine is "ever so much nastier" than Michael´s. The repeated references to poison emphasize why one should be cautious before agreeing to ingest medicinal substances (27, 75, 90 et cetera). The attitude in which both medicine and subsequently narcotics are presented not only becomes evident when analyzing the behavior of Peter, but also by close reading the implication that medicine has for the dynamics between adults and children. Therefore, a section of this chapter will be dedicated to analyzing the relationship between Mr. Darling and his children, as well as their relation to both medicine and responses to the use of fairy dust, as it is argued that these represent metaphors for Victorian opium-eating. It is argued that Barrie presents childhood opium-eating as a societal problem that is a cause of behavioral dysfunction in adults, as seen with the example of Mr. Darling, who appears to display childish behavior and a lacking ability to grow up, due to the opium-eating in his own childhood. His character thus functions as an omen that displays the future of the children of the narrative, should their habits of ingesting medicine continue.

That medicine in the universe of *Peter Pan* has addictive qualities becomes evident not only because of the historical context regarding opium and laudanum, but also in the behaviors displayed by the characters. A specific mention of addictions takes place when the narrator points out that one of the Lost Boys, Slightly, is "Madly addicted to the drinking of water when he [is] hot (139). Having the narrator specifically point out Slightly´s addiction to water may seem an odd detail to consider, but it becomes more comprehensible when looking at the meaning that water carries for the children. In a previous chapter of the narrative the reader learns that water serves as a type of pretend-medicine for the children of Neverland, used as an instrument to assume the role of the adult: "[Wendy] loved to give [the children] medicine, and undoubtedly gave them too much. Of course it was only water, but it was out of a calabash, and she always shook the bottle and counted the drops, which gave it a certain medicinal quality"

(130). Viewing this as a reference to Victorian opium-eating seems more plausible when reading Maggie Tonkin´s statement that *Peter Pan* emphasizes Victorian "middle-class anxieties" (Tonkin, 270), among which childhood drug consumption played a part (Berridge, 438). By drawing a direct connection between medicine and addiction, fears around the destructive quality of overly using medicinal substances are indirectly pointed out by the narrator. While the intention behind the inclusion of drug references is less evident than in *Alice,* in which Carroll parodies concerns regarding childhood drug consumption, Barrie´s agenda behind referencing to narcotics becomes clearer when analyzing Mr. Darling´s relationship to medicine as an instrument of control towards his children.

The complex nature of Mr. Darling´s character becomes visible due to the dichotomy that manifests itself in his alternating roles as adult and child. This transition from adult to child seems to be linked to his experience with medicine, and directly affects his relationship with his children. He attempts to comfort his son Michael and convince him to take his medicine, because when Mr. Darling "was [his] age, [he] took medicine without a murmur. [He] said "Thank you, kind parents, for giving me bottles to make me well"" (Barrie, 31). Mr. Darling´s recalled interaction with his parents informs the reader of the parent-child dynamic as being dependent on what one may call medicinal obedience, which is reminiscent of Victorian self-medication and drugging of children through the use of opium-based medicine (Francis, 87). The recalling of this memory triggers a change in behavior within Mr. Darling, as he now sees himself in need of being encouraged into taking his own medicine, whereas his children take on the role of parental comforting: "It will soon be over, father". The role-reversal that has taken place insinuates that Mr. Darling has never fully matured, as he is incapable of acting out his parental role. Considering the fact that this way of conduct was triggered in relation to medicine suggests that his infantile behavior may be linked to the ingestion of medicinal substances. The use of the plural "bottles" suggests a repeated and habitual consumption of drugs on his behalf. "Male brain cells are more susceptible [to opium-related changes] than female [brain cells]" (Asiabanha, 2011), and "children who [are] exposed [to opium abuse] score lower in their sense of well-being, responsibility, self-control, psychological mindedness, empathy, and social maturity index", which can translate into adulthood (Larson et al, 2019). From a scientific perspective, the link between Mr. Darling´s display of infantilism and his experience with narcotics seem likely to be correlated. Barrie´s depiction of Mr. Darling´s character thus suggests an intentional negative portrayal of the use of medicine on children, as

it brings forth unwanted consequences in forms of dysfunctional behavior, which constitutes a direct contrast to Carroll´s depiction of medicine-related consequences.

The unstable nature of his character reveals itself also in his paradoxical decision to hide his own medicine: "he had climbed in the dead of the night to the top of the wardrobe and hidden it there" (Barrie, 31). As an adult that should be responsible for his own medicine intake, the necessity for secretly hiding his medicine is non-existent, and resembles the desperate actions of a child withholding its medicine from parental reach. The signs of what Sigmund Freud calls age regression are described to be a defense mechanism observed in adults, in which the ego protects itself from trauma or stress and failed wish fulfillment of the past (qtd. in Zukier, 17). His decision to hide his own medicine may be an expression of the failed wish to not ingest medicine as a child, which he in retrospect fulfills by hiding it as an adult. Contrasted with his insisting on Michael taking his medicine, one may assume this to be a form of "social learning"; having learned from his own parents that children must take their medicine, he might project this method of parenting on to his own children (Zimmermann, 2001). Once informed that his medicine is indeed not "lost", his reaction seems disproportionate: "his spirits [sink] in the strangest way." He begins "shuddering" and attempts to escape the situation, stating "it´s most beastly stuff. It´s that nasty, sticky, sweet kind" (Barrie, 30). His reaction shows similarities to symptoms of Posttraumatic Stress Disorder, in which the person in question may experience a "[restricted] ability to function in the world" and "feeling [of being] hyper-alert to any signs of danger" (Kaminer, 28, 29). His hyperbolic reaction to medicine insinuates a danger emanating from it, thus showcasing how opiates are portrayed as an evil whose consumption has negative psychological implications that lead to the lacking ability to mature. While in *Alice* taking medicine is directly linked to maturing, here it is presented as an inhibitor of the maturation process, thus supporting the idea that Barrie, through his novel, makes a statement against the use of opiates on children.

The negative qualities of medicine are further emphasized by the function that they serve within the adult-child dimension. After tricking the dog Nana into drinking his medicine, by pretending it is milk, Mr. Darling expects her to follow his commands in the same manner that he expected Michael to "hold [his] tongue" and drink his medicine (Barrie, 32). He "was determined to show who was master in that house, and when commands would not draw Nana from the kennel, he lured her out with honeyed words" (33). The diction employed by the narrator ("honeyed") may be seen as a reference to the aforementioned "syruping" of children, in which opium-induced syrup was used as a means to seize control over crying children

(Berridge, 449). The description of Mr. Darling´s medicine as "nasty, sticky" and "sweet" emphasizes this metaphor of parental control through the means of medicine, as it constitutes another parallel to infant-syruping. Childhood drug consumption is thus presented as an involuntary act on the children´s side. For the adults in *Peter Pan* however, the administration of medicine constitutes a tool for control, which presents itself to the reader as a form of abuse. Meanwhile, Alice´s consumption of narcotics springs from a childish curiosity rather than from parental control. Despite the labels that instruct her to consume said substances ("EAT ME"), they only serve as a way to introduce Alice to the effects of narcotics, as she ultimately makes the autonomous decision to ingest what she finds around her, even those items that do not contain instructional messages. This constitutes one of the differences between the narratives, paired with the contrasting depictions of narcotics as positively functioning tools of maturation versus sinister and abusive measure of parental control.

The exertion of control over children also takes place through the use of light, which Peter avails himself of as an attempt to mirror adult behavior. Even though Peter is described as a young child, his true nature is unknown to the reader: "Of Peter you must make what you will – perhaps he was a boy who died young and this is how the author perceives his subsequent adventures. Or perhaps he was a boy who was never born at all" (White and Tarr, 204). Since Peter likes to play pretend, he often assumes the role of father for the lost boys, and thus has control over them: "father knows best" (Barrie, 116). The control he has over the Darling children is made possible due to the use of fairy dust and light that emanates from it. The fact that light is a measure of control can be seen when the narrator informs the reader that "[night-lights are] the eyes a mother leaves behind her to guard her children" (Barrie, 34). Their use is described as a coping mechanism for children, as their luminescence aids in overcoming the fear of "black shadows" and "beasts of prey" (57). Since shadows are cast by light sources, this shows that the mother´s act of turning on night lights directly causes the apparitions of shadows that children fear, and thus insinuates a sinister connotation behind the mother´s actions. The connection between lights and evil is further emphasized when the narrator describes that stars "may not take part in anything" and "just look on for ever" because they are "[punished] for something they did so long ago" (35). The voyeuristic role of stars therefore appears to be a synonym for parental control, while simultaneously attributing a callous agenda to an adult´s actions towards children. This constitutes a parallel to the control that Mr. Darling exerts over the children by administering medicine, and subsequently suggests that the metaphor of light simultaneously functions as a reference to the act of drugging children for the sake of control.

This becomes more evident when observing Peter´s behavior, as he tries to control the children through the means of fairy dust (Jack, 168). Since fairy dust springs from a source of light, namely Tinkerbell, Peter mimics the adult behavior of controlling the children. The direct reference to narcotics becomes apparent when examining the effects that fairy dust use has on the children.

The primary use of fairy dust is to gain the ability to fly, which brings the children closer to their goal of reaching Neverland, thus constituting a parallel to Alice´s consumption of unknown items to reach Wonderland. The description of fairy dust as "messy", contrasted with its ability to bring forth "the most superb results", is reminiscent of an attempt at doping to increase the children´s physical performance, which was a ubiquitous Victorian practice (Sharpe, 1480). The narrator´s description of fairy dust as "delicious" and Wendy´s assessment of it as "heavenly" remind the reader of the "infant-syruping" and Victorian opium-induced confections meant for children (Berridge, 439, 440). The description of Tinkerbell´s hourglass figure ("She was slightly inclined to embonpoint", Barrie, 36) and statement that fairies enjoy frequent drinking parties (87) makes it appear as though Tinkerbell becomes the bottle herself, which Peter ultimately uses to feed narcotics to the children. Paired with the ability to make people cross the boundaries of physics by lending them the ability to fly, fairy dust shows similar qualities to "flying ointments", which were a substance that was absorbed transdermally like fairy dust, and whose hallucinogenic powers often provoked visions of flying (Harper, 105). The awareness of such ointments was present during the 19th century, which presents the assumed connection between fairy dust and narcotics as a plausible hypothesis (Hatsis, 164). The diction employed by the narrator draws a parallel between fairy dust and medicine, when they state that "Peter had been luring them" into using fairy dust (Barrie, 51) in the same fashion that Mr. Darling tricks Michael and Nana into ingesting medicine (32, 33). The fact that Peter sees it necessary to trick the children into using the fairy dust, probably because they would not willingly use it had they not been tricked into it, insinuates a dangerous outcome for the Darling children. Peter´s mirroring of Mr. Darling´s behavior gives the plot a circular structure, as it emphasizes the repeated drugging of children through deception and foul play, thus emphasizing the societal problem of Victorian opium-eating among children.

The power dynamic between Peter and the children is emphasized further by the narrator, stating that the children are dependent on his aid: "Peter had such a jolly new way of feeding them" (53). He usurps the parental role of feeding, which exempts him from the role of child-victim that is exposed to the drugging by an adult, thus allowing him to seize control.

