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Beyond the Children's Reading of *The Wind in the Willows* and *Winnie-the-Pooh*

Bakalářská práce

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## INTRODUCTION

This thesis focuses on *Arcadian* writing and aims to illustrate with two children's books, *The Wind in the Willows* and *Winnie-the-Pooh*, that books for children, like any other piece of literary work, constitute an author's unconscious reflection on his life.

I am going to examine the books' imaginary places and try to explain what a reconstruction of childhood from an adult's perspective looks like. Kenneth Grahame and Alan Alexander Milne (henceforth A. A. Milne) withdrew to their *Arcadias* and reflected on the way they had been brought up. The subsequent idealised views of Victorian child-rearing provided them with therapies, strengthened their masculine roles, and created new media for nurturing their sons.

Furthermore, I am of the conviction that writing for their sons<sup>1</sup> enabled them to recall, and recast the way they were raised. This resulted in a conflation of childhood memories with adult's perception of child-rearing, which they as parents-writers rendered in their storytelling. What helped writers to express their views on parenting was the presence of animals, in which they depicted and idealised their fathers, mothers, innocent children, and their young selves.

It cannot be doubted that reading about those loveable animals and their mesmerising adventures appeals to children, which make both books fall into children's literature. Childhood reconstructions took place in adult *Arcadias*, which is the reason I am going to ponder what defines a book suitable for children. In addition, to test my 'therapy' hypothesis and support the psychological reading of the chosen books, I am going to acquaint myself with the authors' backgrounds, focus on social changes, as well as parenting 'fashion' in the Victorian Era. Then, I will cast light on the Golden Age of Children's Literature and define *Arcadian* settings, from an adult's standpoint.

Overall, the aim is to analyse both books from nostalgic and psychological points of view, and perceive animals as adult projections of childhood memories. Analytical method is going to be used since I aim to emphasise books' parenting aspects and equate them with authors' unconscious organisations of their repressed desires.

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<sup>1</sup> Humphrey Carpenter, *Secret Gardens* (Boston: Houghton Mifflin, 1985), 153, 196.

# 1 HISTORICAL BACKGROUND

This chapter provides basic information about social changes which occurred at the turn of the twentieth century. This description serves as a groundwork for understanding the development of children's literature, which eventually resulted in the period called *The Golden Age of Children's Literature*.

## 1.1 Social changes in the Victorian Era

The British Empire was at its height during the reign of Queen Victoria and underwent a number of changes. Although the British nation escaped the 1848 revolutions, industrialisation had its impact on societies almost in the whole Europe. It produced misery for the working classes. For instance, the poverty in London is vividly depicted in the work of Charles Dickens. The division of society and economic uncertainty of public—adult world—motivated writers to search for their *Arcadias*. Such a place would replace reality and provide escape from society and its strictly imposed norms. Books for children, centred on children's innocence, spontaneity, and freedom of imagination perfectly veiled some critique of the class system.

Although, the majority of people in the 1860s were still Christians, certain doubts started to creep with the publication of Darwin's *On the Origin of Species* (1859). Especially intellectuals started to question Christian dogmas. On top of that, the newly established right of 1888 allowed to seat the first non-religious in the Parliament, since Charles Bradlaugh refused to take the religious oath of allegiance.<sup>2</sup>

The process of secularization had also a major impact on education. The Education Act of 1870 allowed secular institutions and created compulsory education in Britain. Nevertheless, the strong Victorian values and the 'status-quo' persisted. The present situation at that time could be defined as relations (among the majority of people) across all social classes where the key values were morality, religion, submissiveness, industrial work ethic, and colonization. Among the writers who started to criticise the society in a veil were C. L. Dodgson and Rudyard Kipling.

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<sup>2</sup> See William E. Burns, "Britain in the Age of Empire," in *A Brief History of Great Britain*, 154–184.

## 1.2 Child-rearing practices

In this part, I draw heavily on *Inventing the Child: Culture, Ideology, and the Story of Childhood*, by Joseph L. Zornado.<sup>3</sup>

At the turn of the twentieth century, Freud's theories<sup>4</sup> were introduced and changed the way of thinking, as well as perception of children. The birth rate fell rapidly. Whilst Lewis Carroll (born as C. L. Dodgson in 1832) was one of eleven, Kenneth Grahame (1859) came from the family of four, and A. A. Milne (1882) had only two siblings. The reasons for decline have never been entirely explained though the similar situation was apparent in other European countries, and some of them retained a high birth rate up until the 1870s.

In addition, “[I]nfant mortality rates dropped in the nineteenth century as European mothers began to breast-feed their infants rather than ship them out to wet nurses.”<sup>5</sup> It seems that the relatively new classes felt that their children could ‘do better’ if there were fewer of them to educate, clothe, and take care of, as the renowned literary critic Humphrey Carpenter suggests in his *Secret Gardens*. Also, the medical practitioners warned that giving birth to too many children could have debilitated women's health.

Interestingly, both Grahame and Milne produced only one child, and the falling birth rate coincided almost to the years with the period during which the outstanding English children's books were being written.<sup>6</sup>

Furthermore, as Zornado writes, Freud's discoveries suggest that it is perhaps nurture rather than nature which is responsible for neuroses. Many Victorian children were separated from the father by “cultural requirements of filial loyalty, obedience, an oppressive work ethic, and a family life that gave little credence to the child's emotional life.”<sup>7</sup> As a result, hierarchies of superiority and inferiority were implicit between the

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<sup>3</sup> Joseph L. Zornado, “Victorian Imperialism and the Golden Age of Children's Literature (101–134),” in *Inventing the Child: Culture, Ideology, and the Story of Childhood* (New York: Garland Publishing, 2002).

<sup>4</sup> Set of discoveries within the field of psychology, notably: *Psychoanalysis, The Unconscious, The Interpretation of Dreams, On Narcissism*.

<sup>5</sup> Zornado, “History as Human Relationship (1–32),” in *Inventing the Child*, 13.

<sup>6</sup> Carpenter, *Secret Gardens*, 18.

<sup>7</sup> Zornado, *Inventing the Child*, 36.

adult and the child. Parental violence and the use of power upon children was unconsciously justified by the dominant ideology. Parents simply perceived it as adult's love for child.

In addition, Freud's concept of father–seducer is defined in *the seduction theory*, which stressed out the role of a father who takes power of his child. Thus, adults experienced feelings of superiority and the child became just 'the object.' The Victorians simply believed that a two–or three–year–old would not remember, so they were doing it for their own pleasures, as well as for child's good,<sup>8</sup> in order to raise submissive individuals required in the Victorian society.

The result was that most adults in Victorian England probably experienced abuse of some sort as children. These were the roots of neuroses appearing in adulthood as child's memories had been repressed. "Character structure represents the ideology of child–rearing pedagogy turned into a physical and emotional 'reality' for the individual."<sup>9</sup> The character structure corresponds to what Freud later called *the unconscious*. Even he himself as a child learnt not to 'see' what he had in fact seen.

Later, Freud clung to the ideological 'status quo,' abandoned his *seduction theory* and developed the idea into *the Oedipus Complex*, where the child is seen as the seducer. He pointed out that the son has 'inborn' desire to destroy the father. This would mean that it is the child who fantasizes his abuse, and represses his sexual desires as directed from the outside world.

On the contrary, *the seduction theory* proposes that it is the nurturing factor which produces psychological problems in adulthood. "From this point of view it can be safely claimed that all children suffer. . . even when the abuse has not been overtly 'sexualized' by the abuser."<sup>10</sup> The subsequent emotional trauma as a physical experience has an impact on child's sexuality. Freud also suspected that suppressed emotional energy can lead to various mental disorders, such as anxiety, chronic fatigue disorders, or even depression. As a result, I assume that both Grahame and Milne were

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<sup>8</sup> See Alice Miller, *For Your Own Good*.

<sup>9</sup> Zornado, *Inventing the Child*, 11.

<sup>10</sup> Zornado, "Freud, Shakespeare, and *Hamlet* and as Children's Literature" (32–69), *Inventing the Child*, 40.



brought up by parents who were unconsciously suppressing their inborn—child’s sexuality, which usually results in *desexualisation*, or emotionally cold relationships.

Additionally, each character “develops as a compensatory behaviour, as a result of the original split inflicted on the child’s mind/body system in childhood.”<sup>11</sup> That is to say, character structure depends on the way of upbringing and ideology, which teaches us that our bodies and feelings must be directed and tamed. “The end result is that when the mind and body are split, the individual sees everything in the world from a dualistic perspective.”<sup>12</sup> It is not the split of the mind itself but a duality of perception as ‘self’ and ‘others.’ Here comes the voice of shame from the adult world (Freud called it the super-ego<sup>13</sup>), which makes judgements, measures, and compares in order to keep the ‘self’ on guard against the ‘other.’ Another conflict may arise between id-ego parts of the mind, which I will examine on the relationships between literary characters.

In summary, therapy-writing created the environment in which authors’ perceptions manifested themselves as ‘self’ and ‘others,’ as relationships between child and parent. I believe that both books contain aspects of childhood re-visiting, reflect child-rearing practices in the Victorian Era, and as a whole constitute psychologically complex stories for children.

### **1.3 Literature and its effect on children**

Carpenter claims that perception of children changed with the publication of *The Songs of Innocence* (1789). The British society underwent changes which contributed to the development of children’s literature. Basically, a new genre within the children’s literature started to crystallise in the Romantic Period where books satirised societal practices, and criticized the maltreatment of children. Working class children used to be hired by industrial companies and paid very poorly, while working extremely long shifts in factories. Working conditions were harsh and almost unbearable, particularly during the Industrial Revolution.

In addition, with coming of the Victorian Era, moral messages were being incorporated into children’s books, which had been didactic and informative. Let me

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<sup>11</sup> Ibid., 13.

<sup>12</sup> Ibid.

