

Belonging to People and Environments: Connecting Social Identities to Places in J. M. Barrie's *Peter and Wendy* (1911) and Muhammad Farid Abu Hadid's *Karim Eldin*

***Elbaghdady* (1948)**

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Abstract

This research paper examines the influence of a person's sense of belonging to a group as well as to a place over two children's novels: James Matthew Barrie's *Peter and Wendy* (1911), and Muhammad Farid Abu Hadid's *Karim Eldin Elbaghdady* (1948). The analysis of the two novels is based on an intellectual framework that links Henri Tajfel's social identity theory and Harold M. Proshansky's spatial identity theory. The study argues whether or not a person's sense of belonging is bound to a place or a person's in-groups, stressing the importance of both kinds of identities in the formation of children's personal identities. Thus, the research adopts a descriptive-comparative approach to achieve its goal to achieve its goal of analyzing the place and community identities as portrayed in the two novels.. The first literary work analysed, *Peter and Wendy*, shows that Peter Pan chooses to let go of his group for the sake of staying in the Never Land alone. *Karim Eldin Elbaghdady* is different as the protagonist, Karim, belongs to wherever his in-groups are. Once he is left alone, he starts looking for other places where he can find other in-groups to belong to. Both protagonists are the main focus in this analysis as children are expected to perceive them as heroes, imitate them, and learn from their mistakes. The research concludes that in both novels in-groups are the main directors of a person's sense of belongingness to a place, stressing how the protagonists' mistakes lead to their loneliness and place aversion by the end of the two novels.

Keywords: Social Identity Theory – Spatial Identity Theory – Sense of Belongingness – Peter Pan.

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الانتماء إلى الناس والأماكن: ربط الهويات الاجتماعية بالأماكن في روايتي "بترس وويندي" (١٩١١) لجيه إم باري و "كريم الدين البغدادي" (١٩٤٨) لمحمد فريد أبو حديد

المستخلص

تتناول هذه الورقة البحثية تأثير إحساس الفرد بالانتماء لمجموعة ولمكان في روايتي: "بترس وويندي" (١٩١١) لجيه إم باري و "كريم الدين البغدادي" (١٩٤٨) لمحمد فريد أبو حديد. ويتم تحليل الروايتين باستخدام نظرية هنري تاجفيل حول الهوية الاجتماعية بالتركيز على الجماعات التي ينتمي إليها الفرد، وكذلك نظرية هارولد بروشانسكي حول الهوية المكانية. وتفحص الدراسة من خلال هاتين الروايتين إذا ما كان إحساس الفرد بالانتماء مرهوناً بمكان أو بجماعات بعينهم، مع التأكيد على أهمية الهوية المكانية والاجتماعية لبناء الهوية الذاتية للطفل. وبناءً على ذلك تتبع هذه الدراسة المنهج الوصفي-المقارن لتحقيق هدفها في تحليل الهويات الاجتماعية والمكانية في هاتين الروايتين. يظهر تحليل رواية "بترس وويندي" تخلي بترس عن جماعته في سبيل البقاء في أرض الأحلام وينتج عن ذلك بقاءه هناك وحيداً حيث يكبر كل أصدقائه ويكمل كل منهم حياته بينما يظل هو طفلاً، بينما يختلف الأمر في "كريم الدين البغدادي" حيث ينتمي البطل كريم الدين لأي مكان يجد فيه جماعة له، فبمجرد أن يتركه أفراد جماعته لبعض الوقت، يبدأ بالبحث عن أماكن أخرى تملك احتمالية إيجاد جماعات أخرى لينتمي إليها، مما يؤدي إلى طرده من جماعته وبالتالي من جزيرة سليمان ليعود لبغداد ويكون فيها وحيداً بقية حياته. يعد بطلي الروايتين بترس وكريم هما المحور الأساسي في هذه الدراسة التحليلية حيث إنه متوقع من الأطفال أن ينظروا إليهما انهما بطلان وأن يقلدوهما أو يتعلموا من أخطائهما واختيارتهما. وفي النهاية تربط الدراسة تحليل الروايتين بالأزمنة والأماكن التي أتوا منهما، كما يستنتج من تحليل كلا الروايتين أن الجماعات هي المحرك الأساسي لإحساس الشخص بالانتماء لمكان، مع اظهار تأثير أخطاء واختيارات بترس وكريم التي أدت الى وحدتهما بنهاية الروايتين.

الكلمات المفتاحية: نظرية الهويات الاجتماعية – نظرية الهويات المكانية – الإحساس بالانتماء- بترس بان.