Having just recently acquired the ability to fly, the children are unable to navigate independently and rely on Peter´s assistance, which he misuses. Despite being aware of their need to sleep, he does not show the children how to halt and therefore exposes them to grave danger, as they repeatedly lose consciousness mid flying: “and that was a danger, for the moment they popped off, down they fell. The awful thing was that Peter thought this funny” (54). Not only are they put at great risk through Peter´s administration of fairy dust, but the fairy dust itself affects the children similarly to narcotics:

> They recalled with contempt that not so long ago they had thought themselves fine fellows for being able to fly around a room. Not long ago. But how long ago? They were flying over the sea before this thought began to disturb Wendy seriously. John thought it was their second sea and their third night. Sometimes it was dark and sometimes light, and now they were very cold and again too warm. Did they really feel hungry at times or were they merely pretending […]? (53)

The wording of the narrator highlights not only the changes that the children experience, but also the doubt that they have. The short phrases and repetitions “Not long ago. But how long ago?” showcase a “childlike tendency to repeat words and phrases”, which may be considered a narrative technique to highlight the children´s despair (Tatar, 27). Wendy is “disturbed” by her inability to perceive time flow accurately, and the switching between dark and light underlines the danger that emanates from the situation. Finally, the extent of the destructive and lethal qualities of fairy dust are expressed by the character of Tinkerbell. Being the source of fairy dust, her behavior and personality traits are representative of its harmful qualities, and her aim to destroy Wendy are a metaphor for the harm children experience when being drugged. Barrie has created the character of Tinkerbell and her fairy dust as a metaphor for childhood opiates, which Peter uses as an instrument to mirror the control adults exert over children through the use of narcotics. This is a direct contrast to Carroll´s *Alice*, as it highlights the cruel nature behind childhood opium-eating and its possibly lethal outcome, rather than depicting it as an amusing matter that bears no serious consequences.

The portrayal of adults as the villains who administer narcotics to children comes to a hyperbolic climax in what can be considered the third cycle of the narrative. The circular structure of the plot points out the repetitive cycle of children suffering from drug abuse by portraying the worst case of drugging children. Both Mr. Darling´s and Peter´s behaviors are mirrored by Hook, who elevates the issue to a new climax. He substitutes medicine and fairy dust with actual poison, which he hides in a cake in an attempt to trick the children into ingesting

it: “the pirates cooked [a cake] so that the boys might eat it and perish; [they] placed it in one cunning spot after another; but always Wendy snatched it from the hands of her children” (Barrie, 93). The narrator insinuates that without Wendy´s interference, the boys would have eaten the cake and suffered fatal consequences. Hook´s decision to hide poison in something children are very attracted to, namely confectionaries, points out the wickedness of his personality and may be considered a reference to opium confectionaries specifically designed for the sake of drugging children. The difference between Hook´s behavior and that of Mr. Darling is his awareness of the fatal consequences, whereas Mr. Darling thinks that medicine only serves the purpose to “make [you] well” (31) and seize control over the children. This difference is reminiscent of the contrasting views regarding opiates at the time. While many experts had enough medical knowledge to be aware of the negative consequences of opiates, no effort was made to limit the trade or consumption of them (Berridge, 441). Hook´s sinister agenda and intentional harming of the children is emphasized through his readily available ring containing a poison compartment, which can be seen as a critical statement against the Victorian society´s omnipresent willingness to intentionally harm children for their own benefits, thus making *Peter Pan* a piece of social criticism that “conceal[s] deeper, unrealized motives” behind an escapist children´s novel (Skinner, 111).

Carroll and Barrie thus represent the issue of childhood opium-eating and its immediate effects differently through their narratives *Alice* and *Peter Pan*. For Carroll, the consumption of opiates among children does not constitute a problem as it is a necessity for the sake of maturing. The short-term effects that narcotics have on children are presented as amusing, which the narrator emphasizes through the insertion of comedic elements such as word plays and puns. Alice´s journey is directly dependent on the ingestion of the foods and beverages that surround her, and the immediate and extraordinary effects that they have on her suggest that they are more than just culinary items. Through eating and drinking her way through Wonderland, she is able to ultimately grow both in a literal as well as in a figurative sense, as it aids her in gaining the courage to face difficult situations and become more efficient in her quest to explore Wonderland. The underlying message of the narrative thus refutes any existing concerns regarding childhood opium-eating, as it is presented as a parody.

Barrie´s narrative however presents itself as more complex. Instead of a linear plot like in *Alice*, the plot of *Peter Pan* takes place in three stages that all point out the cruel reality of adults administering narcotics to children, where the child takes on the role of the victim. The repeated involuntary ingestion of drugs in the three stages gives the plot a circular structure,

which highlights the repetitiveness and ongoing cycle of childhood drug abuse at the time. The three stages become progressively worse, as the first cycle begins with Mr. Darling´s attempt to convince his children to take their medicine, and ends with him tricking the nursemaid Nana into doing so instead. The theme of children or the innocent being tricked into ingesting medicine or narcotics is repeated in the second cycle of the plot, in which Peter assumes the role of the adult and drugs the Darling children through the use of fairy dust, which has extraordinary effects on them and directly endangers their lives. This pattern comes to a peak in the third stage of the narrative, during Hook´s attempt to poison Peter and the Lost Boys. What had previously only been hinted at has now been expressed explicitly, namely that adults poison children through the use of narcotics. Though Barrie makes use of some comedic elements, this is not in order to present the matter of childhood opium-eating as harmless like Carroll, but rather in order to conceal contemporary issues behind an entertaining narrative and thus indirectly make a socially critical statement against the immediate consequences of drugging children.

Chapter 2: The Long-Term Effects of Substance Abuse – Alice and Peter´s Behavioral Dysfunction and Transition into Adulthood

"Michael [looked] as sharp as a knife with six blades and a saw, but Peter suddenly signed silence… And thus when Liza entered, the nursery seemed quite its old self, very dark; and you would have sworn you heard its three wicked inmates breathing angelically as they slept" (Barrie, 48). Within the academic field, the different images of childhood that Alice and Peter represent have often been attributed to a general change in the perception of childhood between the Victorian and Edwardian eras, shifting from a symbol of innocence to a token of pleasure that represents a dichotomy of innocence and heartlessness (Wullschläger, 109, Tatar, 48). What critics have overlooked however, is a connection between the impact of narcotics and the role of the child: while Carroll´s Alice initially fulfills the stereotypical Victorian image of the child, the personality traits of Barrie´s children resemble those of an anti-hero rather than being reminiscent of childlike innocence. Alice´s introduction to narcotic substances begins with the commencement of her journey to Wonderland, which allows the reader to see a glimpse of her personality prior to eating and drinking drugs, thus witnessing the behavioral changes she experiences. The reader experiences Alice in the role of an innocent child that fits the mold of the Victorian image of childhood. However, her substance abuse provokes incidents in which she is unsure of her identity and past, leading her to exhibit signs of dissociative identity disorder and amnesia. These are ultimately overridden by a positive outcome, namely her literal and figurative growth into an adult, which she displays not only in physical expansion, but also in her handling of situations with a more calculated mindset. Peter on the other hand, has a longer history of drug consumption, which the reader understands due to the repetitive and circular structure of the plot and the narrator´s emphasis on Peter´s continuous return to the Darling family. He assumes the identity of Hook despite his grave hatred for his rival, and shows behavioral similarities to Mr. Darling, which raises questions regarding Peter´s true identity. Barrie thus not only builds on the reinvented, Edwardian image of the child, but adds a new nuance to his childhood image by highlighting a child´s ability to "be both angelic and wicked, or ´innocent´ and ´heartless´" (Tatar, 48). The drug-related behavioral changes thus cause Peter to redefine not only the Victorian image of the child, but also the newer, altered, Edwardian understanding of childhood (Idelson-Shein, 384).

In pointing out the extent to which repeated narcotic use influences children negatively, by forcing adult-like sinister characteristics on them, Barrie makes a socially critical statement

against the contemporary practice of administering drugs to children. Meanwhile, Alice´s behavioral dysfunction is presented as an unalarming matter, as she manages to reach her goal regardless or even because of her consumption of narcotics, while still being able to retain her childlike personality traits to a great extent. Her mental suffering may be considered a narrative tool to emphasize her childlike qualities by portraying her as a (mentally) vulnerable character, who ultimately manages to mature due to her consumption of drugs. Her eventual maturing presents itself as a natural and necessary side-effect of her narcotic use, thus constituting a grave contrast to Peter´s inability to mature due to narcotics. The different presentations of Alice´s and Peter´s personality traits as characteristics of contrasting perceptions of childhood are thus expressive of the authors´ portrayed attitudes towards childhood opium-eating, with Carroll presenting it as unalarming versus Barrie´s depiction of it as a societal problem. While Chapter One concerns itself with the immediate or short-term effects of childhood drug abuse, Chapter Two interprets the different images of childhood that Alice and Peter represent, as well as their display of dysfunctional behaviors, as the more permanent consequences of their frequent ingestions of narcotics. It analyzes the protagonists´ personality traits rather than immediate reactions to narcotic substances, arguing that both dysfunctional behaviors, as well as interference with their maturation process, are an abiding consequence of Alice´s and Peter´s consumption of narcotics.

Reinventing the Image of the Drug-Consuming Child

The contemporary perception of the child plays a relevant role when assessing Peter´s and Alice´s behaviors and displays of behavioral dysfunction. The extent of the discrepancy between Carroll´s and Barrie´s image of the child becomes more comprehensible when viewed within the context of their times. Childhood has not always been an acknowledged concept, as there was no distinction made between adults and children aside from the latter´s inability to fulfill labor as efficiently as an adult (Wullschläger, 12). Having drawn inspiration from the Romantic perception of the child as innocent and good, the Victorians began to perceive children in two different ways: either as a symbol for a "prosperous, progressive society" and for "hope and optimism", due to their "special state" and "stage of life of value in its own right", or as a "vision [of the] good, innocent and in some way connected with spirituality and imagination" (12, 13). With Romantic poets such as Wordsworth paving the way, children "[came] to represent adults´ sentimental attachments and fantasies of simpler times" (Blakemore, 2015). Through the image of the child, the Romantics and Victorians would

vicariously live out the "yearning for the past which we have since called nostalgia" (Austin, 75), thus making children´s literature a literary genre for adults rather than for children (Jacqueline Rose, 137). The concentrated attention on children caused new laws to emerge specifically tailored to their needs, which is representative of the overall changed perception of childhood on a wider scale (Wullschläger, 14). Through contemporary literature, "the child [became] a memorative object to watch and in this way possess without giving up one´s position (in every sense of the word) in the present time and place" (Austin, 97). Thus, "the origins of children´s books lie in the Victorian romance with childhood", which Wullschläger argues was "take[n] to an extreme" by the likes of Carroll, as he "became obsessed with Alice Liddell and made her famous as his child-friend and the inspiration for *Alice´s Adventures in Wonderland*" (11, 12). Wullschläger summarizes this shift of the perception of the child, stating that "[t]he Victorians liked little girls, the Edwardians worshipped little boys", leading to a "virtuous, charitable" Alice that is "obsessed with good manners", whereas "Peter is selfish, flippant and rude… Between Alice and Peter, something like a revolution in the perception of children occurred" (Wullschläger, 109). The repeated emphasis on Alice´s need to be liked and to do good make her an example of Wordsworth´s portrayal of innocent children at play (Blakemore, 2015), and therefore differs greatly from Barrie´s depiction of children.

Wullschläger links Barrie´s "nostalgic lines" describing the scenery of children playing "on [the] magic shores" of Neverland directly to Wordsworth´s visions of "children [who] sport upon the shore" in *Intimations of Immortality,* which "illustrates how Victorian artists maintained the Romantic link between childhood, nature and natural goodness" (19). However, "it was the Edwardians […] who went ´one stage further and attempted to play at childhood in their own adult lives,´ their adult literature indulging in childish whimsy and sentiment that gave expression to ´Edwardian dreams of eternal playfulness, the hint of fulfilment through playfulness rather than restraint´" (Mickalites, 3). The medium of children´s literature thus received a new role, shifting from a form of entertainment merely for children to entertainment for adults (Knoepflmacher, 529). Jonathan Rose highlights the difference between the Victorian and Edwardian perceptions of the child by pointing out that, for "the first time it was widely recognized that children […] have different needs, sensibilities, and habits of thinking; that they cannot be educated, worked, or punished like adults; that they have rights of their own independent of their parents" (Jonathan Rose, 178). Barrie challenges both the Victorian and Edwardian images of childlike play by adding a hyperbolic twist to the adult-child dynamic, pointing out the "melancholy reflection that once the adult has passed the bar to self-conscious

adulthood, he can never return to the un-self-consciousness of the Romantic child", which insinuates a form of envy in the adult-child relationship (Kimball, 60). Children are no longer innocent, but rather "thoughtless and cruel", which the reader looks at "with a mixture of delight and dismay, nostalgic attraction and grown-up disapproval", which Kimball argues is a way for the reader to "recognize the ironies surrounding the Romantic child" (61). By attributing callous qualities to children, Barrie´s image of the child separates itself greatly from Romantic, Victorian and Edwardian childhood portrayals, thus adding to a more nuanced literary genre.