<sup>13</sup> Sigmund Freud, *The Ego and the Id* (New York: W. W. Norton & Company Ltd., 1960), 35.

provide such a moral tale: “. . . idle and thoughtless children would soon die an unpleasant death and then suffer everlasting torment in Hell (a message that became fashionable with the rise of the evangelical movement, early in the nineteenth century).”<sup>14</sup> That was a way to fear children, prevent them from any mischief-making, and present them as inferior to those socially superior.

Traditionally, there were also fairy tales. At first just the native English ones (not very many in number), then with the discoveries of the brothers Grimm in the mid-19<sup>th</sup> century, the moralist stories slowly began to fade away and new stories incited children’s imagination.<sup>15</sup> These stories opened space for imagination, irrationality, and the supernatural. They were also less moral (or the moral aspect was hidden), and less innocent in Blake’s terms. The child was aware of their sins but conscious, so they had turned to Christ who ‘saved’ them, as Gillian Avery<sup>16</sup> put it. This is the turning point in children’s writing because books appearing around 1860s incorporated fewer moral lessons in exchange for the freedom of imagination.

Undoubtedly, there has always been a tendency in children’s literature to educate and moralise. At this time, books started to be entertaining and opened the space for dreams and desires, both for its authors and young readers. It was the moment when a generation of great children’s writers found their place in society. Retrospectively, they became to be recognised as children’s ‘golden’ writes, and have been fully appreciated up until today.

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<sup>14</sup> Humphrey Carpenter and Mari Prichard, *The Oxford Companion to Children’s Literature* (1984), quoted in Carpenter, *Secret Gardens* (Boston, MA: Houghton Mifflin Company, 1985) 2.

<sup>15</sup> Carpenter, *Secret Gardens*, 3.

<sup>16</sup> Gillian Avery, *Nineteenth Century Children* (1965), quoted in Carpenter, *Secret Gardens* (Boston, MA: Houghton Mifflin Company, 1985), 10.

## 2 UNDERSTANDING CHILDREN'S LITERATURE

The sole purpose of this chapter is to explain the problem with books being labelled 'for children' and called children's literature. I claim that author's childhood played a major role in writing *The Wind in the Willows* and *Winnie-the-Pooh*. One might surmise that these books mirror adults' memories, presented to us as animals. My goal is to lift the veil of secrecy and prove that books for children contain also adult 'therapeutic aspects.'

Firstly, I have drawn my hypothesis on Peter Hunt's book, who among others contributed to *Understanding Children's Literature*. Several critics tried to explain why labelling books can be misleading. It seems that it is 'just' a matter of personal taste that someone would consider a book to be suitable for children, and someone else would deem it inappropriate. Hunt also emphasizes that "[C]hildren's books are used for different purposes at different times. . . Some are 'good' time-passers; others 'good' for acquiring literacy; others 'good' for expanding the imagination . . . or 'good' for dealing with issues or coping with problems."<sup>17</sup> I also believe that books serve different purposes at different times. As a result, a children's book can be quite easily rejected by parents when it covers undesired themes, or psychologically complex characters.

Nevertheless, Hunt further argues that books should not be approached as "a scale where some purposes stand higher than others—it is a matrix where hundreds of subtle meanings are generated: what you think is good depends on you, the children, and on what you're using the book for—and every reading is different."<sup>18</sup> The reason why any classification is difficult, I claim, is that even a children's book contains undesired themes, mentally 'ill' characters, and presents conflicting situations. There is no doubt that it all comes down to a personal taste.

Let me give you a few examples of such an unclear classification. *Robinson Crusoe*, *Gulliver's Travels*, or *Alice* books are generally considered to be children's literature, but I think they would more likely appeal to grown-ups. Indeed, what children read and see will definitely vary from adult's reading. We may go a little bit

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<sup>17</sup> Peter Hunt, "Introduction: The World of Children's Literature Studies," in *Understanding Children's Literature*, (New York: Routledge, 2002), 11.

<sup>18</sup> *Ibid.*, 11–12.

further and try to decide for ourselves whether Mark Twain's *Tom Sawyer* and *Huckleberry Finn* were both designed for children. Was Twain primarily a children's writer?

The above mentioned might all fall into children's category, and if they do, the critics seem to agree that it is because they are the sort of "books which are good for children, and most particularly good in terms of emotional and moral values."<sup>19</sup> What is meant by *good* here is hard to determine as many books, not necessarily 'children's,' contain a moral message, or display stronger emotions. In my opinion, literary criticism offers a set of possible interpretations of a 'children's' text, and thus reviews help parents to decide if a book is, or is not, suitable for their child.

Additionally, Hunt says: "Many people will deny that they were influenced by their childhood reading ('I read xyz when I was a child, and it didn't do me any harm'), and yet these are the same people who accept that childhood is an important phase in our lives, and that children are vulnerable, susceptible, and must be protected from manipulation."<sup>20</sup> The fact is that children's literature can be layered, carry messages hidden between the lines, or evoke stronger emotions that adults—as already socially equipped people—are able to naturally cast away. On the contrary, adults enjoy children's books as well, and can also read them as 'therapies' for themselves.

P. L. Travers, the creator of *Mary Poppins* instinctively feels that "[Y]ou do not chop off a section of your imaginative substance and make a book specifically for children for—if you are honest—you have, in fact, no idea where childhood ends and maturity begins."<sup>21</sup> Having said that, I am going to explore *Arcadias* and further provide the link between authors' backgrounds, psychology of human mind, and the reflection of both in *The Wind in the Willows* and *Winnie-the-Pooh*.

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<sup>19</sup> Karin Lesnik-Oberstein, "Essentials: What is Children's Literature? What is Childhood?" in *Understanding Children's Literature*, 15.

<sup>20</sup> Hunt, "Introduction: The World of Children's Literature Studies," in *Understanding Children's Literature*, 2.

<sup>21</sup> Quoted in Peter Hunt, *Understanding Children's Literature*, 19.

### 3 THE GOLDEN AGE OF CHILDREN'S LITERATURE

As Carpenter pointed out in *Secret Gardens*, all 'Golden Ages' can only be identified retrospectively. It is quite impossible to mark the precise dates for neither the outset nor the termination. A new tendency towards idyll, rural world, and supernatural started to develop during the 1860s and terminated around the year 1926. The First World War caused the cut-off point between the classic children's books and the present day ones, with a few exceptions including A. A. Milne.

The Victorian children writers created a new intellectual movement, and more importantly, invented their private worlds—*Arcadias*—with places void of insecurity and violence. Among the pioneers were Charles Kingsley, Charles Ludwig Dodgson, and George MacDonald, who started to make contributions to children's literature within weeks of each other. The link between them is that all of them were religious ministers and had scientific or mathematical interests.<sup>22</sup> Moreover, their books questioned societal values and religion at that time.

Later, James Matthew Barrie, Kenneth Grahame, and A. A. Milne immersed more into their childhood memories and became concerned with the idea of revisiting and rewriting their own past while impacting younger generations. J. M. Barrie would appear to set the scene with his dual world concerning individual awakening. All three articulated their feelings and celebrated innocence of childhood.

These writers are called 'Arcadians' in *Secret Gardens*, which has a reference to a region in Greece, on Peloponnese peninsula. In Greek mythology it was the kingdom of hunter Arcas and the place where the god Pan lived. Pan is known as the god of wild nature, shepherds, fields, groves, and is often affiliated with sex. He is connected to natural fertility, and nymphs were often accompanied by him. The adjective *Arcadian* in literature refers to idyllic, innocent, and untroubled imaginary places offering peace.<sup>23</sup>

It was not a coincidence that Grahame described a deity of similar traits in 'The Piper at the Gates of Dawn' (*The Wind in the Willows*). When Rat and Mole are looking for Otter's lost son, they encounter an unnamed 'God' who represents Pan's virtues.<sup>24</sup>

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<sup>22</sup> Carpenter, *Secret Gardens*, 70.

<sup>23</sup> See <https://pantheon.org/articles/p/pan.html>, <https://en.wikipedia.org/wiki/Arcadia>.

<sup>24</sup> See <https://www.theguardian.com/culture/2012/feb/28/writing-britain-summer-exhibition-olympiad>.

He protects animals and nature in general, and in the book saves Otter's son. The magical encounter with secret Pan strikes Rat and Mole. Unfortunately, the moment is fleeting as the 'God' casts a spell of forgetfulness on those he helps.

Similarly, in *Peter Pan* (1904), Peter represents the magical world and innocence, which is resistant to human influence. He epitomises the contrast between natural and civilized—part animal, part human. Peter is God-like “Boy Who Wouldn't Grow Up,” as the book is subtitled, and has some characteristics of the author himself—cold, lonely, and distant manipulator of emotions.<sup>25</sup> As the River Bankers, he is also free from responsibilities, and quite sexless. ‘The Never Never Land’ represents visibly unreal *Arcadia*, which on the one hand celebrates childhood and imagination; on the other hand, it warns against not growing up and getting real.

Carpenter further argues that Barrie intended to replace traditional Christian doctrine and devised a Christ-like Peter who is self-centred and concerned only with himself. On the deepest level, “Barrie invokes the religious belief in his creation only to dismiss it as childish nonsense.”<sup>26</sup> Peter exists only in children's imagination but when a child grows up, it inevitably gets rid of the belief system which was presented to them in childhood.

Milne's *Arcadia* developed into a place with few signs of reality, apart from the fact that ‘Hundred Acre Wood’ represents a real place in East Sussex, England.<sup>27</sup> It is a peaceful place, void of raw wilderness (by the time Milne published it, the majority of natural forests had been destroyed),<sup>28</sup> occupied by playful animal characters, and a boy. Christopher Robin would appear to have ‘power’ over all characters, but uses it as benevolently as the sentimental Pan in *The Wind in The Willows*. He “co-exists within the imagined space of the forest, and demonstrates a moral superiority,”<sup>29</sup> and his authority can be hardly questioned nor threatened. He is there to help animal characters out of their little troubles, like a father securing his family.