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1. Introduction

Over the years, children and teenagers have had the greatest share of attention in societies all over the world, as they are the new generations for whom and by whom the world is shaped. Man had discovered at least a century ago, that stories are the best way to raise these new generations. Listening to a story before bed, or reading a novel during the day, children may absorb the intended lesson and hence apply it in their daily life. Lyndsey Reynolds says that “children’s literature has the power to promote a social conscience in children and give them an awareness of the issues of social justice around them” (Reynolds 5). It is a powerful means of building children’s thoughts and frame of mind; especially around social matters This is the reason why the present research paper focuses on two children’s novels with the aim of studying both social identity and spatial identity in them.

For this study, the Scottish writer James Matthew Barrie’s *Peter and Wendy* (1911) is chosen for its great influence on the British and the Western societies at the time it was written. At first, in 1904, Barrie’s successful play *Peter Pan* or the *The Boy Who Wouldn’t Grow Up* came to the light. After it’s great success, he novelized it. Because of his story, the folkloric character of Peter Pan came into being and people were affected by his adventures to the extent that the story was adapted and rewritten multiple times. However, Muhammad Farid Abu Hadid’s *Karim Eldin Elbaghdady* (1948) is not an adaptation of it. Abu Hadid is a well-known Egyptian children’s literature writer with great influence on many children in the Arab World, especially with some of his novels being taught at public and private schools up till now. His novel presents the Arabic equivalent to Barrie’s novel, with many similar ideas and a very close story line, baring in mind the cultural and age differences. These

differences emphasize the universality and continuity of the two aspects analysed in the two novels.

1.2. Aim of the Study

The paper attempts to conduct a comparison between Barrie's *Peter and Wendy* (1911) and Abu Hadid's *Karim Eldin Elbaghdady* (1948), being two children's novels from two eras and two different cultures, on the basis of Henry Tajfel's theory of social identity and Proshansky's theory of place identity. The study aims to explore the impact of the social groups seen in the two novels on a person's place-identity and place-belongingness, and how both identities contribute to building a person's self-identity.

Moreover, it has been established that the ideas of social- and place-identities can be described as universal and continuous. The analyses of the two novels show many similar ideologies and aspects that will be clustered in this study reflecting the similarities and differences between the two eras and cultures. Thus, this study aims to introduce the new world's children's identity building processes by concluding the 21st century identity building from the 20th century's children's literature's social- and place- identities.

1.3. Theoretical Framework

1.3.1. Social Identity Theory

As previously mentioned, the theory of social identity is one of two directors of this study. It is a social psychological theory that was developed by Henri Tajfel and his student and colleague, John C. Turner. The theory emerged in the 1960s and early 1970s, during the "crisis" of social psychology (Halldorson 1). Naomi Ellemers explains that Tajfel developed the theory using a series of experimental studies under the name "minimal-group studies."

Tajfel defines the term "social identity" as "that part of the individuals' self-concept which derives from their knowledge of their membership of a social group (or groups) together with the value and emotional significance of that membership" (Human Groups and Social Categories 255). For Turner, social identity "refers to self-descriptions related to formal and informal group memberships such as sex, nationality,

occupation, religion, etc.” (Social identification and psychological group formation 526-527) In other words, a person’s feeling of belonging to a social group defines his/her social identity either positively or negatively.

Saul McLeod explains in his article Tajfel’s theory in a simple manner. He says that a person’s membership in a group bases their sense of who they are. A person tends to divide people around them into “in-groups” or “us” and “out-groups” or “them”, and this does not happen overnight but in a full process. First, the stage of “social categorization” in which a person categorizes people into group members. A person can be categorized as a member of more than one group, which means that someone can be Christian, American, student, and black. By identifying the people who belong to the same group, this person can identify who they are and what is the appropriate behavior they can adopt according to “the norms of groups” they belong to, which defines the second stage, the “social identification” stage. In this stage, the person adopts the identity of the group they belong to, and their self-esteem becomes directly related to their group membership and the emotional significance bound to it. Finally, the third stage is the “social comparison” stage. In this stage, the person compares their groups to other groups, usually exaggerating the differences and favoring their ingroups. In order to maintain their group’s self-esteem, comparing the group with its rivals is an essential pillar in this stage. Rivals are not only those who compete for resources, but those who compete for the identities they take pride in.

Tajfel theorizes that members of any group are usually in-group biased, which means that they tend to defend and favour anything related to their in-group over any other out-group. After many empirical studies and social experiments, Tajfel found that the whole in-group and out-group idea is based on the people’s feeling of belonging. So, a person can be a member of more than one group if they feel belonging to them all. Moreover, perceiving this feeling from any of the in-groups they belong to might actually “trigger intergroup discrimination.” In fact, this is not the only trigger that a member of a group can face, as they are also always provoked by the thought of having out-groups. It provokes the sense of competition and comparison. (The Social Identity Theory of Intergroup Behavior 13)

1.3.2. Place Identity Theory

In addition to Tajfel’s theory, the two novels are analysed using Harold Proshansky’s psychosocial geographical theory of place-identities.

