



## ***Hook & Jill*** by Andrea Jones — Discussion Questions

1. In what ways has author Andrea Jones updated the myth of Peter Pan for modern sensibilities? How has she both diverged from and preserved J.M. Barrie's original story?
2. Does Jones' revision enhance or violate the story you remember from childhood?
3. Even as a child herself, Wendy Darling is a good mother to the Lost Boys. How does she demonstrate this trait throughout the story?
4. How does his maiming at the hands of Peter Pan affect Captain Hook? Did you ever think about the consequences of Peter's act of mutilation before reading ***Hook & Jill***?
5. How do you feel about Peter at various points in the story? Has your opinion of him altered after reading ***Hook & Jill***? If you are familiar with Asperger's Syndrome, (a pervasive developmental disorder on the high end of the autism scale), trace its traits in Jones' characterization of Peter Pan.
6. At the beginning of ***Hook & Jill***, most readers are ready to see Captain Hook as the story's villain. Hook manipulates Wendy, Peter, Tinker Bell, and the Lost Boys in ways that eventually benefit all parties. Yet Hook himself states in Chapter 23, (page 206), "What has changed since last night? I have not. I am still a pirate." Discuss Jones' refusal to re-create Captain Hook as a misunderstood hero.
7. After their first kiss at the House in the Clearing, both Captain Hook and Wendy Darling begin to change. How are each affected, and why?
8. The first line of J.M. Barrie's ***Peter and Wendy*** states, "All children, except one, grow up." In ***Hook & Jill***, all main characters, except one, grow within the story, as signified by their new names. Describe how your favorite characters change. Does Peter himself change in any way? Why?
9. In Chapter 21, Wendy offers to join Hook, as he seems to demand that she do. Instead, Hook rejects Wendy, saying, (page 175), "Come to me to satisfy the pirate in *you*....Otherwise, stay away!" Why does he not seize his opportunity and take advantage of her offer? How does Hook benefit by his delay?
10. Jones presents the crocodile in ***Hook & Jill*** as an archetype of the religious fundamentalist. How does the crocodile fill this role? Compare Peter Pan's and Captain Hook's views on religion.
11. Like the character of Peter Pan, ***Hook & Jill*** is based in ancient Paganism and mythology. Discuss the use and the irony of Jones' ritualistic chapter titles – "The Inquisition"; "Camp Meeting"; "Passion Play"; "Revelations"; "Deliverance"; and "Rights and Rituals".
12. What is the significance of Peter's altar to Time in the croc's grotto? What is the meaning of the clock Rowan discovers painted on Lightly's forehead, and the sacrificial bowl filled with baby teeth?