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<sup>25</sup> Carpenter, *Secret Gardens*, 171.

<sup>26</sup> *Ibid.*, 186.

<sup>27</sup> Cotchford Farm surrounded by Ashdown Forest (Five Hundred Acre Wood), purchased by Milne in 1925, inspired the setting of ‘Pooh’ stories in ‘The Hundred Acre Wood.’

<sup>28</sup> Robert Hemmings, “A Taste of Nostalgia: Children's Books from the Golden Age—Carroll, Grahame, and Milne,” in *Children's Literature*, vol. 35, (2007), 72.

<sup>29</sup> *Ibid.*

#### 4 THERAPY SESSIONS: The Influence of Psyche on Writing

In this introduction to my literary analysis, I would like to mention that one has to bear in mind the uniqueness of children's literature. That is to say, none of the books consumed by children is actually produced by them, though some exceptions might occur. As a result, it is always the adult-author who determines what a child will read or listen to.

Zornado claims that children's literature is a production of the author's experiences as a child, and he further argues that "an adult literary work speaks directly to the nature of the relationship between the adult and the child as it exists in the unconscious mind of the author."<sup>30</sup> When Grahame and Milne were constructing their literary *Arcadias*, they had to consciously and unconsciously manipulate their adult views of childhood in order to 'go back' in time with their sons.

When it comes to consciousness, Freud discovered that some actions, parts of human mind, or perceptions are unconscious and engraved in us regardless of our awareness or inner perception. Freud says that a state of consciousness is very transitory since "[A]n idea that is conscious now is no longer so a moment later, although it can become so again under certain conditions that are easily brought about."<sup>31</sup> This means that sometimes ideas, once made conscious, cannot become conscious again as a certain force opposed them. Freud calls this state of mind *repression*, which can have different causation.<sup>32</sup>

On the contrary, the ego is bound to consciousness and is responsible for coherent organization of mental processes. It stands in opposition to the repressed unconscious. As a result, the ego constitutes both conscious and unconscious processes of a single mind, which suggests a split of the ego. This is the reason why writers projected some memories consciously, and others unconsciously. Their projection of memories is to be illustrated on characters' behaviour and their relationships.

Additionally, Robert Hemmings reminds us that the Golden Age of Children's Literature coincided with the appearance of Freud's theories and that both discourses

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<sup>30</sup> Zornado, *Inventing the Child*, 43.

<sup>31</sup> Sigmund Freud, *The Ego and the Id* (New York: W. W. Norton & Company Ltd., 1960), 4.

<sup>32</sup> *Ibid.*, 6.

involve a return to childhood, yet with different objectives. Freudian psychoanalysis<sup>33</sup> aims to understand the motives behind *repression* and openly accepts the child's desires and appetite, which can later on hinder 'normal' development and cause mental issues. On the contrary, children's literature denies child's desires and prohibits, or conceals, sexuality in favour of nostalgic reconstruction of childhood. As a result, any reconstruction is usually accompanied by "desire irrepressibly present through the attention to acts of consumption,"<sup>34</sup> which I am about to demonstrate.

## 4.1 SETTING

### 4.1.1 Retreat to childhood: Searching for Arcadia

The term 'Golden Age of Children's Literature,' coined by Roger Lancely Green in 1962, was founded upon and continues to evoke nostalgia.<sup>35</sup> The Greek terms *nostos* ('return to the native land') and *algos* ('connected to grief and suffering') give a true picture of an adult's longing for his lost childhood. Transposition from authors' memories to reality is driven by an inner force constituted by living sensations, smells, or sounds. The process of amalgamation takes place in a lost paradise—*Arcadia*—where the reminiscence of childhood is unleashed in its full scope. In fact, "it is not their actual childhood but an impossibly sanitised and Edenic time and space,"<sup>36</sup> which means that Grahame and Milne created new places and stories partly based on their childhood experiences.

Both books are set in a natural landscape surrounded by woods and rivers, which provides a pastoral counterpoint to industrialization. As Freud put it in his *Introductory Lectures* (368), "recollections are repressed by adult 'civilizing' forces in a child's life," adding that "the majority of a child's 'experiences and mental impulses' are covered over by an act of forgetting."<sup>37</sup> Allow me demonstrate that *Arcadian* settings helped to recall authors' early experiences and enabled rewriting of them in a desired way.

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<sup>33</sup> Freud's comprehensive work—psychoanalysis—defined as a set of psychological theories and therapeutic techniques.

<sup>34</sup> Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age," 54.

<sup>35</sup> Adapted from Robert Hemmings, "A Taste of Nostalgia," in *Children's Literature*, vol. 35 (2007).

<sup>36</sup> *Ibid.*, 55.

<sup>37</sup> Sigmund Freud, *Introductory Lectures on Psychoanalysis* (368), quoted in Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age—Carroll, Grahame, and Milne," 58.



#### 4.1.2 The River Bank and the Wild Wood: Forbidden desires

‘The River Bank’ around the Thames depicts the pre-industrialised landscape to which Grahame was so fiercely attached. It is associated with “the pastoral splendours of innocence . . . of life, sunshine, running water, woodland, dusty roads, winter firesides.”<sup>38</sup> His stance started to shape in *Pagan Papers* (1893), and his paganism is mirrored in god Pan who “loveth the more unpretentious humankind, especially them that are . . . addicted to the kindly soil, and to the working thereof: perfect in no way, only simple, cheery sinners.”<sup>39</sup> Grahame clung to mysticism centred on nature, and his escape to *Arcadia* seems to impersonate his unconscious desires to ‘forget.’ As Peter Green writes in Grahame’s biography it was “an escape from the pressure of his career in the Bank of England and the conflict of unhappy marriage.”<sup>40</sup>

Talking of women, there is no need for them, definitely not in the book. Grahame remained ‘bachelor’ for his whole life. He would, even in his mid-forties, write letters to his wife in a childish ‘mock baby-talk.’ Carpenter explains that it “was the lingua franca between the two of them, though one can hardly imagine it was a language Kenneth would ever have wished to speak.”<sup>41</sup> Grahame described himself as sexually hindered which he referred to as “my beastly virtue [that] has been my enemy through life.”<sup>42</sup> Grahame’s *Arcadia* is, he claimed, certainly ‘clear of the clash of sex.’

Freud argued that sexual energies “have provided the motive for this forgetting, [which] in fact, is an outcome of *repression*. With psychical repression, or cultural oppression, nostalgia can be deployed to ease one’s relation to an unwieldy past.”<sup>43</sup> Psychological repression is connected to the child’s development, and consequently to child-rearing practices. This played an important role in shaping author’s personality, and later influenced his nostalgic approach to writing.

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<sup>38</sup> Peter Green, *Beyond the Wild Wood: The World of Kenneth Grahame, Author of The Wind in the Willows* (Exeter: Webb & Bower, 1982), 143.

<sup>39</sup> Kenneth Grahame, ‘The Rural Pan,’ in *Pagan Papers*, quoted in Dennison, *The Man in the Willows: The Life of Kenneth Grahame* (New York, NY: Pegasus Books Ltd., 2019), 74.

<sup>40</sup> For further information, see Green, “Threadneedle Street,” in *Beyond the Wild Wood*, 59–76.

<sup>41</sup> Carpenter, *Secret Gardens*, 152.

<sup>42</sup> Matthew Dennison, *The Man in the Willows: The Life of Kenneth Grahame* (New York: Pegasus Books Ltd., 2019), 88.

<sup>43</sup> Sigmund Freud, *Introductory Lectures on Psychoanalysis* (368), quoted in Hemmings, “A Taste of Nostalgia: Children’s Books from the Golden Age,” in *Children’s Literature*, vol. 35 (2007), 58.

Grahame's springboard into happy unreality was 'The Mount.' His parents were absent and the trauma underlying his childhood<sup>44</sup> shaped his addiction to circus performances and fairs, which offered him excitement and enabled him to escape. "Emotions were mostly excluded from his adventure games,"<sup>45</sup> and as Grahame himself later recalled: "[I]n moments of mental depression, nothing is quite so consoling as the honest smell of a painted animal."<sup>46</sup> His biographers date that he desired to strip himself from human relationships and escape to dream places—full of sounds, smells, or tastes, which he consumed in spoonful/–s: "The smell of the dust they kicked up was rich and satisfying; out of thick orchards on either side the road, birds called and whistled to them cheerily" (Grahame 2010, 21). On the contrary, acts of eating and consumption in general are "conspicuously effaced from the novel, appetites not 'free of problems,' 'clear of the clash of sex,' appetites that adults would prefer their 'little lambs' were not subject to."<sup>47</sup> As if Grahame wanted to idealise the way he had been brought up, and at the same time celebrate purity of nature and child's innocence.

Although the book was originally written as bedtime stories for Grahame's son Alastair, Carpenter suggests that "one cannot imagine that their creation had much to do with Grahame's son."<sup>48</sup> Alastair was undoubtedly the main impetus for writing the book but all characters seem to reflect author's diffused self-portrait.<sup>49</sup> Diffusion of author's *self* can be exemplified by Mole's burrowing up to the surface: "Never in his life had he seen a river before — this sleek, sinuous, full-bodied animal . . . The Mole was bewitched, entranced, fascinated. By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spellbound by exciting stories" (6). This passage evokes a sense of nostalgia. Mole, like a growing child, abandons his home and sets off to explore the outer world as if Grahame replayed his growing up.

In 'Dulce Domum,' Mole experiences 'electric shock' as his home calls back to him. This illustrates author's ambivalence. Grahame seems to have oscillated between inability to escape his adult life and the Bank of England, and desire to go back to

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<sup>44</sup> Peter Green in *Beyond the Wild Wood* writes that Grahame's mother died when he was four and his father abandoned their children.

<sup>45</sup> Dennison, *The Man in the Willows: The Life of Kenneth Grahame*, 23.

<sup>46</sup> *Ibid.*

<sup>47</sup> Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age," 68.