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Proshansky defines place-identity as “a sub-structure of the self-identity of the person consisting of, broadly conceived, cognitions about the physical world in which the individual lives.” He continues that “it is best thought of as a potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings as well as types of settings. (*Place-identity*” 59-60)

According to Proshansky, place-identity has five functions that serve a person's self-identity's well-being. Firstly, “Recognition Function” which suggests that a person usually recognizes places to which they belong, aim to stay there, and feel grief when forced out of it. “Since the individual's place-identity mirror's a physical world, the continuing recognition of that world over time gives credence to and support for his or her self-identity.” (66) Secondly, “Meaning Function” which makes a meaning out of the role a person has in a specific place. This function perceives places as contexts, giving meanings to what should happen in them. “Place-identity is the source of meaning for a given setting by virtue of relevant cognitive clusters that indicate what should happen in it, what the setting is supposed to be like, and how the individual and others are supposed to behave in it.” (67) Thirdly, the “Expressive-Requirement Function.” This function is divided into two functions, the Expressive function that is initiated when a person's preferences and tastes do not match the requirements of a place, and the Requirements function reflecting the fundamental characteristics required to be matched.

The first three functions are related to how a place is or how it should be. Conversely, the last two functions are related to changes in a place. Fourthly, the “Mediating Change Function” that pushes people towards understanding what is right and what is wrong and thus striving to change things in the places to which they belong, aiming to make things there better. In order to achieve this, “the individual must therefore also assess what his or her relevant environmental skills and resources are for making this change.” (70) In this function, a person can change something in the “physical setting itself,” learn “to deal with other people either because they are in effect human objects who occupy space in the physical setting and/or because their actual behavior and activities alter the nature of this setting,” or try and use “techniques of behavior change in the person himself or herself so that place-identity/ environmental discrepancies are minimized.” (70-72) This means that this function is a cognitive one. Fifthly, “Anxiety and Defense Function” which considers what should be

and what shouldn't be, fostering feelings of pain and threat. It evaluates the sociocultural roles of others in a place in relation to a person's self-identity.

It is important to note that place-identity is influenced by the subjective perception of a place and the groups living in it in addition to the memories they have of this place. Therefore, when a place has positive influence on a person's self-identity and cognitions, it results in "place-belongingness." While when it threatens and interferes with a person's self-identity conceptions, it "will not only preclude the development of place-belongingness but my indeed produce the very opposite, 'place aversion'". (76)

2. Analysis

According to Proshansky and Fabian, a home is the first context of a person's self-awareness. It plays a huge role in building the child's individuality. In these homes, children do not live alone. A person's family is their first in-group and the social group to which one belongs to in a home. "In addition to creating a personal world within the home, children learn that spaces and places are shared." and they learn by time what they can control (Spaces for Children 28). Thus, families are the clearest in-groups in both novels no matter how the writers portray them.

Shoviana Nur Faizah discusses that family has the greatest influence on a person's life through the interactions that go between its members. In *Peter and Wendy* (1911), no matter how far the children go, they are still attached to their home. Though the children go on an adventure to the Neverland seeking freedom away from any adult consent, they are still attached to their home in London and take its system with them subconsciously.

The novel contains a circular movement, as characters return by the end of the novel to the point of departure, London. Initially, London was the place where everything they wanted was hard to obtain. Then, in the Neverland, they get the chance to do everything they wished for. This applies to all children in the novel, even Peter Pan himself. Neverland is built by the children's imagination. Every child contributes to building part of it. This is why they all feel that they belong there as soon as they arrive. They know a lot of things about the place by just looking at it from over the clouds. They recognize the Lagoon, John's flamingo, Michael's cave, and Wendy's wolf. The Neverland's role is of the same importance

as those to the characters; thus, the narrator treats it as a living being that has a role and can experience feelings, "Feeling that Peter was on his way back, the Neverland had again woke into life" (Barrie 47). Places are dynamic active actors that are affected by the presence and absence of people who belong to them, in addition to being affected by the psychological states of the people inhabiting them.