The distinct nuances of the Victorian and the Edwardian perceptions of the child are reflected in the portrayals of both Alice and Peter, with one being innocent and the other more calculated and vindictive. While Peter does not fit the typical image of the good and innocent child, the opposite is the case for Alice, who at the beginning of her journey is driven by curiosity and the will to be virtuous: "Carroll links his ´dream-child´ with ´wonder,´ that is, an expression of creativity, ingenuity, and complexity" (Schatz, 96). Alice´s attempt to make sense of the world of Wonderland is reminiscent of the aforementioned Romantic and Victorian understandings of childhood, as she makes her decisions based on the desire to be good to others and to display good manners, and simultaneously exhibits momentary childlike naivety. As her journey progresses and her drug consumption increases, she is able to convert her initial naivety into awareness of the consequences of her actions, and thus acts more adultlike as a result of her drug consumption, which suggests that childhood opium eating may have a positive impact on children´s maturation. The reader is witness to Alice´s need not to offend during her encounter with the child-pig hybrid: "it would have made a dreadfully ugly child: but it makes a rather handsome pig, I think" (Carroll, 48). Despite the initial referral to it as an ugly child, her need for good etiquette leads her to rephrase her initial remark into a compliment, which displays both the childlike trait to speak one´s mind impulsively, contrasted with the understanding of good manners she has been taught (Curtin, 413). By correcting herself in this way, Alice displays the high demands that she sets for herself and shows thus the struggle a child is faced with when adapting to an adult society. The child-pig itself may be considered a metaphorical reflection of the behavior Alice displays in this section, as it emphasizes how the natural lack of manners that a child is born with materializes on the outside, thus highlighting the difficulty of adapting to an adult society. This underlines the contemporary awareness regarding a child´s needs and the consequential necessity of treating children differently than adults, as they are in a "privileged and seminal state" that requires carefulness (Wullschläger, 17). Despite having already ingested narcotics prior to her encounter with the child-pig, Alice´s

innocence and good nature associated with the Victorian child are unaffected, initially showing no long-term effects of narcotic use on her childlike behavior, which supports the idea that for Carroll, childhood drug consumption does not constitute a societal problem, but that it may in fact lead to a positive outcome.

Alice´s unchanged behavior and childlike qualities are further emphasized by the narrator, who comments on her repeated misuse of terminology. Alice displays a need to explain her surroundings without having the information to do so. Davis et al. argue this to be a natural coping mechanism used by children in order to improve their understanding of their environment, stating that "descriptive categorization styles are more salient in the thinking of children" (Davis, Lange, 629). During her descent down the rabbit hole, Alice uses her geographical knowledge to estimate where she might land in the end:

> Presently she began again. "I wonder if I shall fall right *through* the earth! How funny it´ll seem to come out among the people that walk with their heads downwards! The antipathies, I think-" (she was rather glad there *was* no one listening, this time, as it didn´t sound at all the right word) (Carroll, 8).

Her thought process is an example of a child´s attempt to explain their surroundings with what they have learned from the adult world, which highlights the intellectual discrepancy between children and adults, thus emphasizing Alice´s childlike innocence and naivety. The narrator´s diction represents the perspective of a child rather than of an adult, as it insinuates a lack of certainty about the false use of terminology, rather than pointing out that it is definitely an incorrect use of the term. In doing so, the narrator conveys an understanding to the reader of Alice´s childlike qualities that go on par with the Victorian childhood image (Jefferson, 794). Likewise, Alice uses her flawed reasoning not only during her monologues, but also when conversing with others: "[Mustard] is a mineral, I think" – "Oh, I know! […] It´s a vegetable. It doesn´t look like one, but it is" (Carroll, 69, 70). The use of the interjection "Oh" when she assumes that she has found the right definition, stresses Alice´s excitement over her feeling of accomplishment, thus accentuating Alice´s infantile personality that remains unchanged regardless of her consumption of narcotics.

The initial exhibition of naïve and childlike thinking takes a turn however, the further Alice progresses in her quest to explore Wonderland. Despite her explicit infantile behavior, Alice soon separates herself from the stereotypical image of the child in the sense that she shows more awareness of her surroundings and political strategy than can be expected from a child her age (Arnall, 2019). As her journey continues, Alice demonstrates that she is capable of

foreseeing the consequences of her actions and is thus able to make calculated decisions in order to guarantee the best outcome for herself: “The Cat only grinned when it saw Alice. It looked good-natured, she thought: still it had *very* long claws and a great many teeth, so she felt that it ought to be treated with respect” (Carroll, 48). The ability to make an intellectual assessment of her situation is an uncommon trait in children her age, and contradicts the Victorian vision of the child as being in need of protection and guidance due to their naivety and “´incapacity´ to distinguish between right and wrong” (May, 23). Alice behaves similarly when conversing with the Cat, who asks whether she likes the Queen: “´Not at all,´ said Alice: ´She´s so extremely-´Just then she noticed that the Queen was close behind her, listening: so she went on ´-likely to win, that it´s hardly worth while finishing the game.´” (Carroll, 65). Her sudden awareness of what is appropriate to remark in the presence of others - which the reader knows was previously not present, as seen during her encounter with the child-pig - shows that she was able to develop a better understanding of her surroundings during her stay at Wonderland. Her changed behavioral pattern is thus indicative of how she has matured during her exploration, altering from naïve to calculated, which accentuates how narcotics may affect long-term behavior positively in children, thus supporting the idea of Carroll´s positive attitude towards childhood narcotic use.

The narrator comments on the behavioral changes that Alice experiences when making the remark that she is familiar with judicial jargon: “She said this last word two or three times to herself, being rather proud of it: for she thought, and rightly too, that very few little girls of her age knew the meaning of [the word ´jurors´] at all” (Carroll, 84). When seen in contrast with her previous difficulty in finding the right terminology, the reader notices a positive intellectual development in Alice that separates itself from her previous display of behavior, thus emphasizing her transition from Victorian child to a more mature version of herself: “Finally she arrives at a position of power in the distant fairyland and returns, wiser and mature, to reality” (Morton, 513). Her experiences ultimately provoke a change in her that does not align with the characteristics accredited to children by the Victorians, as her initial integrity and caring personality are replaced by indifference (Knoepflmacher, 498, 499). When informed of the Duchess´ execution sentence, Alice does not “think it´s at all a pity”, whereas at the beginning of her journey she is adamant to not offend the creatures surrounding her: “I´m afraid I´ve offended it again!” (Carroll, 19, 63). The alterations she has experienced through the consumption of narcotics thus not only provoke positive behavioral changes associated with maturity, but also elicit the negative consequences of maturing, namely the loss of the innate

will to do good to others that children were believed to have during the Victorian era (Wullschläger, 13). This may seem to challenge the idea that Carroll presents childhood drug consumption as unalarming, as it does in fact elicit the abandoning of childlike rectitude. However, this constitutes one of the challenges of maturing, thus making Alice´s drug consumption a necessary part of growing into an adult, even if that means she abandons her childlike sense of morality (Knoepflmacher, 499). Though it may seem like a disadvantage at first, she ultimately only experiences a positive outcome from her ingestion of narcotic substances, which brings forth positive behavioral changes in her. As the long-term consequences only affect her positively, this is indicative of Carroll´s depiction of childhood drug consumption as useful and necessary for the sake of maturing.

Peter shares this abandoning of the stereotypical childlike virtue with Alice, thus not fitting the Victorian image of the child; a characteristic which Barrie elevates to a new level by giving his protagonist callous intentions. The aforementioned circular structure of Barrie´s plot insinuates a repeated consumption of narcotics over a longer period of time on Peter´s behalf, which explains the discrepancy between his and Alice´s behaviors, especially considering that Alice´s experience with narcotics is spanned over a shorter amount of time and thus has not affected her behavior to the same extent as Peter. Furthermore, while Alice experiences only positive long-term changes in behavior due to her short consumption of narcotics, the opposite is the case for Peter, who resembles a "sinister figure connected with the devil" whose actions are fueled by selfish intentions (Tatar, 25). At the end of the novel, the reader is informed of Peter´s intentions towards the Darling children: "close the window; bar it. That´s right. Now you and I must get away by the door; and when Wendy comes she will think her mother has barred her out; and she will have to go back with me" (Barrie, 171). The narrator emphasizes that "this trick had been in his head all the time", which the reader may find surprising considering Peter´s difficulty to remember thoughts and incidents, as pointed out by Maria Tatar: "Peter´s forgetfulness is part of his identity as the *puer aeternus*, the boy who will never grow up" (Tatar, 38). The fact that Peter remembers his plan despite his forgetfulness highlights his intense desire to harm the Darling children for the sake of his own benefit, which is contradictory to the Victorian understanding of the child as innately good-hearted.

The link between Peter´s intentions, which separate him from the Victorian child image, and his consumption of narcotics, becomes more evident when viewing the connection between the use of fairy dust and his abduction of children. Peter himself is said to have his hands "messy with the fairy dust", as he has a habit of "[carrying] Tinker Bell" with him wherever he goes

(Barrie, 36). The fact that his hand is covered by the dust insinuates his own use of the substance, rather than just being a tool for the sake of "luring" other children to join him to Neverland (51). Fairy dust thus serves a dual functionality for Peter, as both a substance he ingests as well as to fuel his longing for bringing other children to Neverland. The abduction itself may be considered a behavior that has addictive qualities for him, as he is placed within an endless cycle of abducting the daughters of his previous abductees:

> The end of *Peter and Wendy* takes us back to the very beginning – with an exact repetition of Wendy´s query – suggesting that No. 14 may be ruled by the same cyclical time that prevails in Neverland rather than by linear time. These are the same words Jane will use when she is awakened by Peter´s sobs (Tatar, 183).

Whether the consumption of fairy dust or the abduction of children precedes is impossible for the reader to determine, as Peter seems to be situated in an endlessly repetitive cycle of drug consumption and display of selfish and destructive behavior. This does however emphasize why he, contrarily to Alice, does not fulfill the Victorian expectations of a good-hearted child, as his experience with narcotic consumption stretches over a longer period of time than Alice´s. The underlying purport is thus that childhood substance abuse deprives them of their childhood, as it accelerates the maturing process. While Alice benefits from this acceleration, as it gives her the tools to cope in an adult society, Peter is trapped in a loop determined by wanting to be a child and displaying negative adult behavior, which supports the idea that Barrie uses his novel to criticize childhood drug abuse as destructive and harmful.