<sup>48</sup> Carpenter, *Secret Gardens*, 153.

<sup>49</sup> *Ibid.*, 166.

childhood and explore the world again, but now *Arcadian*. To support my argument that Grahame's mind had been predominantly occupied by the rural setting: landscape, buildings, nature, 'The River,' and the childhood longing, one has to look closely at Mole's 'burrowing up to the surface.' Grahame's idea of perfect childhood prevailed in his mind like "things which had long been unconsciously a part of him" (59). When he was creating that *Arcadian* 'illusion of permanency,' he undoubtedly relied upon his childhood memories. "Kenneth would never escape the memory of the glades and wood – the country round The Mount . . . [O]n these memories he built past, present and future happiness."<sup>50</sup> That is to say, the longing was part of his adult reconstruction of childhood, rather than his childhood itself.

Peter Hunt notes that 'The Piper at the Gates of Dawn' and 'Wayfarers All' are often cut from editions marketed for children. "They are concerned with adult longing — the first for spiritual fulfilment and reassurance, the second for the exotic *other*."<sup>51</sup> Since these adventures are described from adult's point of view on childhood, children could hardly find it appealing.

For instance, when Rat and Mole encounter magical god Pan, they become consumed and fully entranced: "Lest the awful remembrance should remain and grow, and overshadow mirth and pleasure, and the great haunting memory should spoil all the after-lives of little animals helped out of difficulties" (77). Unfortunately, Pan always casts a spell of forgetfulness on those he helps. There are more similar 'breaking' passages where Toad with his civilizing forces are suddenly 'forgotten' in favour of Grahame's child-like dreaming.

In 'Wayfarers All,' Rat becomes hypnotized by south-longing tales told by the Sea Rat. "Family troubles, as usual, began it. The domestic storm-cone was hoisted, and I shipped myself on board a small trading vessel bound from Constantinople, by classic seas whose every wave throbs with a deathless memory, to the Grecian Islands and the Levant . . . (99). Here, Rat encounters the Sea Rat and is carried away by his dreaming. I suggest that Grahame switched again to the 'unconscious mode,'<sup>52</sup> and withdrew completely to his dreaming about escape from reality to *Arcadia*. Because of

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<sup>50</sup> Dennison, *The Man in the Willows*, 67.

<sup>51</sup> Hunt, 'Introduction,' in *The Wind in the Willows*, XV.

<sup>52</sup> Green in *Beyond the Wild Wood* writes that Grahame made lots of southward journeys, 120–125.

the poetic language he uses, the above mentioned passages definitely fall into adult's category and have nothing to do with children.

Rat's and Mole's blissful moments by the river provided Grahame with a sort of liberation. "Come for a row, or a stroll along the hedges, or a picnic in the woods, or something" (93). Most adventures connected to 'The River'—Rat's and Mole's sculling and indulging in riverside picnic sessions—reflect Grahame's time with his adult friends,<sup>53</sup> who contributed to the creation of the book. Atki as an 'eccentric boating bachelor' seems to have inspired the personality of Rat,<sup>54</sup> and Q's house at Fowey and the river estuary very much reflects the book's setting.

#### **4.1.3 The Hundred Acre Wood: Idealised family life**

Similarly, Milne's idyll has much in common with Grahame's River Bank. "Pooh's forest is a setting of 'sunshine, running water, woodlands,' certainly 'clear of the clash of sex,' and superficially 'free of problems' from the adult world."<sup>55</sup> This also reflects child's pure innocence. The 'little lambs' dwelling in 'The Hundred Acre Wood' seem to be enjoying themselves (except for gloomy Eeyore). They, like the River Bankers, very much resemble children's behaviour and their world is 'utterly self-sustaining.'<sup>56</sup>

Milne described it as the country where you 'can do nothing there,' which for him also meant 'doing everything: thinking, seeing, listening, feeling, living.'<sup>57</sup> Like Grahame's River Bank, Alison Lurie suggests that Milne also "created out of a few acres of Sussex countryside, a world that has the qualities of both the Golden Age of history and legend, and the lost paradise of childhood."<sup>58</sup> A sense of nostalgia in *Winnie-the-Pooh* is also realized through the rural setting. Milne sought an escape from the modern industrial world which was "reeling from the lingering consequences of the First World War."<sup>59</sup> In addition, Milne participated in the war and, and as both Thwaite and Carpenter suggest, he became disillusioned with the world.

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<sup>53</sup> Arthur Quiller-Couch (Q) and Edward Atkinson (Atki).

<sup>54</sup> Carpenter, *Secret Gardens*, 152–153.

<sup>55</sup> Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age," 72.

<sup>56</sup> Ann Thwaite, *Goodbye Christopher Robin: A. A. Milne and the Making of Winnie-the-Pooh* (New York: St. Martin's Griffin, 2017), 156.

<sup>57</sup> *Ibid.*, 117.

<sup>58</sup> Alison Lurie, quoted in Ann Thwaite, *Goodbye Christopher Robin* (New York, NY: St. Martin's Press, 2017), 161.

<sup>59</sup> Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age," 72–73.

Carpenter also pointed out that his return home could be exemplified on his relationship to his mother, realized through the book's only female character—Kanga.<sup>60</sup> Moreover, "Christopher Milne remembers that the most powerful feeling registered in this relatively emotionally distant man was nostalgia."<sup>61</sup> Christopher would seem to have believed that his father, through writing, had been able to revisit his own childhood.

Although Milne was recognised as a distant man, he used to play with his son – the game Poohsticks (appeared in the sequel called *The House at Pooh Corner*, 1928), building huts out of bracken, playing cricket, or riding the donkey Jessica. This must have reminded Milne of his 'little child' in him, and triggered childhood reconstruction. After the war, Milne resumed to writing, and from December 1925, he would write 'Pooh' stories for his own son.<sup>62</sup>

In the book, Milne celebrates a well-functioning community of animals. They are able to live next to each other without getting into personal conflict. We can see at once that they embody various personalities with sings of child's purity and innocence. Piglet overly anxious and 'squaky,' Pooh may be too greedy, Rabbit is bossy, and Owl represents child's illiteracy. It seems to me that Milne took his reconstruction and idealisation to extreme, when compared to Grahame's. Both authors employed the juxtaposition of (toy) animals and nature, which attributed to the strength and charm of their books. Moreover, Milne explicitly stresses the importance of family cohesion and puts very little emphasis on the description of landscape, when compared to Rat's 'south-longing' escapes.

Although animals face natural forces, such as floods, bees, *woozles*, or *Heffalumps*, all the little adventures seem to be enjoyed – playing with friends, going on an *Expotition*, singing songs with Pooh, eating, or searching for lost tails. It appears that Milne built his stories upon small potential threats which were bound to be overcome, unlike Toad's escapades. Natural forces, such as floods, bring them together, and in general, nature provides them with everything they need to be happy. I think that

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<sup>60</sup> Carpenter, *Secret Gardens*, 190, 203.

<sup>61</sup> *Ibid.*, 73.

<sup>62</sup> See Thwaite, *Goodbye Christopher Robin: A. A. Milne and the Making of Winnie-the-Pooh*, 130–132.

nothing devalues Milne's disillusionment more than the prevailing essence of idealised community spirit, floating above the *Wood*. It is certainly a peaceful place.

To elaborate on the role of natural setting, both works associate trees with home, warmth, and pleasures. Pooh looks for some honey on a tree, Owl resides on a tree, Piglet lives in a beech-tree. Similarly Rat's house provides Mole with a shelter, and Badger's stock is full of food reserves and warmth. It is important to note that all 'Pooh' animals express great concern for each other when they lose their homes—Piglet's flooded home, Owl's blown-over house, and Eeyore's perceived lack of home—and this always brings the animal community together as a family.

When it comes to life pleasures and amalgamation of 'living sensations,' home and food seem to play a crucial role in both books. Each chapter and adventure in *Pooh* either starts or ends with a comment on food: "[a]t breakfast that morning (a simple meal of marmalade spread lightly over a honey-comb or two) he had suddenly thought of a new song" (Milne 1992, 110). What is also interesting is that the majority of adventures are built upon acts of eating and the symbol of honey. This gets Pooh 'into a tight place,' the *Heffalump* pit, or up in the sky on a balloon. Eeyore's birthday present becomes a 'Useful (honey) Pot to Keep Things In.' Thus, the majority of stories present a child's yearning for food, which seems to be celebrated.

Comparing the writing styles, Milne would appear to be more organized and conscious about his plot-twists. Carpenter observes that "any plan the animals embark upon is likely to produce the opposite consequences from those intended."<sup>63</sup> Milne as a mathematician had a flair for such writing. The purpose was to take his adventures 'to the point of absurdity,' and at the same time produce a funny outcome. For instance, when Rabbit, Piglet, and Pooh set out to lose Tigger<sup>64</sup> in the forest, they become lost themselves; or when 'Pooh and Piglet Go Hunting and Nearly Catch a Woozle,' they are later reminded by Christopher that they have been following their own tracks.

It seems that Milne also incorporated a few educational aspects in his book, which he realised through characters' actions. "The more he looked at it . . . the more he thought what a Brave and Clever Bear Pooh was, and the more Christopher Robin

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<sup>63</sup> Carpenter, *Secret Gardens*, 192–193.

<sup>64</sup> Tigger did appear in the stories until 1928, in the sequel called *The House at Pooh Corner*.

thought this, the more Pooh looked modestly down his nose and tried to pretend he wasn't" (143). When Pooh saves Piglet, Christopher Robin behaves like a parent who is proud of him as if he saved his 'little brother.' One can see the difference between adult and children perceptions. I believe that the fact Christopher always comes on time<sup>65</sup> to help, save, or praise his 'animal-children,' can be seen as a reflection of idealised Victorian parenting.