Being dynamic, things change as soon as the Darlings arrive to the Neverland. Most significantly, Wendy starts acting as their mother. When she wakes up from her death, the lost boys ask her to be their mother, and she answers that she is just a little girl, but Peter makes her feel wanted and needed by saying, "What we need is just a nice motherly person." Immediately, she answers, "you see, I feel that is exactly what I am" (Barrie 68). His affirmation of her role as a mother gives her confidence and pushes her to give them more. She sets rules for them concerning bedtime and napping. She wishes to have a baby in a cradle like her mother did, so she makes Michael her baby despite being "too big for a cradle," (Barrie 96) and later on he starts to think that she is his real mother.

Peter hates mothers yet wants Wendy to become a mother for the Lost Boys. They are all a family. According to Ann Alston, deep down Peter needs a mother, whether he admits it or not. All characters do need a mother. and internalize the fact that "Home is where the mother is" (Alston 78). She agrees to go with Peter to the Neverland because she wants to become a mother for the lost boys and because she wants to see the mermaids; two reasons that belong to different age groups, and she is torn because she wants to belong to both. She tries to combine the world she was used to in London with her new home in Neverland by inventing a game with Peter where they pretend that they do not live any adventures.

It is important to note that Peter always makes sure his group feels belonging and makes sure to make the people he likes fit into the group. When Wendy and her brothers arrive, Peter makes them fit in entrances of their own, "you simply must fit, and Peter measures you for your tree as carefully as for a suit of clothes: the only difference being that the clothes are made to fit you, while you have to be made to fit the tree," meaning that if a person does not fit in the tree, they do not fit in their group, and thus they cannot become a lost boy (Barrie 69). However,

Peter does his best to make them fit, because he is eager to add people to his group/family. “If you are bumpy in awkward places or the only available tree is an odd shape, Peter does some things to you, and after that you fit” (Barrie 69). The things he does are not mentioned explicitly, the point is to fit no matter what consequences might follow. Consequently, it is of no surprise that “John had to be altered a little” while Wendy and Michael fitted, because John liked to act like a grown up and was not always a fan of Peter’s behaviour (Barrie 69). Eventually, the three siblings love their new underground home. Having an underground home reflects their ability to do whatever they want without any constraints or adult authoritative control.

Family is referred to by Alston as a “complex social construction,” and when Alston came to define the concept, she stated that “The definition of family cannot be a fixed one, for families are fluid; they vary considerably in their make-up and in their traditions, and they are always culturally specific” (Alston 7). Barrie extends his definition of the family to include those who live with a person, not just people of the same blood. A house makes its inhabitant an in-group automatically. In the novel, Peter and the lost boys live in an underground house with seven entrances hidden in seven trees. The house consists of one large room which they all share, and one elegant apartment in which Tinker Bell lives. Peter tells Wendy that the lost boys are “children who fall out of their perambulators when the nurse is looking the other way. If they are not claimed in seven days, they are sent far away to the Neverland to defray expenses. I’m captain” (Barrie 26). This explains the reason behind them becoming a family, because they were all forgotten before, but now they have a place between a group, and their presence is valued. Thus, having the group getting bigger and with Wendy presenting the mother’s figure for them, they return to London with her and her brothers at the end of the novel.

According to Faizah, children adopt their family’s values and norms, “If the family practices unhealthy values, such as violence, intolerance, manipulation, or unethical behavior, individuals tend to internalize and adopt these values” (Faizah 10). So, it is not surprising to see the lost boys’ favourite games and most fun times are the ones that include blood in them, like their leader, Peter. Peter, who acts as a father in Wendy’s presence, is proud of himself for cutting Captain Hook’s hand and throwing it to the crocodile. It is not clear why he did that, because it seems that Captain Hook has not done anything to him before that. It

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seems that Peter was just having fun, and all Hook's plans afterwards were just avenging his lost hand. The boys imitate him and are highly affected by his character. Even his forgetfulness is unwillingly imitated by them.

It does not stop here, he is a leader who would kill members of his group when they show any signs of growing up, and sadly Peter forgets the people he kills. He only accepts in-groups, and whenever a person of his in-groups shows a sign of distinction or a characteristic that belongs to another group, he does not hesitate to harm or kill them. However, despite Peter's personality problems, the group knows their worth and importance. They go on adventures together and are willing to do anything to make sure that all group members are safe. Peter's arrogance does not stop him from choosing to save Wendy's life by choosing to sacrifice his own life saying, "To die will be an awfully big adventure" (Barrie 88).