13. Captain Hook is a philosopher. What does he mean when he proclaims the virtue of desire to Wendy in Chapter 23, (page 209): “Desire should be pursued with all our abilities. It is the elixir that brings us life, the muse who inspires our endeavors....Deny your desire, and you end your story.”?
14. Once he recognizes Wendy as his storyteller, Hook realizes that she – not Peter – is responsible for his maiming, and for his life of loss and loneliness. What do you think of Wendy’s solution for making up for her wrongs, i.e., her “death” and re-creation as Hook’s partner, Red-Handed Jill?
15. Hook tells Wendy in Chapter 23, (page 208), “Shame cannot satisfy me, nor tutor you. Experience will do that.” Do you agree that our mistakes serve us, whereas shame for mistakes is a waste of time?
16. “Red-handed” is usually a colorful way to say “guilty.” How does Jones twist our assumptions when she awards the name “Red-Handed Jill” to Wendy as the girl attains womanhood? How does her pirate name defy the sexual repression of the story’s Victorian origin? Are 21<sup>st</sup> Century mores offended, too?
17. Wendy’s stories come true in the Neverland. She has told the story of Peter Pan many times. Why is it necessary to Hook to hear Jill tell his *own* story, “the beginning of it all,” in Chapter 25, (page 233)?
18. How does Lily ground and balance the story? In what ways has Jones altered her character from that of Barrie’s Indian princess, Tiger Lily? How does Lily personify the book’s theme of tolerance?
19. In *Hook & Jill*, Mr. Smee is “as strong and as sweet as rum.” Discuss contrasts and similarities in his character within this book and in the original tale. If Wendy is the Lost Boys’ pretend mother, and Lily is biological mother to her own children and an Earth Mother to others, how does Smee round out the story to fill the role of “mother” to the pirates? How does each mother nurture those in her or his care?
20. Do the Lost Boys make the right decisions as they choose their futures? If they survived childhood in the Neverland, would they have chosen these paths without Hook’s contrivance?
21. Are you disturbed by the Lost Boys’ growing up, or do you feel their evolution to be natural? Why?
22. Tinker Bell gets what she deserves, and what she needs. Discuss her evolution in the hands of Hook.
23. The idea that Hook and Peter are half-brothers is not part of Barrie’s original work. Why do you think Jones found this kinship necessary to the plot, and to the lessons of *Hook & Jill*? How does this new relationship between Hook and Peter mirror Barrie’s own presentation of these characters? Do you find this plot twist to be right for the story, or distracting?
24. Peter Pan’s origin is rooted, in part, in J.M. Barrie’s own brother, who died in childhood – a “lost” boy, who truly couldn’t grow up. (See Andrea Jones’ Editor’s Note, “A Gift of Ghosts”, in *Peter and Wendy: The Restored Text* [Reginetta Press, 2015]). Barrie’s early incarnations of Peter Pan show him to be a symbol of children’s mortality. In *Hook & Jill*, how does Peter Pan continue as a symbol of early death, literally as well as figuratively?

25. In the last chapter of his novel, *Peter and Wendy*, Barrie says of Wendy, “She was one of the kind that likes to grow up. In the end she grew up of her own free will a day quicker than other girls.” At what moment in *Hook & Jill* does Wendy grow up?
26. Throughout the first half of the story, the wind appears whenever Time is at work, touching and tugging at Wendy. What is the purpose of the wind, and why does Time cease to exist for Wendy in Chapter 14, during her first kiss with Hook? What is the similar effect of the touch of Time on Peter, when he returns to London in Chapter 30, and feels the wind for the first and last “time?”
27. Jones claims that Barrie’s seemingly innocent portrayal of Peter and Wendy’s thimble and acorn “kisses” are, in reality, the most potent of sexual symbols. Why?
28. Jones herself skillfully employs literary devices throughout the novel. Discuss her uses of symbolism, color, imagery, physicality, and the traditional meanings of her trees, flowers, herbs, and character names.
29. In the Disney company’s movies and books about Peter Pan, Peter has severed Hook’s left hand, instead of the right hand originally chosen by J.M. Barrie. How might Disney’s choice lessen Peter’s culpability for Hook’s maiming? How does this alteration serve Disney’s, rather than Barrie’s, purpose?
30. *Hook & Jill* is a Jungian allegory. If you’re familiar with the basics of Jungian psychology, trace its themes within the story’s layers, i.e., the Shadow/Light sides of a single personality; the Anima/Animus; achieving wholeness; the significance of dreams; and the “imaginary” having a basis in reality.
31. Now consider Hook’s last statement in the book, a double entendre (Chapter 31, page 293). What two meanings does he convey when he says, “I am thinking about Forever....And I am not alone.” Describe the mystical connection between Hook and Jill, begun in Chapter 1, and its Jungian undertones.
32. Hook and Wendy, both, are storytellers. In Chapter 29, (page 281), Hook tells Jill the tale of his “Beauty.” In Chapter 30, (page 287), we learn how Wendy initially felt pulled to his side. Which came first – Captain Hook, or Wendy’s story of Captain Hook? Which storyteller called the other into being?
33. *Hook & Jill* is a serious parody of J.M. Barrie’s 1911 novel, *Peter and Wendy*. Jones causes us to re-think Barrie’s premise: is it truly desirable to remain a child, or is it, after all, a greater adventure to grow up?

Five books are planned in the award-winning  
*Hook & Jill* Saga by Andrea Jones,  
Neverland novels for adults:

*Hook & Jill ~ Other Oceans ~ Other Islands*

coming next...*The Wider World*

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