It is as if Milne wanted to depict "a small fraction of human behaviour . . . he manages to do so completely within a child's understanding."<sup>66</sup> I cling to the educational and idealised parenting aspects of the book because all characters behave like children and their 'mental issues' go unnoticed in the community. Additionally, Christopher keeps a close watch on them, loves them for what they do, and as they are.

The critic Chris Powling argues that "[T]he permanence of the *Pooh* books has nothing whatever to do with their psychological depth or the sharpness of their social comment or their status as morality."<sup>67</sup> I would argue that Milne idealised his parents' upbringing to change his adult perception of the Victorian 'status quo.' Carpenter's view on this issue seems to support that argument: "A. A. Milne drew his notions of the relation between God and man from his feelings for his father . . . on the purely human level was his affectionate friendship with his brother Ken."<sup>68</sup> Milne was brought up 'in an atmosphere of religious liberalism' and during his childhood his father 'stood in a place of God to his son.'<sup>69</sup> Milne also admitted that his father was shy and funny, which one knew God was not, thus this concept, as probably Milne's father too, was extremely idealised. Carpenter recognised that Milne re-played the same God-father role to his son Christopher, as he spoke to him through the stories.

Furthermore, another subconscious aspect of 'Pooh' is reflected in a deceptively simple attachment of Piglet to Pooh. According to Christopher Milne, his father seemed to have had "no close friends apart from his brother Ken in childhood." He continues, "[M]y father's heart remained buttoned up all through his life."<sup>70</sup> Carpenter, as well as

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<sup>65</sup> Christopher is mainly absent from stories and appear only when a 'problem' arises.

<sup>66</sup> Thwaite, *Goodbye Christopher Robin*, 159.

<sup>67</sup> *Ibid.*, 156.

<sup>68</sup> Carpenter, *Secret Gardens*, 192.

<sup>69</sup> *Ibid.*, 190–194.

<sup>70</sup> Quoted in Carpenter, *Secret Gardens*, 194.

Alison Lurie,<sup>71</sup> suggests that the strong relationship between Pooh and Piglet reflects that of Milne's to his brother. Apparently, Ken was that loving sort of person who entered everybody's heart. Piglet's anxiousness and reliance on Pooh ultimately resembles Milne's own personality.

We may notice that another 'overly' warm relationship exists between Kanga and Baby Roo. Apparently, Milne depicted himself and his mother in these characters. She was that sort of overly sensitive and caring parent who "at the height of the fashion for the Beautiful Child"<sup>72</sup> raised A. A. Milne in the 'Little Lord Fauntleroy'<sup>73</sup> fashion. He would wear long fair curly hairs and be dressed like a little girl. Later, Milne and his wife Dorothy de Sélincourt continued in this 'upbringing fashion,' as they also exercised it upon their son Christopher Milne.

## 4.2 CHARACTERS

### 4.2.1 Authors' repressed animals

Since I have discussed authors' 'return home' and their *nostalgic* approach to writing, I would like to take a closer look at the books' characters and challenge my 'therapy' hypothesis. That is to say, states of early repression came to be released through characters' actions, behaviour, and relationships among them.

Certainly, animal characters and writing for children have a long history dating back to Aesop's Fables, at least. Animals became very popular during *The Golden Age of Children's Literature*, and as Perry Nodelman pointed out: "[T]hey 'represent the animal-like condition of children,' and do so in ambiguous 'ways that allow these characters to express common adult ideas about the nature of childhood.'"<sup>74</sup> One may notice that psychoanalysis has long been used by scholars to open up children's literature and helps us understand the motives behind it.

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<sup>71</sup> Alison Lurie, quoted in Anne Thwaite, *Goodbye Christopher Robin: A. A. Milne and the Making of Winnie-the-Pooh*, (New York, NY: St. Martin's Press, 2017), 161.

<sup>72</sup> See Carpenter, *Secret Gardens*, 190.

<sup>73</sup> Story in *The Secret Garden*, written by Frances Hodgson Burnett.

<sup>74</sup> Perry Nodelman, and Mavis Reimer, *The Pleasures of Children's Literature*, 3<sup>rd</sup> edition (Toronto: Allyn and Bacon, 2003), quoted in Robert Hemmings "A Taste of Nostalgia: Children's Books from the Golden Age," in *Children's Literature*, vol. 35 (2007), 66.



Furthermore, Hemmings believes that *The Wind in the Willows*, and *Winnie-the-Pooh* can also open up our understanding of “the psychoanalytic ramifications of the nostalgic impulse, as an inclination of containment, a yearning for a temporal home long past: secure, comforting, idyllic, unattainable.”<sup>75</sup> Idealisation and escape to *Arcadia* celebrates the beauty of child and juxtaposes it with the purity of Nature. As a result, this juxtaposition shows what nostalgia can and cannot cover over. Idealised reconstruction “recasts childhood in a golden glow,” but also “reveals strains in the veil where anxiety and distress can irrupt.”<sup>76</sup> With a net of relationships in each book, one can notice amalgamation of child’s *repression* and adult’s idealised perceptions which, I claim, reflects the organisation of the mind and its consciousness.

On the one hand, innocence and purity are often considered to be one’s natural characteristics; on the other hand, characters are often presented to us with “a natural lack of moral quality, which expresses itself, as Nature always insists on expressing herself, in an egotism entirely ruthless.”<sup>77</sup> What adults see, I would argue, is child’s immorality, but they seem to love them anyway, just as Christopher Robin does. On the contrary, children readers probably perceive animals as their pets or toys, and love them for their shared spontaneity and innocent ‘stupidity.’

All in all, if the characters were perceived as children, their behaviour would be justified, and also likely to be kept in parents’ check, which is also the case in both books. Allow me to introduce you to the main characters, and then explain relationships among them.

## 4.2.2 The River Bankers

### Mr. Toad

At first glance, Toad appears to be a mischievous, irrepressible, cantankerous, boastful, and egoistic little animal–child who resides in a big manor called Toad Hall. He does not have any family relatives (we only know he inherited a lot of money), and is well–respected among the River Bankers. His personality, I am going to further argue, represents a mosaic of Grahame’s inner tensions—between his child and adult selves.

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<sup>75</sup> Hemmings, “A Taste of Nostalgia: Children’s Books from the Golden Age,” 77.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

Above all, Toad embodies Grahame's unattainable 'escape' from society, his son, and technological advancement.

First, on a child–parent level, Toad can be identified with Grahame's son Alastair. Grahame's biographer Peter Green described him as 'chronically spoilt,' 'physically handicapped,' sensitive, and 'not over–bright child.' Though his mother, Elspeth Thomson, managed to 'convince herself' that Alastair was 'not only normal but brilliant.'<sup>78</sup> She would also keep him from other children, dress him in a girlish clothes, and was ready to "encourage his premature signs of 'brilliance' or sophistication."<sup>79</sup> It appears that Toad and Alastair were equally wicked.

Once, when Grahame went with his son for a regular check–up, Alastair "cocked his eye at his nurses whom he knew to be modest and shamefaced women beyond the ordinary, and began cheerily: 'Hullo doctor! Are your bowels open to–day?'"<sup>80</sup> Similar behaviour can be seen in Toad's naughtiness.

When being grounded by the guardian (understand Badger), he pretends to be submissive, then sick, and then sets a decoy for his escape. "If I thought that, Ratty,' murmured Toad, more feebly than ever, 'then I would beg you — for the last time, probably — to step round to the village as quickly as possible . . . and fetch the doctor. But don't you bother . . . perhaps we may as well let things take their course'" (Grahame 2010, 66). This clearly illustrates resemblance between Toad and Alastair. On top of that, Alastair would also lie dreamily in the middle of the road when motor–cars were approaching. Toad's desires are also irrepressible, for this could make him a rich, orphaned and spoilt teenager. "O, pooh! boating!' interrupted the Toad, in great disgust. 'Silly boyish amusement'" (18). He simply disregards his friends' hobby and boasts motor–cars, which he does even have at that point.

On a social level, Mr. Toad represents aristocracy, with his servants and a chauffeur. Toad is the only one among the animals who can drive, and gets directly into contact with human beings—the judges (or magistrates), the gaoler's daughter and her aunt, the clerk at the train station, the engine–driver, the barge–woman, and finally the gipsy. Except for the trial, all of the people provide him with some kind of 'help' for

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<sup>78</sup> Green, *Beyond the Wild Wood*, 135.

<sup>79</sup> *Ibid.*, 139.

<sup>80</sup> Alastair Grahame, quoted in Peter Green, *Beyond the Wild Wood*, 138.

which he does not pay, thanks to his wickedness. To ridicule judicial system in England, critics suggest that Grahame got his inspiration for Mr. Toad in a member of Liberal Party – populist Horatio Bottomley.<sup>81</sup> Green described him as ‘hearty, flamboyant, gabby vulgarian.’ Mr. Toad also speaks a lot: “Toad talked big about all he was going to do in the days to come . . . ,” and decides for others: “[Y]ou know you’ve got to come” (19). What makes Toad human-like is also his concern about money, keys, watch, etc. ““All that makes life worth living,”” (87) he sighs.

Nevertheless, it is more probable that Mr. Toad and his imprisonment had something in common with Oscar Wilde’s trial of 1895. Wilde’s homosexual practices shocked English society and even Grahame saw it as a threat. He could have satirized the whole affair in Toad’s Adventures, when he chose for Toad ‘a dank and noisome dungeon.’ Suddenly Toad knew that “all the grim darkness of a medieval fortress lay between him and the outer world of sunshine and well-metalled high roads” (82). Apart from the fact that Toad is imprisoned in a medieval castle, there seems to be another link – ‘The Wild Wood.’ Almost a forbidden place, where Mr. Toad, quite ironically, never sets foot in.