The extent of Peter´s behavioral dysfunction due to the consumption of narcotics becomes evident throughout the narrative. Prior to the revealing of Peter´s true intentions, the reader receives hints about his callous nature repeatedly from the narrator: "there was a greedy look in his eyes now which ought to have alarmed [Wendy], but did not" (Barrie, 45). The narrator´s diction insinuates that Peter is ultimately guided by egotism, and that the fulfilment of his own desires may lead him to rely on harmful actions towards others. Wullschläger points out this discrepancy between Peter´s and Alice´s intentions, which is reminiscent of how the Edwardian understanding of the child differs from the Victorian childhood image: "The Victorian child is a symbol of innocence, the Edwardian child of hedonism. In fiction, the former is good, the latter has a good time" (109). The remark that Peter "had become frightfully cunning" suggests that he poses a threat not only to the Darling children, but also to the narrator and consequently to other adults, which may support Mickalites claim that children´s literature is "for adults", as it "uses the figure of the child to license adult desire [and anxieties]" (Mickalites, 4, 5). The

link to the adult world may be seen as a way to hint at Peter´s personality of not being childlike, thus challenging the contemporary perception of the innocent child. Since Peter shows adult-like behaviors, he functions as a tool for the adult reader to enter the world of child´s play, which Mickalites understands to be Barrie´s way to "dramatize an Edwardian commercial optimism corresponding to ´society´s ability to create unlimited new needs and desires as its productive capacity and leisure time increased´" (Mickalites, 16). Peter´s behavior thus not only highlights how his use of narcotics has long-term implications on his ability to live his childhood, but simultaneously allows the adult readers to experience what remains of Peter´s childhood themselves.

The child-adult dynamic receives a more complicated nuance through Peter´s habit of eliminating "tons" of adults "as vindictively fast as possible", ensuring that his victims are conscious of dying at the hands of Peter: "You don´t think I would kill him while he was sleeping! I would wake him first, and then kill him. That´s the way I always do" (Barrie, 58, 126). Quoting Barrie, Tatar points out that Peter originally served as the villain of the plot, and only later replaced the character of Hook as the "demon boy" and "villain of the story" (Tatar, 59). The fact that Peter values it when his victims are aware of who ends their lives, highlights the extent of pleasure Peter derives from causing others pain; for a dormant victim, death would presumably be quicker and thus less painful. This evil that Peter displays contradicts any contemporary perceptions of childhood and emphasizes the difference between Alice and Peter. While Alice´s way of conduct is determined by morals, Peter´s actions are directed by a will to cause others pain. This accentuates the severe effect that repeated narcotic consumption among children has on their innate desire to be good, and simultaneously redefines the relationship between children and adults from being determined by admiration to rivalry.

This rivalry between the child and the adult is representative of the extent in which Barrie´s image of childhood differs from Carroll´s. Tatar presents the repeated emphasis on Peter´s complex relationship with mothers as a decisive part of the plot, pointing out Barrie´s initial plan to name his narrative "The boy Who Hated Mothers" (Tatar, 19). While Alice is portrayed as a moralist determined to act according to etiquette, the vindictive nature of Peter´s relationship with Hook and his quest to find a motherly figure in Wendy suggest a complex personality and attitude towards the adult world, which is not on par with Victorian understandings of childhood. His interest in Wendy is of a platonic nature, which the reader learns due to his attempt to persuade her to join his journey: "Wendy – how we should all respect you – you could tuck as in at night – None of us has ever been tucked in at night" (Barrie

47). His remark that none of the Lost Boys has experienced motherly love may be seen as a way to invoke a feeling of guilt in Wendy, thus showing the manipulative nature of Peter and his determination to fulfill his own need of a caretaker. His comment "And you could darn our clothes, and make pockets for us. None of us has any pockets" is representative of the way in which he views Wendy, namely as a motherly figure: "The parallels set up between housekeeping and child rearing reinforce the notion that both are women´s work […] Sewing and mending are linked to ´tidying up´ and the many other maternal efforts to create domestic order where there is anarchy, clutter and despair" (Tatar, 19, 24). Though he is incapable of romantic relationships, Wendy´s interest in him goes beyond that of a mother. Her desire to kiss Peter (41) and the role of the thimble as a metaphor for both maternal domesticity and kisses highlight the duality of Wendy´s role as both mother and lover. Their relationship is thus defined by both romance and platonic love, which illustrates Peter´s dysfunctionality and disturbed relationship with female figures. His behavior resembles what Sedgwick and Irigaray call a desire to shape relationships to other women according to the relationship with the own mother, which explains why Peter is incapable of establishing romantic bonds with women (Irigaray, 259, Sedgwick, 324), thus highlighting his infantility. In this sense, he fulfills the Victorian understanding of children as sexually innocent beings (Wullschläger, 116). This shows that his repeated substance abuse has not only affected his ability to be a child, but rather his ability to mature, which constitutes a contrast to Alice´s experience with narcotics as an accelerating tool to maturation. Since the behavior that Peter displays presents itself as dysfunctional, this is expressive of Barrie´s critical stance towards childhood substance abuse, as this leads to an incapability to function, as seen with Peter´s case.

This complex relationship to mother figures is shared by his rival: Hook´s remark that he himself has been abandoned by his mother, paired with his and Peter´s fight over Wendy as a mother substitute, are reminiscent of Freud´s Oedipus Complex. It entails the sexual obsession of the son with his mother, which consequently leads to a rivalry between father and son (Klages, 70). In Freudian terms, a boy´s first desire is phallic masturbation, which he will direct towards the mother as she is likely to be the closest female figure. In order to fulfill the sexual desire for the mother, the boy will want to replace the father by eliminating him. Maturity is thus defined by the boy´s will to overcome his desire for a sexual union with his mother and the subsequent rivalry with the father, as he will come to the realization that this constitutes socially unacceptable behavior (Freud, 188). Peter shows no sign of sexual desires towards Wendy, yet his rivalry with Hook over the maternal figure Wendy suggests a link to the

Freudian Oedipus Complex. Peter´s and Hook´s rivalry takes an end only with the elimination of the latter, thus emphasizing Peter´s incapability and reluctance to grow up. Once his rival has perished, Peter´s reaction insinuates that he suffers from a melancholic shock and sensation of lost purpose, though Tatar points out that the reason for his mourning is ambiguous:

> Why Peter cries at night remains a mystery. Does he miss his mother and long to return home? Is he haunted by the specter of death (after murdering all those pirates), even though he is the boy who will never grow up? Is he distraught by the death of Hook? Despite his lack of a memory, he knows that something is missing and mourns it (Tatar, 165).

Peter´s reaction may seem disproportionate considering that the elimination of Hook constitutes the fulfilment of his long-term goal, and simultaneously ensures his sole possession over Wendy. The strong emotional reaction hints at a trauma deeply rooted within Peter, which contradicts the idea of the Victorian child as naturally cheerful and optimistic (Wullschläger, 12). Neither Peter´s reaction, nor the rivalry with Hook itself conform with depictions of children in Victorian literature, as the representation of the adult-child relationship was often employed for the sake of illustrating a mutually beneficial dynamic: "A favourite theme at the time was childhood as morally redemptive, with adult men cared for and spiritually rehabilitated by children" (19). Meanwhile, Peter´s elimination of Hook separates him from the contemporary perception of the child, which highlights the severity of the consequences Peter´s repeated substance abuse has on his ability to function as a child, thus highlighting the underlying critical stance against childhood drug abuse.

Both Carroll and Barrie use the image of the child to highlight the long-term effects of their protagonists´ drug-related changes in behavioral patterns. Prior to her substance abuse, Alice has characteristics that the Victorians accredited to children, those being innocence and a high understanding of morals. This child-like innocence allows her to be open towards ingesting foreign substances without being aware of the consequences, the consumption of which leads her to reach maturity at an accelerated speed. Her "innocent girlhood" is thus "a model for pure womanhood – a belief held passionately by Lewis Carroll" (Wullschläger, 20), thus accrediting the topic of childhood drug abuse with a positive connotation. Meanwhile, the opposite is the case for Peter: "Peter Pan is a direct descendant of Alice in Wonderland", yet "the vision of childhood in English culture developed with the changing social climate, renewing itself to remain a powerful influence on literature and art" (28). Barrie presents the altered perception of children during the Edwardian Era in a new fashion, by emphasizing a child´s ability to "be both angelic and wicked, or ´innocent´ and ´heartless´" (Tatar 48). Tatar

elaborates that “in a sense, the idealized child of the Victorian Era made it possible for adults to discover the demon in children, for the increasing […] care could easily backfire when children did not live up perfectly to the expectation of innocent beauty” (Tatar, 48). Peter´s pessimism and brutality highlight the extent to which Barrie “broke with Wordsworth´s view of children”, who defined them as “those who bring ´hope´ with their ´forward-looking thoughts´” (130). With the addition of the Oedipal rivalry between Peter and Hook, Barrie “captured a change in the cultural understanding of childhood”, which was also noted by contemporaries such as Freud, who “was adding weight to childhood by seeing in its traumas the source of adult pathologies” (Tatar, 187). The discrepancy between the severity of their displayed behavioral dysfunction is linked to the amount of experience they have with drug consumption; while Alice suffers only minor long-term consequences due to the short duration of her drug experiences, Peter is changed to such an extent that he no longer resembles a child, but rather the villain of the plot, which is accredited to his long-lasting experience with substance abuse. While Carroll uses the image of the innocent and naive child to highlight their willingness to consume narcotics as unalarming, as it leads to accelerated maturity, Barrie presents childhood drug consumption as an issue that robs children of their childhood, as it causes lasting behavioral changes and traumas.

Drug-Related Psychoses and their Impact on Growing Up

The aforementioned characteristics attributed to children are challenged by both Carroll and Barrie, as their child protagonists display behaviors that are not on a par with either Victorian or Edwardian understandings of childhood, as neither of the protagonists are exclusively “blessed creatures” or “[children] of Joy” (Wordsworth, qtd. in Norton Anthology, 338). On the contrary, their behaviors may be related to drug-related mental health issues: “[Alice] was very fond of pretending to be two people”, and her uncertainty regarding her own identity paints a concerning image of Alice´s mental health; “I can´t explain *myself*, I´m afraid, Sir – because I´m not myself, you see”. The transition from pretend to actual uncertainty insinuates that for Alice, the world of imagination has contaminated reality, leaving Alice in a state of despair (Carroll, 12, 34). Since Alice does not have any negative experiences regarding questions of identity prior to her excursion to Wonderland, this suggests a correlation between Alice´s inner crisis and her consumption of narcotics, a suspicion that seems plausible according to Gibson: “All discussions of hallucinations [assume] that it is a false perception and [that] it is indistinguishable to the perceiver from a true perception”, regardless of whether that

hallucination derives from "passivity under the influence of disease or [of] drugs" (Gibson, 425). "Impressions, created by the ever fertile imagination of a child" constitute a serious issue, as they "[are] believed as realities, and become […] a part of the child´s psychical existence. Such delusions [are eradicated with difficulty], and much mental derangement in mature life […] is attributable to these reveries indulged in during childhood" (Crichton-Brown, 303). The positive narrative tone employed to describe Alice´s despair constitutes a contrast to the negative and serious theme of her mental health problems: "But it´s no use now – to pretend to be two people! Why, there´s hardly enough left of me to make *one* respectable person!" (Carroll, 12). Alice´s remark of not being enough to represent one whole person presents a comedic paradox intended to amuse the reader, thus being representative of what Auerbach calls "cruel parodies of contemporary moralistic doggerel [that] are ´wrong from beginning to end´" (Auerbach qtd. In Gray, 318). Her drug-related behavioral dysfunction and mental suffering thus become a tool to emphasize her childlike qualities as innocent and adorable, which suggests that Carroll parodies contemporary concerns regarding childhood substance abuse through Alice´s despair and identity crisis, as he presents it as a harmless matter that serves no other purpose but to amuse the reader.