The group is very much attached to each other. Once they decide to break this group when the lost boys were to return to London with Wendy, John, and Michael, leaving Peter behind, everything falls apart. The boys and the three siblings get kidnapped, and Peter's medicine is poisoned, as if the narrator is trying to tell the reader that a group's separation leads to their doom. No matter how troubled their leader's character might get, they must stick by each other's sides. Thus, when they return, they return together, and the lost boys decide to stay with the Darlings. Back at the Darlings house, Peter refuses to stay with them. He does not want for his personality or identity to change. He has his identity bound to Neverland and not the people he had with him. It was hard for him at first to leave Wendy behind and was holding on to his agreement with Mrs. Darling to return and take her every spring. But life has changed, he is not the leader anymore, Mr. Darling is. The lost boys start following him around and doing what pleases him and Mrs. Darling to fit into their new group. They all grow up and have stable happy lives, while Peter remains alone. He decides to move Wendy's house in the Neverland over the trees to live with Tinker Bell between the other fairies, but sadly he lives there alone as Tinker Bell dies too. This corresponds with Alston's stating that for all characters, and despite all the adventures lived in the Neverland, "home and family remain the ultimate desires" (Alston 43).

In *Karim Eldin Elbaghdady* (1948), Karim is seen with no family but an old aunt that has no significant role in the novel. He leaves her behind seeking wealth from his trip to Solmon's Island. Even their house is not given any attention in the narratives, only that it is old. Karim's aunt is his only family in Baghdad, and though they do not seem to be close, Karim is aware of the importance of family.

In *Peter and Wendy*, family is the most important in-group, and the children's circular movement is aimed at returning to their parents. Karim does not value family in the same sense, but he knows his responsibility towards it. He decides to cut his studies in order to seek a job to provide for himself and his aunt. Furthermore, when Haj Khalifa asks Karim to accompany him on his journey to Solmon's Island, the only thing he is concerned with is his aunt, and he does not consider the journey until Haj Khalifa assures him:

"سأهب هذه الدار لها، هي ملك لها منذ الساعة إذا رضيت أن تصاحبني" (أبو حديد ١٧).

"I will grant her this house. It is hers the moment you agree to accompany me" (Abu Hadid 17).

Baghdad is described as a place that has two sides, one for the rich and the other for the poor, where the protagonist comes from. Despite Karim's hard life there and his dream of leaving Baghdad, the narrator insists on describing its beauty. Kareem does not miss a chance to talk about his love for Baghdad despite his hard life there and his choice to leave it.

"وكانت قصورها العظيمة تطل على نهر دجلة من جانبيه الشرقي والغربي، وتنعكس أنوارها الساطعة في الليل على صفحة الماء، وتتردد منها أنغام الأغاني يحملها الهواء إلى الحقول البعيدة حيث المساكين من أهل المدينة يعيشون في أكوأخهم الصغيرة المتهدمة" (أبو حديد ٥).

"Its great palaces lie on Euphrates River's eastern and western sides. Their bright lights reflected over the surface of the water at night, and the breeze blew the beautiful melodies coming out of them towards the far fields where the poor people of the city live in their small, dilapidated cottages" (Abu Hadid 5).

Despite the love he has for Baghdad, Karim loves the island equally. The link between the two settings is the sea, which is portrayed as a very dangerous place with no room for prediction in it. It is the place where humans have no control over anything. Once Karim passes the sea and arrives at Solmon's Island, he finds unimaginable wonders. The island's

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descriptions were given a greater space than Baghdad. The narrator never seizes a moment to stress the beauty of the island, starting with its long description when Karim sees it for the first time when he was on the ship (Abu Hadid 28). Then, the descriptions continue when he descends the ship and sees the beauty of its beach and water, and these descriptions continue till the end of the novel.

"إن حصاها من الياقوت والألماس واللؤلؤ. لقد رأى ذلك بعينه كما رأى تبر الذهب في الطين الذي ينمو عليه الأعشاب" (أبو حديد ٤٦).

"Its pebbles were of sapphire, diamond and pearl. He has seen this with his own eyes, just like he saw the gold in the soil over which the grass has grown" (Abu Hadid 46).

Solmon's Island represents wealth, prosperity, and wisdom. It is the Neverland of *Karim Eldin Elbaghdady*. Solmon's Island is home for the people of Saferoute. It is not as chaotic as Baghdad, and all its residents belong to it. Meroute makes Karim feel welcomed there and declares him as her brother, so it is not so long until he belongs to the place and falls in love with it as well. He thinks of leaving the island only when he is alone when the people of Saferoute leave for the sea season, but once they return and the island is restored from its destruction, he changes his mind.

"فعاد إليه الأمل بعد اليأس، وشعر في نفسه برغبة قوية في البقاء في تلك الجزيرة العزيرة، وخيل إليه أنه لن يقدر على البعد عنها ولا يمكنه الإقامة في غيرها. وعزم على أن يسأل ميروت أن تستعطف له الملك ليعفو عن غلطته، حتى يستطيع أن يجرؤ على الإقامة في الجزيرة" (أبو حديد ٩٩).