Finally, when it comes to personal identification, Mr. Toad could have served Grahame as a starting point for his inner rebellion, though he did not realise it in his life, but through the book. Green argues that “at times his [Toad’s] behaviour almost suggests that he is, as it were, the id personified.”<sup>82</sup> Toad may have served as a compensation for Grahame’s unattainable desire to free himself from industrialization, money, and his wife (his marriage was ‘rather cold,’ as Green put it). It is hard to say which one of the three above mentioned interpretations is most likely to be true since the character of Toad is very complex. One cannot be sure if he is an animal representing superiority to the human species, a spoilt child, his son, or a reflection of Grahame’s inner tensions between the immature and adult ‘ego.’ Grahame seems to be changing his perspectives. For I believe Mr. Toad enabled Grahame to unveil his inner tensions and served as a therapy to him.

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<sup>81</sup> See [https://en.wikipedia.org/wiki/Horatio\\_Bottomley](https://en.wikipedia.org/wiki/Horatio_Bottomley).

<sup>82</sup> Green, *Beyond the Wild Wood*, 140–143.

## Mole

He lives underground in ‘Mole End,’ thus one could surmise he is a small creature. Unlike Mr. Toad whose proportions change—when he rides a horse, or jumps out of a train wagon—Mole’s do not seem to change over the course of the book, but his feelings do.

For instance, when he sets off to explore the world. He seems to be like a child under Ratty’s wings, saying: “‘I’ll always stick to you, Rat, and what you say is to be — has got to be’” (20). It is the Rat who introduces him to the River Bank, to Mr. Toad, and also tells him about the Wild Wood and Mr. Badger. For Mole, life is suddenly full of possibilities, though he soon finds that they are not infinite.

The Wild Wood—‘darkly framed, the water–meadows’—hides the unreliable stoats and weasels. Rat explains that it is dangerous, mysterious perhaps. “‘And that’s something that doesn’t matter, either to you or me. I’ve never been there, and I’m never going, nor you either, if you’ve got any sense at all. Don’t ever refer to it again, please’” (10). There seems to be something peculiar about that ‘Wood,’ probably a sign of adulthood, which I am going to further examine in my analysis.

On the other hand, it is Mole who suppresses Rat’s desires to escape to the South, and wakes him from that ‘hypnotic trance.’ At that moment, Mole behaves like an older brother, or polar part of Grahame’s mind coming in action. Mole soothes Rat and passes him a pencil. “‘It’s quite a long time since you did any poetry,’ he remarked. ‘You might have a try at it this evening, instead of — well, brooding over things so much’” (105). This part suggest that Rat stands for [R]ationality, but at times slips into his dreams, and Mole has to ‘wake’ him up.

As a character, he does not appear to be as complex as Mr. Toad but, according to Grahame’s biographers, he resembles author’s personality the most: “[t]he patient, tunnelling, laborious Mole who suddenly bursts through into the sunlight and the leisurely life of the River.”<sup>83</sup> Like Grahame who immediately took to sculling and accepted the Victorian parenting ‘fashion,’ Mole succumbs to Badger’s parenting.

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<sup>83</sup> Green, *Beyond the Wild Wood*, 169.

When we examine Mole as a child, it is clear that he is a ‘good boy.’ When he finally reaches the Badger’s burrow, it looks as if he was treated like a child who had been out for a long time on a winter day. “The kindly Badger thrust them down on a settle to toast themselves at the fire . . . Then he fetched them dressing–gowns and slippers, and himself bathed the Mole’s shin with warm water and mended the cut with sticking–plaster . . .” (38). It seems that Mr. Badger really is Mole’s father because of the natural authority he emits and exercises upon both Mole, and Mr. Toad. In the penultimate chapter, Grahame mentions that Mr. Badger used to know Toad’s father, thus Badger could be a guardian to him as well. We know that he told Badger about the secret passage which lead to Toad Hall, and the final rescue of Mr. Toad.

### Mr. Badger

‘Badger hates society!’ Grahame described him as a “solitary grey Badger, who lived his own life by himself, in his hole in the middle of the Wild Wood” (27). Green writes: “Oddly enough (for he was a most attractive man) Kenneth had few friends. He simply didn’t want them.”<sup>84</sup> Badger also goes to The River Bank ‘society’ only when he has to suppress Toad’s excessive behaviour.

In addition, Badger seems to care about the social order and his position, and totally disappears from the story when Toad is on his runaway from prison. Grahame’s biographers date that he disapproved of the whole Wilde’s affair and perceived it as a rebellion which had to be suppressed. One notices that Toad looks ‘superior’ to Badger by his social ‘status,’ but Badger wants to keep peace in the River Bank ‘society’ for his own good. That is why he voluntarily helps Mr. Toad to regain his residence and repress any sort of rebellion.

From nostalgic point of view, Badger embodies a father–figure which Mole (as well as young Grahame) desperately needed. I have already mentioned that his mother died when he was young and his father left his children. That is why Mole’s relationship to him is so idealized. Zornado argues that “Badger represents the father figure Grahame unconsciously longed for his entire life,” adding that “Grahame’s own longing and need for a father gather in Badger as a character that represents the contradictory nature of this story, fusing as it does violence with love and social oppression with

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<sup>84</sup> Ibid., 133.

social restoration.”<sup>85</sup> One may notice that Mole adapts Badger’s attitude towards the law and order: “‘Toad’s hour, of course!’ cried the Mole delightedly. ‘Hooray! I remember now! We’ll teach him to be a sensible Toad!’” (61)

In this way, Grahame himself could represent Mr. Badger as a father looking back on his childhood self, now fully embracing the ‘status quo’ and projecting it on Mr. Toad, or his son Alastair. On top of that, Mole eagerly goes to investigate what is going on in Toad Hall, and calls his surrogate father ‘Mr. Badger.’ Mole’s quick adaptation to society suggests that Grahame in his childhood reconstruction succumbed to the Victorian ‘status quo,’ as if it was engraved in his memory. As Dennison put it, Grahame was raised by his grandmother, who was “a sternly competent widow of sixty, encased in black silk moiré, autocratic in temperament . . .”<sup>86</sup> I would argue that this is a sign of parenting, exercises on author’s son through the book’s character Mr. Toad.

Moreover, Peter Hunt in ‘Introduction’ to the book identified Toad’s Adventures as “threats to the status quo that so worried the ‘mid-Victorian’ . . . even the inner spirit of rebellion is tamed: Toad is ‘altered’ for his own sake, and for the sake of society.”<sup>87</sup> Toad shows little respect for authority as such: “‘Never mind. Go on, Badger. How’s this passage of yours going to help us’” (129).

## The Rat

Rat—or Ratty as Mole calls him—is an insider who knows everyone, including Mr. Badger, the Otter and his family, and even the rebellious ‘wild-wooders’ (stoats and weasels). Rat introduces Mole as ‘my friend Mr. Mole’ and they immediately become close friends. “The Mole reached out from under his blanket, felt for the Rat’s paw in the darkness, and gave it a squeeze. ‘I’ll do whatever you like, Ratty,’ he whispered” (21). This passage suggests that they might be homoerotic, but apart from this situation there is no direct evidence to support that argument.

At first glance, Rat seems to lead an untroubled life, but he still seeks escape—be it poetry, or day-dreaming with the Sea Rat. On the contrary, he acknowledges that

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<sup>85</sup> Zornado, “Victorian Imperialism and the Golden Age of Children’s Literature,” in *Inventing the Child*, 125.

<sup>86</sup> Dennison, *The Man in the Willows*, 21.

<sup>87</sup> Peter Hunt, ‘Introduction’ (XII. – XXII.), in *The Wind in the Willows*.

Mole needs a 'guide' who would introduce him to the real world. Unfortunately, Rat is scared of the Wild Wood, which probably represents adulthood and the Victorian and Badger's 'status quo,' as pointed out earlier. He would like to avoid the 'Wood' and never grow up, just like Grahame once wished to.

Nevertheless, there is Mr. Toad who is bugging him. "'That's no good!' said the Rat contemptuously. 'Talking to Toad'll never cure him. He'll say anything'" (63). As if they were peers (or one level of the mind), Toad from a rich family, and Rat a self-sufficient young man who wants to live independently in 'his' River. On the other hand, he is inevitably involved in social issues and cares about social structure.

To conclude, I share my view with Margaret Meek who in 'The Limits of Delight' claims that Grahame projected himself into his characters. "To meet them is to encounter the same person, the author, variously disguised as a Rat, a Mole, a Badger and a Toad, all equally egocentric and self-regarding."<sup>88</sup> I am going to further elaborate on this point and finally determine characters' role on the basis of author's mind and its projection onto characters.

### **4.2.3 Pooh and his friends**

Originally, Pooh was a stuffed teddy owned by Milne's son Christopher. There is no question that the *Winnie* part of the name came from a female Canadian Black Bear called Winnie (after Winnipeg, Manitoba). She was kept in the London Zoo, brought there by a Canadian lieutenant as the mascot of a Canadian regiment, the Princess Pat's. Christopher Milne certainly met this bear on more than one occasion.

Then here comes the tag *Pooh*. Milne said that Christopher had used it to say goodbye to a swan at Arundel.<sup>89</sup> Or it might be because Pooh always brushes his nose with his paw to reach for the rest of the 'HUNNEY.' More importantly, he first appeared in bedtime stories in the spring of 1925 under the name of Mr. Edward Bear. The book's illustrator Ernest H. Shepard had a son Graham who also owned a teddy bear. Since Shepard did not know how Milne's Pooh should look like, he first drew his

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<sup>88</sup> Margaret Meek, 'The Limits of Delight,' in *The Best of Books for Keeps* (London: The Bodley Head, 1994), quoted in Hunt, 'Introduction,' *The Wind in the Willows* (New York: Oxford University Press Inc., 2010), X.

<sup>89</sup> Thwaite, *Goodbye Christopher Robin*, 83–86.

son's bear. Later "Christopher said at once, without stopping to think, that he was Winnie-the-Pooh. And he was."<sup>90</sup>

When it comes to the mysterious 'the' in the middle of his name. One gets the explanation from the book. "'He's Winnie-ther-Pooh. Don't you know what 'ther' means?' 'Ah yes, now I do,' I said quickly; and I hope you do too, because it is all the explanation you are going to get'" (Milne 1992, 3). Additionally, also Eeyore and Piglet were Christopher's toys, and later his parents could not help themselves buying Tigger, and Kanga with Baby Roo.