The reader receives an indication of the extent and severity of her mental crisis, as well as insight on the impact her surroundings have on her wellbeing, which yet again emphasizes her childlike mindset and vulnerability. When Alice indulges in monologues, her wording insinuates a dichotomy of her personality, as she addresses herself in second person: "I advise you to leave off this minute!" (Carroll, 12). The use of imperative phrasing hints at a lack of control on her behalf, as she seems incapable of following her own rules and advice that she has for herself ("she very seldom followed [her own advice]"). This lack of control leads Alice to scold herself, which the narrator explains impacts her to such an extent that she begins to cry: "sometimes she scolded herself so severely as to bring tears into her eyes; and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself" (12). Auerbach suggests that the metaphor of Wonderland is representative of "Alice´s fluctuating personality", meaning that the tears she cries are an illustration of how Alice is responsible for her own mental suffering (Auerbach, 317, 318). The fact that Alice is capable of deceiving herself in a game of croquet alludes to a complexity of Alice´s personality that is reminiscent of cases of dissociative identity disorder, which entails the subject´s development of multiple identities, "whereby events experienced by a particular personality state or identity are retrievable by that same identity but not by a different one"

(Eich et al., 417). The hypothesis of Alice´s multiple personalities would lend itself as an explanation to how Alice is able to deceive herself, as one of her identities might be unaware of her other personality´s deception. The fact that Alice displayed the described behavior prior to her journey to Wonderland may suggest that her behavioral dysfunction and drug consumption are unrelated. However, as the severity of her case increases parallel to the augmented consumption of Wonderland´s narcotics, it is likely that they are in fact correlated, even though Alice might have had a tendency towards unusual behavior prior to Wonderland. This display of dissociative identity disorder thus highlights how drug abuse not only causes children to suffer mentally, but also functions as a tool to emphasize Alice´s infantile mindset, as it presents her as a vulnerable character that reminds the reader of Victorian childhood depictions. Carroll thus uses Alice´s mental suffering to emphasize her childlike qualities, and simultaneously illustrates her drug consumption as a tool to portray her infantility.

This connection between her mental suffering and drug consumption presents itself as increasingly more obvious to the reader, the further Alice progresses in her journey. One of the incidents that closely links Alice´s drug consumption to her identity problems is her remark that her entry to Wonderland has caused multiple instances in which she has experienced change. The different foods and beverages of Wonderland have caused her to change in size, which fuels Alice´s uncertainty regarding her identity: "I´m not myself […] I can´t understand it myself, to begin with; and being so many different sizes in a day is very confusing" (Carroll, 34). As a consequence of these changes, Alice expresses that she "can´t remember things as [she] used", because she "[does not] keep the same size for ten minutes together" (35). Eich et al. point out the fact that "interpersonality amnesia" is considered a "hallmark of dissociative identity disorder", thus providing an explanation for Alice´s sudden loss of memory. Medical studies have linked opioid use and memory loss, which presents the theory of Alice´s drug consumption as a cause for her behavioral dysfunction as a plausible hypothesis: "Results from neuropsychological testing revealed declarative memory deficits with severe episodic and mild semantic memory changes" (Butler et al., 2019). The narrative purpose of attributing Alice with problems of identity and memory loss becomes evident during Alice´s attempt to display the extent of her amnesia. In order to demonstrate how much of her old life she has forgotten, she proceeds to recite her version of the 1799 poem "The Old Man´s comforts, and How He Gained Them" by Robert Southey, but fails to do so correctly (Gray, 35). Gray points out how Alice´s version parodies that of Southey, as her changed lines may be considered a comedic insertion tailored to the humor of young readers: "´You are old, Father William´, the young man said, /

´And your hair has become very white; / And yet you incessantly stand on your head - / Do you think, at your age, it is right?´" (Carroll, 36). Alice´s inability to recall her memory, caused by her consumption of narcotics, is thus presented as an amusing and adorable childlike behavior. Carroll thus not only refutes existing concerns against the negative consequences of childhood substance abuse, by parodying the depiction of said long-term behavioral changes, but also emphasizes how drug-related mental illnesses aid in retaining her infantile characteristics, thus catering to Victorian readers and their admiration of the innocent child.

This display of amnesia ultimately allows her to forget her childlike qualities and show a more mature side. The reader understands the degree of Alice´s case of amnesia during her conversation with the Duchess, as it begins to affect her short-term memory and ability to converse: "She had quite forgotten the Duchess by this time, and was a little startled when she heard her voice close to her ear" (Carroll 68). The way in which this incident separates itself from her previous display of memory loss, is that it affects her perception of her surroundings. Despite the Duchess´ near proximity to Alice, she forgets her presence and thus fails to engage in their conversation. Morton argues that Alice´s display of amnesia is a reflection of Carroll´s fear of a lost childlike imagination and memory of childhood experience: "it seems that Carroll is like Wordsworth in believing that present feeling and the ability to call up past feeling may die and that he must therefore try to preserve and ´enshrine´ his experience" (Morton, 287). This argument underlines that Alice´s memory loss is a normal part of transitioning from child to adult, thus presenting her experience with narcotics as harmless. Alice´s symptoms are so severe however, that they resemble dementia, "a devastating illness" that "causes progressive deterioration of memory, intellect, language, emotion control and perception" (Cook-Deegan, 53). The intellectual regress that Alice experiences not only constitutes a sign of dementia, but it allows the reader to receive a glimpse of Alice´s understanding of social classes: "I´m sure those are not the right words – I must be Mabel after all – if I´m Mabel, I´ll stay down here", as she won´t "come up" if she is a person that she does not like (Carroll, 16). MacDonald explains Alice´s behavior stating that she is "rich and pampered […] and [that] it is no wonder she elevates herself above the less fortunate Mabel" (MacDonald, 127). Her arrogance is reminiscent of "a snobbish class-consciousness, a pride in her unearned place in the higher strata of the bourgeois class", making her a "child-lackey of the owning class, swelled with self-importance" (127). The consequences of Alice´s substance abuse thus not only affect her memory negatively, but they also cause her to become ignorant towards lower social classes, making the narrative a piece of "satire of Victorian society" that uses humoristic elements, thus

supporting the idea that Carroll presents Alice´s experiences and with narcotics and resulting long-term effects as amusing (Marret-Maleval, 104). Through her amnesia, Alice abandons her childlike ignorance of social class and thus shows a more mature version of herself that understands the distinction of social classes of Victorian adult society, meaning that her narcotic consumption not only provokes amusing incidents of amnesia, but that it also aids her in understanding Victorian society from a more adultlike perspective.

Despite her amnesia, Alice is aware that her identity has changed due to her experiences in Wonderland. "´I-I´m a little girl´, said Alice, rather doubtfully, as she remembered the number of changes she had gone through, that day" (Carroll, 42), which highlights her transition from child into adulthood. The stutter "I-Im" insinuates that this is a truth that is hard to face for Alice, which the narrator emphasizes by drawing attention to her doubt regarding the truth behind her claim. Alice ultimately acknowledges her altered identity: "´I could tell you my adventures – beginning from this morning,´ said Alice a little timidly; ´but it´s no use going back to yesterday, because I was a different person then" (80). The narrator´s emphasis that she admits to her change in identity "timidly", insinuates a form of retaliation on Alice´s behalf, which highlights her lack of control over the long-term changes she experiences, paired with the simultaneous acceptance of a change in identity. Beston identifies "Carroll´s theme of a troubled mind seeking alternative worlds", which suggests that Alice is caught in a loop that is defined by the consumption of narcotics, leading to an identity crisis, which then again fuels the need to explore alternative worlds through more narcotics (Beston, 345). The reader may thus expect a repetition of Alice´s substance abuse, which will have exponentially growing effects on her identity and ability to remember. For Carroll however, this drug-induced behavioral anomaly is "a means of detachment and retreat from the adult world", leading to a "dreaming denial of the reality of life" (Morton, 287, 288). Behavioral dysfunction through the use of narcotics is thus not only harmless, but also beneficial, as it allows the child to escape reality and enjoy the "fragments of her own personality" through Wonderland, ultimately making her path to maturity easier to handle (Auerbach, 318).

Finally, the positive effects of her drug consumption overweigh the negatives, not only because they allow her to move effortlessly through Wonderland, but also because they enable her to explore and reinvent her more adultlike identity. While Peter experiences similar behavioral changes to Alice, such as memory loss and insecurity regarding his identity, his case presents itself as more complex than Alice´s. The reader first learns of Peter´s identity crisis through the metaphor of his detached shadow: "he and his shadow, when brought near each

other, would join like drops of water; and when they did not he was appalled" (Barrie, 38). Tatar suggests that Peter´s shadow may be "seen in symbolic terms as a manifestation of the soul" or of his "sinister shadow-double" (Tatar, 26). The diction used to describe Peter´s struggle with his shadow implies that this is a repeated experience for Peter, and that he suffers from what Freud calls hysteria. In Freudian terms, hysteria derives from a mechanism referred to as "conversion", which entails the suppression of mental processes into "the somatic innervation" (Freud, 182). "Pathogenic ideas" are suppressed by the subject if they are not suitable with their mental life or understanding of values, which results in the use of the defensive coping mechanism of suppressing said ideas. Since these suppressed ideas are still present in the subconscious, Freud argues this will lead to hysterical or inappropriate behavior, which Peter displays repeatedly as he purposely exposes the Darling children to danger and generally takes pleasure in violence (Barrie, 54, 58). Considering Peter´s repeated substance abuse, the dichotomy of his personality may be considered either as a consequence of his addiction, or as the reason for ingesting drugs to begin with, which is illustrated through the metaphor of a detached shadow. In either case, this shows the destructive effect Peter´s consumption of narcotics has on his long-term behavior and personality, thus indicating the underlying criticism against childhood drug abuse as a disturbing factor when it comes to growing up.

Alice´s struggle with herself is similar to Peter´s; however, the latter is not presented as amusing, but rather concerning. Peter´s dysfunctionality is highlighted repeatedly throughout the narrative. While he too enjoys living in a world of pretend, Peter shows a more indisputable difficulty to distinguish between play and reality than Alice, which explains the major difference that separates them: Alice uses the world of pretend to make her transition into adulthood an easier task, whereas for Peter this presents an obstacle that condemns him to stay a child forever. The narrator points out how "to [Peter] make-believe and true were exactly the same thing", which Tatar argues separates him from other children (Barrie 83). "Peter is, after all, the boy who will not grow up, and knowing the difference between fantasy and reality serves as a critical milestone in the process of maturation" (Tatar, 83). His lacking ability to separate fiction from reality not only determines his own life, but affects others as well, which constitutes a grave difference to Alice´s case of playing pretend: "This sometimes troubled [the Lost Boys], as when they had to make-believe that they had had their dinners. If they broke down in their make-believe he rapped them on the knuckles" (Barrie, 83). This insinuates that Peter is in denial, as he does not accept anything but his own reality. What he is in denial of is

unclear to the reader, but considering his aforementioned case of hysteria, one can assume that Peter is denying a part of his identity, namely his adult self. This highlights the severity of substance abuse, as the negative consequences are not only manifested in the consumer themselves, but extend to their surrounding as well. Whereas for Alice drug consumption only fuels her ability to imagine herself in a world of pretend, making it easier to adapt to the adult world, for Peter it impacts his relationship to others negatively and leaves him incapable of functioning normally in reality. Since he seems trapped in a childlike mindset forever, he will never find himself capable of growing up, which can be considered an essential argument of the contemporary criticism against childhood opium-eating.

The assumption that Peter denies a part of his identity becomes more plausible when viewing his displayed similarities to both Mr. Darling and Captain Hook. Whereas Peter is trapped in a world of pretend, Mr. Darling appears to be troubled with the same dysfunctional behavior. The emphasis on his education, paired with his inability to perform the simplest tasks associated with adulthood, such as tying a tie, implies that he pretends to be an adult rather than actually behaving like one. The narrator states that "though [Mr. Darling] knew about stocks and shares, [he] had no real mastery of his tie", upon which he reacts with anger to express his frustration:

> This tie, it will not tie […] Not round my neck! Round the bed-post! Oh yes, twenty times have I made it up round the bed-post, but round my neck, no! Oh dear no! […] I warn you of this, mother, that unless this tie is round my neck we don´t go out to dinner to-night, and if I don´t go out to dinner to-night, I will never go to the office again, and if I don´t go to the office again, you and I starve, and our children will be flung into the streets (Barrie, 29)

Mr. Darling´s array of emotions is indicative of an irrational and aggressive personality that has a tendency to react dramatically and disproportionately ("our children will be flung into the streets"). Tatar remarks that this incident "reminds us once again that he is more like a child than an adult", as he "anthropomorphizes objects and endows the trivial with monumental consequences" (Tatar, 29). This childishness also manifests itself in his communicative mannerisms, as he has a habit of repeating phrases and terms as a means to convey his opinion, "*Mea culpa, mea culpa*", which Tatar refers to as a "childlike tendency" (Tatar, 27). His childlike qualities suggest that he never matured, which is the defining characteristic of Peter as the "boy who never grew up". This shows not only that Peter and Mr. Darling show similar

behavior, but that they could, in fact, be the same person. If this is the case, it would lend itself as an explanation to Peter´s hysteria, as he cannot face the truth of having become an adult.