"Hope returns to him after despair, and he has a strong urge to stay on this dear island. He thinks that he will not be able to stay away from it nor live in any other place. He intends to ask Meroute to appeal for the king's forgiveness, so he can stay on the island" (Abu Hadid 99).

The idea of home is addressed indirectly in this novel but not in its concrete shape like in *Peter and Wendy*. In *Karim Eldin Elbaghdady*, a home is wherever in-groups are. This supports Alston's saying that a home is "a place of disciplinary control and as such can be both enriching and stifling, a sanctuary and a prison, a place to return to and to escape from" (Alston 69). Karim lives all these feelings in Baghdad and Solmon's Island, directed by the disciplinary control of the leaders of each group he joins. Due to his hard life there and very few in-groups, the idea of leaving Baghdad has been on Karim's mind for a while, but he could not take a step towards it because he belongs to where his in-groups are.

"وكثيراً ما حدثته نفسه بالهجرة من بغداد في طلب الرزق، ولكن إلى أين يذهب" (أبو حديد ٦).

“He thought multiple times of migrating from Baghdad to earn a living, but where to?” (Abu Hadid 6).

Elizabeth Aries and Maynard Seider explain that social classes affect a person’s identification of themselves. They explain that “Social class position differentiates people’s experiences and the ways in which they view and experience the world,” and that is why Haj Khalifa is seen seeking Solmon’s Island to continue his great grandfather’s journey, while Karim seeks it to provide for his in-groups and seek wealth for himself (Aries & Seider 137- 138). The narrator means to say that Karim was chosen for a journey to Solmon’s Island because of his good qualities, which children should adopt. Haj Khalifa has no sons, but he gets a feeling that is closer to fatherhood in Karim’s presence. He tries to commit to this feeling and this bond and make the most out of them because, which agrees with Greer Litton Fox and Carol Bruce saying, “Commitment generally is felt to be demonstrated by decisions to engage in behaviors, including investments of resources, associated with identity” (Fox & Bruce 395).

"وأعجبه منه حسن أدبه، وجمال ذوقه في تزيين القارب، وكان يجد في حديثه ما يدل على الفطنة وعلو الهمة، فنشأت بينهما ألفة" (أبو حديد ١٢).

“He liked his good manners, beautiful taste in decorating the ferry, and the signs of intelligence and ambition in his speech, thus a companionship blossomed between them” (Abu Hadid 12).

A person should avoid leaving their group because, in accordance with Tedeschi’s citing Cohen Sheldon, “The availability of aid or resources can change an individual’s appraisal of a situation, including their own ability to cope, which in turn affects behavioral and emotional responses to stress.” Karim is tempted by the beauty of the island because it has everything he ever needed. But he does not want to live in this beauty alone, which makes him panic when he sees the ship leaving. Karim belongs where Haj Khalifa is, thus he does not care if his feet have some cuts and fatigue takes over him out of running in an attempt to return to the ship.

وأجهد الجري، وتمزق جلد قدميه من السير فوق الصخور، فتهالك على الأرض خائراً، وصار ينظر حوله يائساً، وخيل إليه أن الطبيعة قد تأمرت على أن تبرز في أبيه صورها لكي تسخر من بؤسه ويأسه ووحشة قلبه" (أبو حديد ٣٣-٣٤).

Belonging to People and Environments: Connecting Social Identities to Places in J. M. Barrie's *Peter and Wendy* (1911) and Muhammad Farid Abu Hadid's *Karim Eldin Elbaghdady* (1948)

“Running exhausts him, and the skin on his feet is cut from walking over the rocks, so he collapses helplessly. He looks around hopelessly and starts to think that nature has conspired against him; nothing else could explain nature’s full glory and his wretched and desperate state” (Abu Hadid 33-34).

His state changes when he meets the people of Saferoute and their princess, Meroute, takes him in and treats him as a brother, giving him the privilege of being welcomed among her people even though he is different. In compliance with Rupert J. Brown, some theorists of similarity-attraction believe that people get attracted to others who are similar to them. This is the reason Meroute dresses Karim like the people of Saferoute and tries to imitate their way of living so he can become part of their group. The people of Saferoute wear the same style of clothes, with different colours; the colours of the island where they belong. They have very similar appearances, and they all sing the same song together.

"كان الفرد منهم لا يزير على شربين في طول قامته، وعلى كل منهم ملابس عجيبة المنظر، وقلنسوة طويلة لها طرف دقيق يشبه المخروط. وكانت ألوان الملابس والقلائس عجيبة متنوعة، تشبه ألوان الصخور الشفافة التي رآها على الساحل وفي الكهوف" (أبو حديد ٣٩).