### Pooh

Firstly, Pooh can be seen as Christopher's child, or a toy bear as he seems to be. Pooh's obvious fixation on honey resembles a child's sweet tooth. This could be identified as Milne's reconstruction of childhood where he remembered his older brother. As I mentioned earlier, the process of revisiting childhood is usually 'driven by an inner force constituted by living sensations, smells, or sounds,' and there is definitely a nostalgic connection to it.

There are many occasions in the book where honey as a love-object comes first. It either gets Pooh into trouble, or is consciously directed by the author to produce a hilarious outcome in a form of understatement. "[H]e was very glad to see Rabbit getting out the plates and mugs; and when Rabbit said, 'Honey or condensed milk with your bread?' he was so excited that he said, 'Both,' and then, so as not to seem greedy, he added, 'but don't bother about the bread, please'" (26). This act of over-eating results in Pooh's getting stuck in the Rabbit's door. Then he is starved but that experience does not kill his taste for honey, which suggests a kind of child's obsession.

John Tyerman Williams in his parody *Pooh and the Psychologists* (5–7) ascribes this passage to "Skinnerian-inflected therapeutic approach to eating disorders in which he selflessly provides readers an object lesson in the perils of over-eating."<sup>91</sup> Pooh's desire is simply unbridled which could pose a threat to a children's community.

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<sup>90</sup> Ibid., 83.

<sup>91</sup> John Tyerman Williams, *Pooh and the Psychologists* (London: Egmont, 2000), quoted in Robert Hemmings, "A Taste of Nostalgia: Children's Books from the Golden Age," in *Children's Literature*, vol. 35, (2007), 74.



Nevertheless, the harmony in The Hundred Acre Wood is under the protection of almost a family nature and true friendship.

In addition, there is a connection between narcissism (concern about food) and the sense of community. The book ends with a farewell party, sort of a banquet organized by Christopher Robin to praise and celebrate Pooh for his bravery. He has just saved Piglet from flooding and when the two and all the partygoers say goodbye, Piglet asks Pooh: ““When you wake up in the morning, Pooh,” said Piglet at last, ‘what’s the first thing you say to yourself?’ ‘What’s for breakfast?’ said Pooh. ‘What do you say, Piglet?’ ‘I say, I wonder what’s going to happen exciting today?’ said Piglet. Pooh nodded thoughtfully. ‘It’s the same thing’” (160). Pooh’s answer to Piglet’s enquiry serves as a link between sensual perception of taste, smell of food and the excitement brought about with adventure. Pooh is definitely consumed with his desires (clearly asexual), just as a child would be.

Furthermore, Carpenter argues that all Pooh stories are about character, and not about parenting.<sup>92</sup> We can hardly observe a character development in the stories since all animals represent fragments of childhood perception. Carpenter says that Milne often employed the theme of ‘ruthless egotism.’ When we look at Pooh from this point of view, Pooh’s humming definitely radiate egoism. He expresses his self-love, but his songs go usually unnoticed: ““This is the first verse,’ he said to Piglet . . . ‘First verse of what?’ ‘My song.’ ‘What song?’ ‘This one.’ ‘Which one?’ ‘Well, if you listen, Piglet, you’ll hear it.’ ‘How do you know I’m not listening?’” (84) Psychologically speaking, this could be a sign of the *ego* forcing itself upon the *id* as a love-object, which is so typical for narcissism. This assumption takes into account only Pooh as a single character, which points out only one aspect of child-like innocence.

One of my goals is to focus on the interconnectedness which exists between a child, his parents, and other children. It cannot be doubted that Pooh as a child is loved by all. For instance, when Christopher helps him to get rid of that ‘Heffalump-pot’ from his head, he says: ““Oh, Bear!’ How I do love you!’ ‘So do I,’ said Pooh” (71). I think that what is to be cherished is Pooh’s caring attitude not only about himself, but also about others. This makes Pooh a loveable and timeless character.

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<sup>92</sup> Carpenter, *Secret Gardens*, 202.

## Piglet

Another male character, originally bought for Christopher as a present from a neighbour in Chelsea.<sup>93</sup> He is very anxious and overly dependent on Pooh. He gets easily scared and seeks escape: “‘It isn’t the sort of thing you can do in the afternoon,’ said Piglet. ‘It’s a very particular morning thing’” (41). Just like Pooh who has his ‘little somethings at eleven o’clock,’ Piglet deals with his obsession (common neurotic anxiety) in a similar way. Both are like children hiding his developed flaws.

There is a way he tackles the issue. He makes excuses when he needs to justify his actions, and claims that this ‘issue’ has long run in his family history. “Piglet passing the time by telling Pooh . . . how his Grandfather had suffered in his later years from Shortness of Breath, and other matters of interest . . .” (38). Despite anxiety, his faithfulness and enthusiasm for adventure are peculiar to him.

## Eeyore

Eeyore was around from 1921. As a real toy, he looks like a donkey with a drooping neck, which naturally gives him a gloomy disposition. Strange as it may seem, Pooh is not the only animal with narcissistic tendency. As Freud<sup>94</sup> suggests, super-ego reflects dependency of a child on his parents. If the ego submits to super-ego and admits guilt, the resultant state is called *melancholia*. Since Milne was under strong parental influence, the ‘status quo’ parenting could have left a sign upon him. This would mean that he projected some of his ‘repressed’ emotions onto Eeyore.

Yet another more plausible explanation for Eeyore’s gloominess comes out. His hopeless disposition could reflect Milne’s disillusion, which he felt when he returned from the front. Milne’s biographers documented that he returned shell-shocked and then withdrew from society for some time, probably to his fantasy world—The Hundred Acre Wood. E. H. Shepard said: “I think he retired into himself – very often and for long periods.”<sup>95</sup> Some residues of war memories could have been projected as disenchantment and pessimism into ‘the old grey donkey.’

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<sup>93</sup> Thwaite, *Goodbye Christopher Robin*, 83.

<sup>94</sup> Freud, *The Ego and the Id*, 23–24.

<sup>95</sup> E.H. Shepard, quoted in Ann Thwaite, *Goodbye Christopher Robin*, 94.

Nevertheless, whether it is Milne's own self-pity, or just Eeyore's, one notices this constant sense of guilt so common in *melancholia*. "Here we go gathering Nuts and May. Enjoy yourself.' 'I am,' said Pooh. 'Some can,' said Eeyore" (75). Eeyore could represent Milne's *repressed* immature ego, though this is only my assumption which fits into the psychological reading of *Winnie-the-Pooh*.

Finally, Eeyore's utterances seem to be taken to poignancy: "Ah!' said Eeyore. 'A mistake, no doubt, but still, I shall come. Only don't blame me if it rains'" (153). This constitutes the funny parts of the story, so hardly anyone asks a question what lies behind the creation of Eeyore's character. I assume that it will remain a mystery to all readers.

### Christopher Robin

On one level, he looks like a boy who is playing with his toys, or rather the toys are playing and he is observing. On another level, Christopher as an adult executes his loving 'power' on them. The reversal of parent-child roles can be identified. Milne's reconstruction is, among other objectives, targeted to his nuclear family, where his father resented a loving 'God,' as I have already mentioned.

Carpenter identified the toys "as a family of children living their lives under the benevolently watchful eye of a parent-figure, Christopher Robin."<sup>96</sup> What supports the assumption is the fact that Christopher is mainly absent from the stories—apart from 'Expedition to the North Pole' which he initiates—and comes only to help or save his 'little lambs.'

In addition, Carpenter pointed out that Christopher's 'interventions' are not that of a parent sorting out his disobedient children, instead "Milne makes him [Christopher] step in as a *deus ex machina*, and appoints him not merely as adult in charge, but as God."<sup>97</sup> He could be seen as a God of Love which, I claim, makes the parenting aspect of the book stand out, yet not usually noticed by readers. Milne might have idealised his father there and celebrated Victorian child-rearing and the 'Beautiful Child' fashion.

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<sup>96</sup> Carpenter, *Secret Gardens*, 202.

<sup>97</sup> *Ibid.*, 204.

Finally, Christopher Milne wrote in his biography, *The Enchanted Places*, that “his father’s most deeply felt emotion was nostalgia for his own childhood – which had certainly been the happiest period of his life,” adding that he “would have liked to have begun to relive childhood alongside him,” and finally suggested that he had been writing about himself.<sup>98</sup> I do not think that there is any direct evidence which would prove Milne’s identification of his young self with Christopher Robin, yet there are definitely signs pointing to his own childhood.

### 4.3 RELATIONSHIPS

In this chapter, I am going to further examine *Arcadian* relationships and try to juxtapose it with the organization of authors’ minds and their memories.

#### 4.3.1 Id, Ego and a Parasite

##### Mole, Rat and Mr. Toad

Mole’s burrowing up to the surface seems to reflect the activation of Grahame’s unconscious *id*, developed during infancy. As if Grahame’s reconstruction has been triggered by Mole’s leaving his home. He resembles a child who suddenly sets off to explore the world. He encounters the Rat, who could represent Grahame’s adult *ego*.

Freud writes that “the ego is that part of the id which has been modified by the direct influence of the external world.”<sup>99</sup> The *ego* perceives the external world rationally, whereas the *id* is instinctual and contains all passions. Rat could be representative of reason since he knows everyone around the River, teaches Mole sculling, and forbids him to go to the Wild Wood. He warns Mole not to explore the adult world (probably sexuality), but at the same time, as the *ego* forces itself upon the *id* to transform *id*’s will into its own actions, so does Rat care about little Molly.