Supporting this hypothesis is the fact that Mr. Darling and Peter have a pronounced need to be liked, paired with the desire to control the ones surrounding them (Tatar, 18). Mr. Darling cares greatly about whether his dog admires him and has to be comforted by Mrs. Darling when doubt emerges: "I know she admires you tremendously, George" (Barrie, 17). He becomes vulnerable and requires special treatment, which indicates insecurity on his behalf: "[Mrs. Darling] would sign to the children to be specially nice to father". Once his self-doubt takes the upper hand, he needs to secure his position by "show[ing] who [is] master in that house" (33). This desire for special treatment is shared by Peter, who allows none of the other boys to resemble him: "They are forbidden by Peter to look in the least like him" (65). Tatar points out how the names of the Lost Boys are "[epithets] rather than actual names, [which] reduces their identity to a collective stereotype […] Peter is the only one of them with a boy´s name" (Tatar, 65). At the same time, he commands them in the same way Mr. Darling attempts to dictate his family: "Peter Pan has spoken" (Barrie, 115). The referral to himself in the third person suggests a feeling of being disconnected from the self, which emphasizes the ambiguous identity of Peter. The narrator´s addition that Mr. Darling "might have passed for a boy again if he had been able to take his baldness off" breaks the boundaries between the adult-child dynamic, thus making the connection between Peter and Mr. Darling more evident. The merge between the two characters hints at the impact childhood drug consumption has on the subject, as this shows the destructiveness and disabling qualities of narcotics. Barrie indirectly criticizes childhood drug consumption by painting a picture of the future, showcasing how this will lead to behavioral dysfunction and an everlasting infantility in adults, as well as a disconnection to reality.

This link between Mr. Darling and Peter is also established during Peter´s attempt to take on the father role for the Lost Boys and Wendy´s brothers. Even though Wendy herself assumes the role of the mother, she refers to Peter as father: "´Father knows best,´ she always said, whatever her private opinion must be", thus suggesting a duality in their relationship ranging from partner to parent (Barrie, 116). Being the eternal child, Peter struggles with acting as the father, and relies on the help of the Darling boys: "He didn´t even know how a father does till I showed him" (117). This may remind the reader of the role reversal that takes place during the medicine incident, in which the children finally have to comfort and encourage Mr. Darling to take his medicine. Hollindale refers to this role reversal as a comedic element:

“Barrie uses adult voices speaking childishly to create social comedy for children, and children´s voices speaking in naively adult terms to create social comedy for adults” (Hollindale, 314), yet in Peter´s case this seems to express a deeper and more sinister meaning. Dan Kiley points at the complexity of Peter´s identity, stating that this trapped state between child and adult is more than just a comedic insertion from Barrie: “Peter Pan was a very sad young man… For all his gaiety, he was a deeply troubled boy living in an even more troubling time. He was caught in the abyss between the man he didn´t want to become and the boy he could no longer be” (qtd. in Seville, 145). This description of Peter´s mental state as being trapped between two life stages makes his connection to Mr. Darling a likely hypothesis, thus highlighting the dangers of childhood drug consumption as a cause for behavioral dysfunction that persists in the adult stage of life.

The exhibition of similarities between adults and children is not limited to Peter and Mr. Darling, but can also be detected in Peter and his rival Hook, which emphasizes Peter´s drug-related inability to grow up even more strongly. In fact, this rivalry may be a representation of the inner struggle Peter experiences between his child-self and his inevitable development into an adult. The most striking connection between the two characters takes place when Peter impersonates Hook. His mastery of imitating Hook´s voice is at such a high level, “that even the author has a dizzy feeling at times he was really Hook”, since “[t]he two are presented as antagonists with a shared secret core” (Tatar, 99). Paired with the narrator´s explanation regarding Hook´s true identity, this insinuates that Peter and Hook could, in fact, be the same person: “Hook was not his true name. To reveal who he really was would even at this date set the country in a blaze; but as those who read between the lines must already have guessed it, he had been at a famous public school” (Barrie, 148). This emphasis on Hook´s education may make his connection to Peter unlikely, but at the same time it links him more closely to Mr. Darling. “In stage versions, the same actor often plays Mr. Darling and Hook”, which highlights how “all grown-ups are pirates” and explains Peter´s reluctance to mature (Tatar, 59). Hook shares childlike qualities with both Peter and Mr. Darling, which can be seen during his plan to poison the other children with a cake:

> His plan seems designed by a villain who, once again, thinks more like a child than like an adult. The plot he cooks up about a cake covered with green sugar may well have been invented by Barrie and the Llewelyn Davies boys during some of the pirate games at Black Lake Island (Tatar, 75).

Not only the childlike thinking, but also the fashion of his plan may remind the reader of Mr. Darling´s aforementioned administration of his medicine to Nana, as well as Peter´s attempt to lure the children to Neverland with fairy dust. This behavioral similarity links all three characters together and highlights the reluctance or perhaps incapability of growing up that manifests itself in Peter; an anomaly that is fueled by his repetitive consumption of narcotics during childhood. By pointing out this highly dysfunctional behavior, and linking it to the consumption of narcotics, Barrie criticizes the consumption of narcotics among children as an instrument that robs children of their childhood, and adults of their adulthood, as the consumer feels eternally trapped in a mindset that is not on par with their actual age.

Hook and Peter also share similarities in other communicational and behavioral mannerisms, which makes this dysfunction even more prominent. While Neverland´s different groups of people "speak in different registers", Hook and Peter "[resort] to archaic language and inversion": "Dark and sinister man, have at thee" (Tatar, Barrie, 66). Peter is described to have a "captain voice", which he uses as a tool to assume Hook´s identity (Barrie, 56, 99). His relationship to the Lost Boys may be seen as a parallel to Hook in the role of captain to his crew, as Peter is repeatedly referred to as the captain of the Lost Boys and generally imposes his power on them (Barrie, 64, 70). When Peter commands the boys, he demands they use the same interjections that Hook´s crew uses: "Say, ´Ay, ay, sir´" (Barrie, 59), thus wanting the boys to treat him as if he was Hook himself. "As dogs this terrible man (Hook) treated and addressed [his crew], and as dogs they obeyed him", whereas Peter, once he has taken over Hook´s ship, "treated them as dogs, and they dared not express their wishes to him even in a round robin" (Barrie, 68, 166-67). Peter´s rivalry with Hook is paired with an admiration for his power over others, which might suggest that Peter only wishes to benefit from the advantages of adulthood, without having to take on the adult´s responsibilities. This may be the case because his childlike characteristics leave him incapable of doing so, which highlights his dysfunctionality within an adult society and his wish to remain a child.

The ambiguity of Hook´s and Peter´s relationship, ranging from parental rivalry to admiration, is a reflection of Peter´s relationship to Wendy as both partner and son, which emphasizes his difficulty of finding his own identity and situating himself within an adult society. Barrie points out that "Peter was such a small boy that one tends to wonder at the man´s hatred of him", which Tatar interprets as indicative for a deeper meaning behind their relationship: "Hook´s strange obsession with Peter has deep mythological roots in father/son rivalries, but here it takes an odd turn suggesting more than a familial relationship" (Barrie,

Tatar, 136). Hook´s remark that "no little children love [him]" is reminiscent of Mr. Darling´s and Peter´s need to be liked, thus making the assumption that Peter and Mr. Darling/Hook are the same person a plausible theory. Peter lastly becomes Hook by wearing "Hook´s wickedest garments" and sitting in his cabin, "with Hook´s cigar-holder in his mouth and one hand clenched, all but for the forefinger, which he bent and held threateningly aloft like a hook", thus "remind[ing] us of the deep connection between boy and man, with the boy ´trying on´ the role of the adult" (Barrie, Tatar, 167). Since Peter is the boy who will never grow up, he is limited to trying on the role of the adult, as his behavioral dysfunction hinders him from reaching actual maturity. By making himself look like Hook, he resembles Mr. Darling, who only displays maturity in his physical appearance, but not in his behavior. This link between the three characters is thus a reflection of the threefold division of Peter´s identity as a part of his behavioral dysfunction, trapped between the mindset of a child and an adult, caused by his repeated experience with narcotics.

Peter´s identity crisis separates itself from Alice´s case as his dissociative identity disorder takes on more serious proportions, since she in the end manages to grow into an adult, whereas he does not. While Alice pretends to be different people, for Peter the world of pretend and reality intertwine, thus making his personalities assume the form of real characters in the narrative. Related to these multiple identities is a display of amnesia, which both Alice and Peter suffer from. For Alice, memory loss mainly affects experiences of the past, rather than interfering with immediate occurrences. Aside from her conversation with the Duchess, in which Alice forgets that she is in the presence of company, her amnesia only affects memories of who she was prior to her excursion to Wonderland. In the end, she benefits from her amnesia as it makes it easier for her to adapt to the adult world. In Peter´s case however, the amnesia takes on greater dimensions as it dictates his life and ability to form relationships to others: "sometimes when he returned he did not remember them, at least not well" (Barrie, 56). Tatar remarks: "That Peter has no memory and lives in an eternal present has been seen as the curse of living in Neverland […] In this sense, it begins to resemble Wonderland, for everything is new and arouses curiosity for the elated pilgrims wandering through it" (Tatar, 56). Being a sign of dissociative identity disorder, Peter´s amnesia emphasizes how his similarities to Hook and Mr. Darling may, in fact, be proof that they are the same person, thus highlighting how his mental growth does not match his physical aging. By portraying such a complex case, Barrie highlights the severe consequences childhood drug abuse can have on the addict, both in the

state of childhood as well as in adulthood, as children are incapable of enjoying their childhood, whereas adults are incapable of acting according to the standards of an adult society.

The severity of Peter´s identity crisis, paired with his extensive experience with narcotics, constitutes a grave contrast to Alice. Her experience with narcotics stretches over a shorter period of time, and thus she suffers from a milder case of dissociative identity disorder than Peter. She enjoys the world of pretend and child´s play but is ultimately able to differentiate between fiction and reality, an ability that Peter does not possess. Alice´s behavioral dysfunction manifests itself in her monologues, whereas for Peter his alternative personas dictate his perception of the world and influence his daily activities, such as his long-lasting battle with his Hook-identity. They are a manifestation of his reluctance to be(come) an adult, and thus highlight the severity of his lacking ability to function in society. These differences in Alice and Peter are due to their varying experiences with narcotics, which highlights that the long-term effects of narcotics grow proportionately to the duration of narcotic consumption. For Carroll, this does not constitute a problem to be taken seriously. He uses his narrative to criticize contemporary didactism and refute concerns about childhood opium-eating by presenting it as a parody. Meanwhile, Barrie touches upon the same topic through the medium of his novel, but his depiction of the problem differs greatly from Carroll´s in that it is on par with the contemporary concerns that were expressed regarding childhood drug abuse. Alice and Peter thus become symbols for the change in the scientific understanding of narcotics and the perception of childhood in general, and are thus essential in terms of understanding the societal changes occurring between the Victorian and Edwardian eras.