“None of these people was over two-feet tall. They were all wearing weird clothes, and a long hat with a cylindrical tip. The colors of their clothes and hats were variously odd, the same colors as the transparent rocks he saw at the coast and in the caves” (Abu Hadid 39).

In *Peter and Wendy*, Wendy and her brothers were fascinated by the idea of meeting a boy who never grows up and can fly anywhere he wants. Moreover, they were fascinated by the idea of visiting Neverland, where all children’s dreams come true excited them. But when they meet Peter, the character bound to the place, the reader sees that he is not as good as the children’s longing to see him implied. On the contrary, humans refer to residents of this island as devils, when in fact, when a person gets closer to them, they are described as “angels,” as Hasan Al-Basri describes them (Abu Hadid 17). They are the perfect example of who a person should seek to consider an in-group, starting with how the group is very connected and attached to each other, respecting their leaders. Also, they are true worshippers who leave hard work to focus on their relationship with God, and this is seen since the first time they are mentioned in the story; their song says:

It raises its raise my voice and sings

Sovereignty is yours, yours, yours!

Under the light of the full moon (Abu Hadid 40)

Saferoute's princess, Meroute, is a very decent, kind, and loving person. She declares that Karim is her brother and welcomes him into the tribe as soon as she meets him. She is also very faithful like her people and believes in fate and that one should always accept it. This is seen in how she acts when Karim breaks his promise and the whole island is destroyed because of him. She does not blame him; conversely, she pities him and keeps calling him "my brother." She even has the wise Armina, and the Servants of the Holy Flames treat his wounds. She is just, generous, and merciful.

"تقول إنك تستحق القتل؟ بل إنك جدير بالرحمة يا أخي. أية عدالة تلك التي تعاقب الأشقياء ضحايا القدر؟ نحن لا نقتل في هذه الأرض، فالحيان أقدس من أن تكون طعمة للعقاب. لو العلم الإنسان عظمة الإبداع الذي تنطوي عليه الكائنات الحية لما تجرأ على قتل بعوضة، قم يا أخي فإني أحب أن أواسيك" (أبو حديد ٩٤).

"You say you deserve to be killed? But you are worthy of mercy, my brother. What justice punishes the miserable victims of fate? We do not kill in this land, because life is sacred and should not be a punishment. If man knows the greatness behind the creation of living beings, he would have never dared to kill a wasp. Get up, my brother. I pity you" (Abu Hadid 94).

As a group leader, Meroute directs her group towards the right actions. The whole group respects Meroute, follows her around the island, and does as she does. With her first meeting with Karim, she teaches them never to leave someone feel like an outsider. Karim does not look nor dress like them. Yet she makes sure he feels like a part of this group. She invites Karim into her group with a simple smile and encourages her group to get closer to him by taking the initiative of touching his knee. According to Thessa M. L. Wong et al., siblings (either by blood or step siblings) play a role in a person's identity formation. This is seen in Meroute's influence on Karim's sense of everything on the island; even

Belonging to People and Environments: Connecting Social Identities to Places in J. M. Barrie's Peter and Wendy (1911) and Muhammad Farid Abu Hadid's Karim Eldin Elbaghdady (1948)

his sense of guilt when he breaks his promise is led by his relationship with his sister.

"وتقدمت الفتاة الجميلة الصغيرة حتى بلغت موضع كريم الدين، ومدت يدها فلمست طرف ركبته، ولكنها أعادت يدها بسرعة، وكأنها وجدت ملابسه خشنة الملمس. وتجراً الآخرين عند ذلك فاقتربوا من كريم الدين، وأخذوا يلمسون ملابسه وقدميه وركبتيه، ولما رأوا أنه لا يتحرك ولا يؤذي زادوا جرأة" (أبو حديد ٤٢).

"The beautiful little girl approaches Kairm and touches the tip of his knee. But she pulls her hand quickly as if his clothes are coarse. The others bravely start to approach Karim Eldin and they touch his clothes, feet, and knees. When they find that he does not move nor harm them, they grow bolder" (Abu Hadid 42).

With this, and with her declaration of him being her brother to the whole group, Karim starts to belong once again. He holds the tips of her fingers while they walk by each other's side, and she stops every now and then to give him some time to rest. Moreover, on their way to the palace, she gives him a white flower as a sign of acceptance. Marilyn B. Brewer explains that "According to the social identity theory, it is this engagement of the self that accounts for the positive valuation of the ingroup and positive orientations toward fellow ingroup members" (Brewer 21).