Conclusion

This thesis has shown to what extent Carroll and Barrie portray opposing attitudes towards the issue of childhood opiate abuse during the Victorian and Edwardian eras. It showcases how both authors present the impact narcotics have on a child´s psyche as well as on their ability to grow up. In Alice´s case, the narcotics she consumes produce a positive outcome by allowing her to navigate effortlessly through Wonderland, changing her size according to her needs. For the Darling children however, narcotics may allow them to find their way to Neverland, yet ultimately lead to situations in which their lives are controlled by others and subsequently endangered, which Peter uses to his advantage. Peter himself is affected by narcotics in the sense that he is trapped in the mind of a child, thus finding himself incapable of ever growing up. Narcotics are thus either a tool for adaptation to an adult world in Carroll´s case, or, in the narrative of Barrie, a dangerous instrument used as a means to control those that are the most defenseless, thus leaving them with severe trauma that leads to an incapability of maturing. These observations are based on the premise that Wonderland´s foods and beverages, as well as Neverland´s fairy dust and medicine, are metaphors for narcotics. In detecting narcotic qualities in consumable goods and fairy dust, this thesis has presented a reading of the narratives which has previously been overlooked within the academic field, and thus constitutes grounds for new academic discussions regarding *Alice in Wonderland* and *Peter Pan*.

The linear plot showcases how the curious and innocent child Alice explores her surroundings by altering her size through the use of drugs. Though she finds herself in momentary situations of despair, she ultimately draws positive experiences from her narcotic adventures. Her use of narcotics causes a shift in her from the stereotypical innocent child to a more daring, mature version of herself, replacing her will to please others with a desire to fulfill her own needs. Representative of this shift is Alice´s growth spurt in the house of the White Rabbit, which causes her to become the house herself, thus acting as a metaphor for taking on domestic responsibilities and growing up. Though the long-term effects of her narcotic consumption manifest themselves in displays of amnesia and dissociative identity disorder, the overall presentation of narcotics remains positive, as her behavioral dysfunction is portrayed as comedic insertions intended to amuse readers, rather than as a tool to draw attention to serious consequences of childhood drug abuse. Carroll, through his narrator and Alice, refutes any concerns regarding childhood drug abuse and thus partakes in the wider discussion regarding the dangers of opiates.

By analyzing Barrie´s *Peter Pan* as a counterpart to *Alice*, this thesis has illustrated the two opposing opinions regarding opiate use, which are representative of the societal change in attitude towards narcotics that took place between the nineteenth and twentieth centuries. In his narrative, Barrie presents narcotics as an instrument of control between adults and children, as well as a form of mental imprisonment for those that are addicted. The circular structure of the plot highlights the repetitive habit of adults using narcotics in the form of medicine or poison in order to control children. While Mr. Darling exerts authority and control over his children with medicine, Hook uses a poisoned cake in an attempt to overpower Peter and the Lost Boys. Peter on the other hand mimics these behaviors by using fairy dust to control the Darling children, and simultaneously endangers them on multiple occasions. In doing so, Barrie portrays a new image of the child as not being innocent, but rather vicious. The relationship between adults and children thus becomes fragile and dominated by rivalry, which manifests itself in the relationship between Hook and Peter. The repeated role-reversal between adults and children, with Mr. Darling´s and Hook´s childlike characteristics versus children pretending to be adults, not only serves as a comedic element, but also as a device to highlight how repeated drug consumption robs children of their ability to mature. Unlike in *Alice*, physical growth does not equal maturity, thus leaving adults that have experienced drug abuse as children in an eternal childlike mindset. Based on these observations, this thesis makes the claim that Peter is in fact the same person as Mr. Darling and Hook, as he shares numerous similarities with the two, ranging from a self-centered personality to a complex relationship to motherly figures, thus showcasing a more severe form of dissociative identity disorder than Alice.

In making these observations, this thesis makes a relevant contribution to the academic discussion regarding Victorian and Edwardian children´s literature, as it adds an entirely new perspective. Since society evolves constantly, so does its perception of the concept of childhood, making this thesis a relevant piece of research that affects not only our perception of the past, but also of the present. Drawing a link between the two narratives and narcotics has not been done to this extent before, and thus remains a fairly unexplored field, which may seem surprising considering that the narratives date back to the nineteenth and twentieth centuries. Having often been critically viewed by literary critics in the past, the fact that the theme of narcotics has been overlooked seems even more surprising. In managing to find a new, unexplored topic regarding well researched narratives, this thesis presents a relevant part and unique addition to the academic discourse regarding Victorian and Edwardian children´s literature.

Not only did this thesis present a new reading of Carroll´s and Barrie´s texts, it also raises new questions as a ground for further academic discussion under the wider issue of childhood drug consumption: since Alice´s consumption of narcotics begins with her entry to Wonderland, and therefore stretches over a relatively short period of time, it would be interesting to analyze Alice´s relation to food and beverages in *Through the Looking-Glass* (1871) in order to receive a broader picture of how opiates affect her maturing process over a longer period of time. Being based on laws and logic, further interpretations of *Through the Looking-Glass* under the wider topic of narcotics may also offer relevant new viewpoints, since logic and narcotic-induced reveries present a contrast that may introduce additional academic discussions (Siemann, 431). Likewise, the complex nature of Peter´s personality leaves room for further analysis. Not only are there hints for a supernatural origin, but he also shares similarities with the narrator, as well as with Barrie himself, which, under the focus of opiate abuse, lends itself as an intriguing topic for future academic discussions.

Bibliography

Primary sources:

- Barrie, J.M. *The Annotated Peter Pan*, edited by Maria Tatar, WW Norton & Company, 2011.
- Carroll, Lewis. *Alice in Wonderland*, edited by Donald J. Gray, Third Norton Critical Edition, WW Norton & Company, 2013.

Secondary sources:

- Anderson, Tammy L. "Types of Identity Transformation in Drug-Using and Recovery Careers." *Sociological Focus*, vol. 26, no. 2, 1993, pp. 133–145. *JSTOR*, www.jstor.org/stable/20831653. Accessed 13 Jan. 2021.
- Arnall, Judy. *When Do Children Understand "Consequences?"* 2019. Accessed Jan. 30, 2021 from https://bit.ly/2YuEKas
- Asiabanha, Majid et al. "Chronic Opium Treatment Can Differentially Induce Brain and Liver Cells Apoptosis in Diabetic and Non-diabetic Male and Female Rats." *The Korean journal of physiology & pharmacology : official journal of the Korean Physiological Society and the Korean Society of Pharmacology* vol. 15,6 (2011): 327-32. doi:10.4196/kjpp.2011.15.6.327
- Austin, Linda M. "Children of Childhood: Nostalgia and the Romantic Legacy." *Studies in Romanticism*, vol. 42, no. 1, 2003, pp. 75–98. *JSTOR*, www.jstor.org/stable/25601604. Accessed 29 Jan. 2021.
- Avery, Gillian. "Fairy-Tales for Pleasure", in *Alice in Wonderland*, edited by Donald J. Gray, Third Norton Critical Edition, WW Norton & Company, 2013. Pp. 313-315
- Auerbach, Nina. "Alice in Wonderland: A Curious Child", in *Alice in Wonderland*, edited by Donald J. Gray, Third Norton Critical Edition, WW Norton & Company, 2013. Pp. 315-322.
- Berridge, Virginia. "Victorian Opium Eating: Responses to Opiate Use in Nineteenth-Century England." *Victorian Studies*, vol. 21, no. 4, 1978, pp. 437–461. *JSTOR*, www.jstor.org/stable/3827593. Accessed 13 Nov. 2020.

- Beston, John. “Going into Dreamland: From Lewis Carroll’s Alice In Wonderland to Patrick White’s The Aunt’s Story.” Antipodes, vol. 29, no. 2, 2015, pp. 343–352. JSTOR, www.jstor.org/stable/10.13110/antipodes.29.2.0343. Accessed 28 Nov. 2020.
- Bivona, Daniel. “Alice the Child-Imperialist and the Games of Wonderland.” *Nineteenth-Century Literature*, vol. 41, no. 2, 1986, pp. 143–171. *JSTOR*, www.jstor.org/stable/3045136. Accessed 11 Jan. 2021.
- Blakemore, Erin, “Wordsworth and the Invention of Childhood”. *JStor Daily*. 2015. Accessed 29 Jan. 2020 from https://bit.ly/3r4ntRM
- Burnett, Francis Hodgson. *The Secret Garden*, edited by Peter Hunt, Oxford University Press, 2011.
- Butler, Monroe. “An Opioid-Related Amnestic Syndrome with Persistent Effects on Hippocampal Structure and Function”, *The Journal of Neuropsychiatry and Clinical Neurosciences*, 2019. Accessed 3 Nov. 2020 from https://bit.ly/3oMFTVk
- Carhart-Harris, Robin L., et al. “Neural Correlates of the Psychedelic State as Determined by FMRI Studies with Psilocybin.” *Proceedings of the National Academy of Sciences of the United States of America*, vol. 109, no. 6, 2012, pp. 2138–2143. *JSTOR*, www.jstor.org/stable/41477085. Accessed 13 Jan. 2021.
- Christopher, Joe R. “‘Alice's’ [Successful] ‘Adventures in Wonderland’: An Appreciation of Its One Hundred Fifty Years.” Mythlore, vol. 34, no. 1 (127), 2015, pp. 142–152. JSTOR, www.jstor.org/stable/26815797. Accessed 28 Nov. 2020.
- Cook-Deegan, Robert M., and Peter J. Whitehouse. “ALZHEIMER'S DISEASE AND DEMENTIA: The Looming Crisis.” *Issues in Science and Technology*, vol. 3, no. 4, 1987, pp. 52–63. *JSTOR*, www.jstor.org/stable/43310986. Accessed 3 Feb. 2021.
- Cooke, Michael G. “De Quincey, Coleridge, and the Formal Uses of Intoxication.” *Yale French Studies*, no. 50, 1974, pp. 26–40. *JSTOR*, www.jstor.org/stable/2929463. Accessed 1 Mar. 2021.
- Coleridge, Samuel T. “Kubla Khan: *Or, A vision in a Dream. A Fragment*”. in *The Norton Anthology of English Literature*, edited by Stephen Greenblatt and M. H. Abrams, 9th ed., Norton, 2012, pp. 459-462.
- Crichton-Brown, James. “Psychical Diseases in Early Life”, *Asylum Journal of Mental Science 6*, 1860, 248-320.

- Curtin, Michael. "A Question of Manners: Status and Gender in Etiquette and Courtesy." *The Journal of Modern History*, vol. 57, no. 3, 1985, pp. 396–423. *JSTOR*, www.jstor.org/stable/1879686. Accessed 29 Jan. 2021.
- Davis, Albert J., and Garrett Lange. "Parent-Child Communication and the Development of Categorization Styles in Preschool Children." *Child Development*, vol. 44, no. 3, 1973, pp. 624–629. *JSTOR*, www.jstor.org/stable/1128021. Accessed 30 Jan. 2021.
- De Quincey, Thomas. "Confessions of an English Opium-Eater" in *The Norton Anthology of English Literature*, edited by Stephen Greenblatt and M. H. Abrams, 9th ed., Norton, 2012, pp. 567-80.
- Disraeli, Benjamin. *Sybil or, the Two Nations.* Book II, chap.10; Thomas Hood, "Our Family: A Domestic Novel," *Hood´s Magazine*, 1844.
- Editors of Merriam-Webster, "Treacle." *Merriam-Webster.com Dictionary*, Merriam-Webster, https://www.merriam-webster.com/dictionary/treacle. Accessed 12 Jan. 2021.
- Eich, Eric, et al. "Memory, Amnesia, and Dissociative Identity Disorder." *Psychological Science*, vol. 8, no. 6, 1997, pp. 417–422. *JSTOR*, www.jstor.org/stable/40063227. Accessed 2 Feb. 2021.
- Forste, Renata, and Kiira Fox. "Household Labor, Gender Roles, and Family Satisfaction: A Cross-National Comparison." *Journal of Comparative Family Studies*, vol. 43, no. 5, 2012, pp. 613–631. *JSTOR*, www.jstor.org/stable/23267837. Accessed 13 Jan. 2021.
- Francis, C. R. "On the Value and Use of Opium", *Medical Times and Gazette*, 1 (1882), 87-89.
- Freud, Sigmund. "Psycho-analysis". *Critical Theory: A Reader for Literary and Cultural Studies*, edt. By Robert Dale Parker. Oxford University Press, 2012, pp. 181-94.
- Gardner, Martin, ed. *The Annotated Alice: Alice´s Adventures in Wonderland & Through the Looking-Glass – The Definitive Edition*. New York: Norton, 2000.
- Gibson, James J. "On the Relation between Hallucination and Perception." *Leonardo*, vol. 3, no. 4, 1970, pp. 425–427. *JSTOR*, www.jstor.org/stable/1572259. Accessed 2 Feb. 2021.
- Goeders, Nick E. "Stress, Motivation, and Drug Addiction." *Current Directions in Psychological Science*, vol. 13, no. 1, 2004, pp. 33–35. *JSTOR*, www.jstor.org/stable/20182902. Accessed 13 Jan. 2021.

- Hart, F. Leslie. “A History of the Adulteration of Food Before 1906.” *Food, Drug, Cosmetic Law Journal*, vol. 7, no. 1, 1952, pp. 5–22. *JSTOR*, www.jstor.org/stable/26654178. Accessed 11 Jan. 2021.
- Harper, Clive. “The Witches' Flying-Ointment.” *Folklore*, vol. 88, no. 1, 1977, pp. 105–106. *JSTOR*, www.jstor.org/stable/1259706. Accessed 16 Jan. 2021.
- Hatsis, Tom. "Those Goddamn ointments: Four histories". *Journal of Psychedelic Studies* 3.2 (2019): 164-178. < https://doi.org/10.1556/2054.2019.025>. Web. 16 Jan. 2021.
- Hollindale, Peter, ed. *J. M. Barrie: Peter Pan and Other Plays*. Oford: Oxford University Press, 2008.
- Idelson-Shein, Iris. “The Beginning of the End: Jews, Children, and Enlightenment Pedagogy.” The Jewish Quarterly Review, vol. 106, no. 3, 2016, pp. 383–395. JSTOR, www.jstor.org/stable/jewiquarrevi.106.3.383. Accessed 28 Nov. 2020.
- Irigaray, Luce. “This Sex which is not One”. *Critical Theory: A Reader for Literary and Cultural Studies*, edt. By Robert Dale Parker. Oxford University Press, 2012, pp. 257-63.
- Jack, R. D. S. “‘Peter Pan’ as Darwinian Creation Myth.” *Literature and Theology*, vol. 8, no. 2, 1994, pp. 157–173. *JSTOR*, www.jstor.org/stable/23926716. Accessed 28 Nov. 2020.
- Jefferson, Ann. *Poetics Today*, vol. 6, no. 4, 1985, pp. 794–796. *JSTOR*, www.jstor.org/stable/1771972 . Accessed 28 Nov. 2020.
- Kaminer, Debra. Eagle, Gillian. “Posttraumatic Stress Disorder and other Trauma Syndromes.” *Traumatic Stress in South Africa*, Wits University Press, Johannesburg, South Africa, 2010, pp. 28–59. JSTOR, www.jstor.org/stable/10.18772/22010105096.6. Accessed 15 Jan. 2021.
- Kimball, Miles A. “Aestheticism, Pan, and Edwardian Children's Literature.” CEA Critic, vol. 65, no. 1, 2002, pp. 50–62. JSTOR, www.jstor.org/stable/44377555. Accessed 13 Nov. 2020.
- Klages, Mary. *Literary Theory: A Guide for the Perplexed*. Bloomsbury Academic, 2006.
- Knoepflmacher, U. C. “The Balancing of Child and Adult: An Approach to Victorian Fantasies for Children.” *Nineteenth-Century Fiction*, vol. 37, no. 4, 1983, pp. 497–530. *JSTOR*, www.jstor.org/stable/3044681. Accessed 30 Jan. 2021.

- Larson, Justine J. et al, "Cognitive and Behavioral Impact on Children Exposed to Opioids During Pregnancy". *Pediatrics* (2019). Accessed 15 Jan. 2020. From: https://bit.ly/39yDLuL
- Lear, Edward. *Nonsense Songs, Stories, Botany and Alphabets*, Scholar´s Choice, 2015.
- Lee, Michael Parrish. "Eating Things: Food, Animals, and Other Life Forms in Lewis Carroll's *Alice* Books." *Nineteenth-Century Literature*, vol. 68, no. 4, 2014, pp. 484–512. *JSTOR*, www.jstor.org/stable/10.1525/ncl.2014.68.4.484. Accessed 28 Nov. 2020.
- Lynch, Deidre S. Stillinger, Jack. "Samuel Taylor Coleridge, 1772-1834" in *The Norton Anthology of English Literature*, edited by Stephen Greenblatt and M. H. Abrams, 9th ed., Norton, 2012, pp. 437-439.
- MacDonald, Alex. "Utopia through the Looking-Glass: Lewis Carrol as Crypto-Utopian." Utopian Studies, no. 2, 1989, pp. 125–135. JSTOR, www.jstor.org/stable/20718914. Accessed 28 Nov. 2020.
- Marret-Maleval, Sophie. "'And, as in Uffish Thought He Stood.'" Culture/Clinic, vol. 1, 2013, pp. 99–120. JSTOR, www.jstor.org/stable/10.5749/cultclin.1.2013.0099. Accessed 28 Nov. 2020.
- May, Margaret. "Innocence and Experience: The Evolution of the Concept of Juvenile Delinquency in the Mid-Nineteenth Century." *Victorian Studies*, vol. 17, no. 1, 1973, pp. 7–29. *JSTOR*, www.jstor.org/stable/3826512. Accessed 30 Jan. 2021.
- Mickalites, Carey. "Fairies and a Flâneur: J. M. Barrie´s Commercial Figure of the Child." Criticism, vol. 54, no. 1, 2012, pp. 1–27. JSTOR, www.jstor.org/stable/23133917. Accessed 13 Nov. 2020.
- Morton, Lionel. "Memory in the Alice Books." *Nineteenth-Century Fiction*, vol. 33, no. 3, 1978, pp. 285–308. *JSTOR*, www.jstor.org/stable/2933016. Accessed 3 Feb. 2021.
- Morton, Richard. "'Alice's Adventures in Wonderland' and 'Through the Looking-Glass.'" *Elementary English*, vol. 37, no. 8, 1960, pp. 509–513. *JSTOR*, www.jstor.org/stable/41385073. Accessed 30 Jan. 2021.
- Ray, Cecily S. "The Hookah – the Indian Waterpipe." *Current Science*, vol. 96, no. 10, 2009, pp. 1319–1323. *JSTOR*, www.jstor.org/stable/24105369. Accessed 11 Jan. 2021.
- Richards, Edgar. "Legislation on Food Adulteration." *Science*, vol. 16, no. 394, 1890, pp. 101–104. *JSTOR*, www.jstor.org/stable/1765025. Accessed 12 Jan. 2021.

- Roberts, Daniel Sanjiv. “Exorcising the Malay: Dreams and the Unconscious in Coleridge and De Quincey.” The Wordsworth Circle, vol. 24, no. 2, 1993, pp. 91–96. JSTOR, www.jstor.org/stable/24042925. Accessed 1 Mar. 2021.
- Rose, Jacqueline. *The Case of Peter Pan, or the Impossibility of Children´s Fiction.* University of Pennsylvania Press, 1992.
- Rose, Jonathan. *The Edwardian Temperament, 1895-1919*. Athens, Ohio: Ohio University Press, 1986.
- Schatz, Stephanie L. “Lewis Carroll's Dream-Child and Victorian Child Psychopathology.” Journal of the History of Ideas, vol. 76, no. 1, 2015, pp. 93–114. JSTOR, www.jstor.org/stable/43948726. Accessed 28 Nov. 2020.
- Sedgwick, Eve Kosofsky. “Gender Asymmetry and Erotic Triangles”. *Critical Theory: A Reader for Literary and Cultural Studies*, edt. By Robert Dale Parker. Oxford University Press, 2012, pp. 321-26.
- Seville, Catherine. “Peter Pan's Rights: To Protect or Petrify?” *The Cambridge Quarterly*, vol. 33, no. 2, 2004, pp. 119–154. *JSTOR*, www.jstor.org/stable/42967462. Accessed 5 Feb. 2021.
- Sharpe, Pamela. “Explaining the Short Stature of the Poor: Chronic Childhood Disease and Growth in Nineteenth-Century England.” *The Economic History Review*, vol. 65, no. 4, 2012, pp. 1475–1494., www.jstor.org/stable/23271698. Accessed 16 Jan. 2021.
- Shires, Linda M. “Fantasy, Nonsense, Parody, and the Status of the Real: The Example of Carroll.” *Victorian Poetry*, vol. 26, no. 3, 1988, pp. 267–283. *JSTOR*, www.jstor.org/stable/40001965. Accessed 12 Jan. 2021.
- Siegel, Shepard. “Drug Tolerance, Drug Addiction, and Drug Anticipation.” Current Directions in Psychological Science, vol. 14, no. 6, 2005, pp. 296–300. JSTOR, www.jstor.org/stable/20183051. Accessed 13 Jan. 2021.
- Siemann, Catherine. “Curiouser and Curiouser: Law in the Alice Books.” Law and Literature, vol. 24, no. 3, 2012, pp. 430–455. JSTOR, www.jstor.org/stable/10.1525/lal.2012.24.3.430. Accessed 28 Nov. 2020.
- Skinner, John. “James M. Barrie or The Boy Who Wouldn't Grow Up.” American Imago, vol. 14, no. 2, 1957, pp. 111–141. JSTOR, www.jstor.org/stable/26301578. Accessed 13 Nov. 2020.
- Tonkin, Maggie, et al., editors. “From ‘Peter Panic’ to Proto-Modernism: The Case of J.M. Barrie.” Changing the Victorian Subject, University of Adelaide Press, South

Australia, 2014, pp. 259–281. JSTOR, www.jstor.org/stable/10.20851/j.ctt1t305b6.16. Accessed 28 Nov. 2020.

- Van Horn, Leigh. "The Characters within Us: Readers Connect with Characters to Create Meaning and Understanding." *Journal of Adolescent & Adult Literacy*, vol. 40, no. 5, 1997, pp. 342–347. *JSTOR*, www.jstor.org/stable/40026249. Accessed 11 Jan. 2021.
- White, Donna R. Tarr, C. Anita, eds. *J. M. Barrie´s Peter Pan In and Out of Time: A Children´s Classic at 100.* Lanham, MD: Children´s Literature Association and Scarecrow Press, 2006.
- Wordsworth, William. "Ode. *Intimations of Immortality from Recollections of Early Childhood". The Norton Anthology of English Literature*, edited by Stephen Greenblatt and M. H. Abrams, 9th ed., Norton, 2012, pp. 337-341.
- Wullschlaeger, Jackie. "Inventing Wonderland": *The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne.* The Free Press, 1995.
- Zimmermann, B. J. "Social Learning, Cognition, and Personality Development". Ed. Neil J. Smelser, Paul B. Baltes. *International Encyclopedia of the Social and Behavioral Sciences.* Pergamon, 2001. Accessed 15 Jan. 2020. From: https://bit.ly/3oOvBoq
- Zukier, Henri. "Freud and Development: The Developmental Dimensions of Psychoanalytic Theory." *Social Research*, vol. 52, no. 1, 1985, pp. 3–41. *JSTOR*, www.jstor.org/stable/40970981. Accessed 15 Jan. 2021.
- Zwart, H. "Laboratory Alice: a Lacanian Rereading of Lewis Carroll's Alice-Stories as Anticipatory Reflections on Experimental Psychology and Neuroscience." American Imago, vol. 73, no. 3, 2016, pp. 275–305.