Consequently, Meroute does not stop here; she even defends Karim when her father thinks that he does not know the importance of the promises he gives. Her presence makes him see the beauty of the island and enjoy it, and she does spare a moment to make him feel like one of her people. She even orders the workers to make him clothes exactly like the ones the people of Saferoute wear, and he puts the white flower she gave in his hat to feel her closeness. Things start to feel real for Karim when Meroute's mother, the queen, tells him that he is her son, asking Meroute to take care of him herself. This declaration makes him feel closer to Meroute, and this feeling grows when she tells him to call her "my sister" or "Meroute" instead of "your majesty" (Abu Hadid 56). She gives him the family he never had, and he is grateful for this. On its behalf, the narrator accepts their newly established relationship and starts referring to Meroute as "his sister," too (Abu Hadid 57).

In a family, parents are responsible for their children's guidance. "They are responsible for providing love, security and adequate care" (Faizah 8).

King Somo is a good example of a father's love for his children. He is like Mr. Darling, trying to keep his children safe. He stands at the gates of the palace waiting for Meroute to return, hugs her, and listens to her willingness to have Karim stay there as her brother. By the end of the novel, his fear and love for his daughter make him forbid Karim from seeing her, ordering the guards to send him back to Baghdad. As a group leader, when he sends Karim away, Meroute is not seen trying to meet him for the last time or farewelling him. As King Somo's daughter, she is expected to "learn, grow, and develop" in light of his guidelines (Faizah 8-9). So, she obeys her father and vanishes, not being seen except from the seeing eye when he returns to Baghdad.

In both novels, the protagonists make new friends with people who are capable of giving them what they miss in their lives. These friends live in places where the protagonists are able to find what they miss. Usually, children at that time miss non-materialistic things, however this is not the full case in these novels. In *Peter and Wendy*, Wendy and her brothers miss freedom at their parents' house. Thus, they seek Peter Pan's help to achieve this freedom at the Neverland. Also, Peter Pan misses having a mother, so he takes Wendy to Neverland aiming to make her a mother of his and the Lost Boys. On the other hand, In *Karim Eldin Elbaghdady*, Karim misses both: wealth and a family. He finds both in Solmon's Island between the people of Saferoute, thanks to Meroute.

At last, the two novels stress the importance of a family as the first in-group in a child's life. However, they do not tackle the idea of the family in the same way. Yet in both novels it is clear that children should not deviate from the paths their families draw for them, because these paths are usually influenced by the bigger society and place in which the whole family lives in.

3. Conclusion

To conclude, in the two novels, places of in-groups are given more attention in description and are more likely to stay unchanging. Even if they change a bit they return to their original form after some time. Also, having in-groups in a specific place boosts the sense of place-belongingness. It is clear as well that characters that hold on to places and not people stay lonely forever. Just like characters who choose to hold on to nothing and prefers themselves over their groups stay lonely and lost.

Belonging to People and Environments: Connecting Social Identities to Places in J. M. Barrie's Peter and Wendy (1911) and Muhammad Farid Abu Hadid's Karim Eldin Elbaghdady (1948)

Accordingly, a group influences the children's sense of belonging to a place. When they seek breaking out from their parents restrains in Peter and Wendy, their sense of belongingness to London lessens, but when they miss their parents, they aim to return to London and their home there. Peter is the only person whose sense of belonging to Neverland exceeds his belongingness to his group, because he once felt abandoned by his parents in London and does not strive to return there like the rest of the group. On the other hand, in Karim Eldin Elbaghdady, Karim leaves Baghdad behind not having any sense of belongingness to it. He misses it at some points because it is the only place he found in-groups at. But once he arrives at Solmon's Island his wish to return to Baghdad fades. He decides to return when his group leaves for the summer season. His sense of belongingness to places fades as soon as he is left alone, even though he is only left alone temporarily, and they should return by the end of the summer.

Thus, both protagonists, Peter Pan and Karim Eldin ends up lonely, with no group to hold on to. Barrie's novel shows the importance of sticking to the group and not to deal with place-identities separately from social-identities. Abu Hadid's novel reflects the importance of holding on to both, in-groups and places. A sense of the place should not fade when in-groups are away.

Finally, this can be related to the cultures and eras to which these two novels belong. Peter and Wendy was written at a time when most Scottish writers left Scotland to the United Kingdom seeking a better life especially that the First World War was approaching. So, the characters are seen leaving their in-groups behind seeking freedom, fun and satisfaction. They miss each other but return when they achieve their goals. Conversely, Karim Eldin Elbaghdady supports nationalism and fighting for the country under any circumstances and no matter how much temptations a person might face in the process.

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Belonging to People and Environments: Connecting Social Identities to Places in J. M. Barrie's Peter and Wendy (1911) and Muhammad Farid Abu Hadid's Karim Eldin Elbaghdady (1948)

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