Over the course of narrative, one may notice that Mole quickly becomes attached to Rat who behaves like a surrogate father to him. “I’ll always stick to you, Rat, and what you say is to be — has got to be” (Grahame 2010, 20). From psychological point of view, Mole has never actually left Rat as the *ego* develops from

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<sup>98</sup> Christopher Milne, adopted from Humphrey Carpenter, *Secret Gardens*, 201.

<sup>99</sup> Freud, *The Ego and the Id*, 18–19.

the unconscious *id*. Only upon meeting him, does he become consciously aware of Rat's presence and influence.

Unfortunately, there comes the immature *ego* realized through Mr. Toad. When he encounters young Mole (the *id*), he immediately tries to seize him and get his attention. "The Mole was tremendously interested and excited, and followed him eagerly up the steps and into the interior of the caravan. The Rat only snorted and thrust his hands deep into his pockets, remaining where he was" (19). Obviously, Grahame's mature *ego* (the Rat) does not want to compete with the old *repressed* immature *ego* (Mr. Toad). It is very likely that Grahame was able to unleash it when he caught sight of his son's cantankerous behaviour, which undoubtedly inspired the character of Toad.

Peter Green writes that Grahame developed a habit of "[s]etting the two halves of his ego arguing . . . Only half his nature fought against the things he satirized."<sup>100</sup> This statement supports my analogy of *the ego* split. Toad definitely served the satirical purpose, and the fact that Rat is obliged to suppress his encroachment upon him shows the adult *ego* in action. Rat desires to frighten away his immature counterpart.

On the contrary, narcissistic Toad likes to negotiate: "'Come along in and have some lunch,' he said diplomatically, 'and we'll talk it over. We needn't decide anything in a hurry. Of course, I don't really care. I only want to give pleasure to you fellows. 'Live for others!' That's my motto in life'" (20). He resembles a parasite who constantly presents a threat to Rat's and Mole's harmonious coexistence. Toad disregards Rat and when he is locked in his room, he also deceives Rat and escapes his 'taming' influence. More importantly "'plays upon the inexperienced Mole as on a harp'" (20).

When Toad further explores the world, he immediately takes to liking motor-cars, but does not seem to be attracted by women at all. Although there is no direct link between Mole's and Toad's sexual relationship, we can assume that Mole has played 'something' on Rat, but immediately abandoned his sexual desires in exchange for a close sculling companion, which brought him pleasure for a while. Freud's reading of their relationship would be as follows: *The id* has to abandon sexuality in order to

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<sup>100</sup> Green, *Beyond the Wild Wood*, 43.

present itself as *the ego's* main source of pleasure. That is to say, both Mole and Rat benefit from their mutual relationship.

Moreover, when it comes to the *repressed* immature *ego*, Toad seeks pleasure in the external world, not in relationships. As a result, he becomes fixated on motor-cars, money, and himself. Toad's takes-off of a washerwoman could be seen as a transsexual manifestation. "The transformation of object-libido into narcissistic libido implies an abandonment of sexual aims, a desexualisation."<sup>101</sup> The fact that Toad changes clothes in his cell also suggests a reference to Oscar Wilde. In disguise, Toad feels "a little humbled at the thought that both his popularity, and the sex that seemed to inspire it, were really another's" (85). One can either see a direct link to Wilde and his homosexuality or, as I would interpret it, duality of Grahame's mind. If the later was true, one can imagine that Grahame did not know which part of his dual *ego* he was playing. The immature Toad might be trying to explore sexuality, which is quite possible in one's childhood reconstruction. Thus, Grahame could have been seeking reconciliation with the opposite sex. As a washerwoman, neither Toad, nor Grahame has little chance to succeed in exploring sexuality, or diverting early desexualisation.

In addition, when Toad comes across the bargewoman, he remarks that he has girls – "twenty girls or thereabouts, always at work. But you know what girls are, ma'am! Nasty little hussies, that's what I call 'em!" (108) What caught my attention here is the fact that Toad has a 'harem of hussies,' and he claims to have employed them as his washer-ladies. This suggests Toad's sexual awakening.

What supports the *ego* split hypothesis is the fact that Toad encounters only fat ladies, like the gaol's aunt, or the barge woman – 'a big stout woman wearing a linen sun-bonnet.' This, of course, proves early desexualisation and suggests author's lack of interest in women. "Kenneth's relationships with the opposite sex seldom advanced beyond such uncertain overtures: outside of imagination, he conceived no appetite for high romance, as his wife would discover painfully."<sup>102</sup> It is likely to imagine that Mr. Toad represents Grahame's suppressed sexual libido coming out of light in one of his idealised 'fairies' and immature plays.

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<sup>101</sup> Freud, *The Ego and the Id*, 25.

<sup>102</sup> Dennison, *The Man in the Willows*, 34.

Finally, Toad always plays tricks on women and seems to disregard them, apart from Gaol's daughter whom he accepts because her plan works out. As I pointed out earlier, an adult literary work reflects the relationship between the adult and the child as it exists in the unconscious part of mind. "This is true for Grahame as well. His inability to honestly address and process the emotional confusion brought on by the loss of both of his parents—the death of his mother and, soon after, the desertion of his father—serves as the unconscious emotional material that informs *The Wind in the Willows*."<sup>103</sup>

For all the above mentioned reasons, I believe that Toad represents Grahame's *suppressed sexuality*, which was brought out in the context of Wilde's imprisonment and the birth of his extravagant son Alastair.

### **4.3.2 Parental dominance and the 'status quo'**

#### Mr. Badger versus Mr. Toad

Now, I would like to proceed in my analysis and take into consideration author's super-ego, which I claim, is represented by Mr. Badger.

It seems that Rat-ego cannot suppress a mischievous child on his own, so Mr. Badger as a father-figure has to be called out. In chapter six, he treats Toad like a recalcitrant teenager who has been stealing motor-cars. It is Mole (*the id*) who dares to go to the Wild Wood, accompanied by Rat, and inform Badger about Toad and his encroachment. At this point, Toad seems to be playing Grahame's son since Mr. Badger is to be involved in the child-rearing process.

Additionally, Rat-ego sees Toad's narcissistic actions as a potential threat to the whole River Bank (the mind). "It is not so much breaking up motor cars, as breaking ranks: 'you're getting us animals a bad name'" (63). Similarly, the ego is constantly menaced by three dangers – the external world (Mr. Toad), the libido of the id (Mole), and the super-ego (Badger) violation.<sup>104</sup>

I have considered the encroachment of the external world upon Rat-ego, which is represented by Mr. Toad and his 'modernising' tendencies. The id-ego violation has been illustrated on the relationship between Mole and Rat. On top of that, Mr. Badger

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<sup>103</sup> Zornado, *Inventing the Child*, 120.

<sup>104</sup> Freud, *The Ego and the Id*, 34.

seems to epitomize the Victorian 'status quo,' which was exercised by parenting, schooling, and the role of natural authority.

Freud believed that *the super-ego* operates our morality and consciously balances needs of the unconscious *id* in order to meet the requirements of the surrounding reality. Supposing Badger is that authority and the father-figure, he also controls and is responsible for the actions of the unconscious *id* (Mole). Mole succumbs to the 'status quo' and is directed to meet 'society's' requirements. In addition, he participates in the final stouts-weasels rebellion, and at the same time goes with Rat-ego to suppress narcissistic Mr. Toad (*the immature ego*).

To go back to Badger-Toad relationship, it is Mr. Badger who initiates that 'mission of mercy' – Toad's seizure. He commands: "'Take them off him, then, you two.' They had to lay Toad out on the floor, kicking and calling all sorts of names, before they could get to work properly. Then the Rat sat on him, and the Mole got his motor-clothes off him bit by bit . . ." (62). What is Grahame saying through Badger is "what countless adults have said to the child to justify violence. The child asks for violence simply by being a curious, spirited child. The adult fears looking like a fool, and projects this onto the child in the form of concern for the child's reputation."<sup>105</sup> Badger 'administers a spoonful' of violence to enhance his authority and secure his position, and the Rat-ego has to support him, so as not to look like a fool.

On the other hand, Toad is higher on the social level (probably for his parasitic nature and increasing influence upon Grahame's *ego*), and Badger looks only like a surrogate father. As I have already mentioned, we know that Badger used to be friends with Toad's father. Thus, Grahame could have recognised his young self in his son's and Toad's behaviour. As a result, it is likely that he is using violence for Toad's, thus his son's, and cultures 'own good.'

In the story, Badger facilitates Toad's return to his rightful place on the top of the River Bank 'society,' and also secures his own authorial position which could be brought down by Toad's waywardness. "'Independence is all very well, but we animals never allow our friends to make fools of themselves beyond a certain limit, and that limit you've reached . . . I don't want to be too hard on you. I'll make one more effort to

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<sup>105</sup> Zornado, *Inventing the Child*, 124.



bring you to reason” (63). Grahame’s way of raising his son resembles that of Badger’s. Both withdrew from reality (Grahame into his childhood setting – ‘The Mount,’ thus like Mr. Badger to *The Wild Wood*); both preferred someone else to deal with their *Toads*. It is well documented that Alastair used to be looked after by nannies, and Grahame would occasionally send him letters–stories about Mr. Toad, just as Badger who comes to bring Toad to reason. He does not even touch him. Instead, he commands Rat and Mole to take off his clothes.

At a later point, Toad accepts Mr. Badger as an authority, but only when he is threatened by outer forces. They stem from the Wild Wood and the forbidden sexuality. On the one hand, it would mean a natural threat which could hinder the positive outcome of the *Oedipus Complex*. Toad does not have a mother who could be ‘seduced,’ and he is generally uninterested in women. On the other hand, what he could fear is the loss of his property, and ultimately fame and the meaning of his life. This fear and fixation on things is understandable because it is parental absence which psychologically leads to the development of obsessions.

Lastly, if Toad had been inspired by Alastair, Grahame could have used ‘him’ to satirise Wilde’s trial, society, and the technological advancement. Unfortunately, Alastair resolved his father’s issues when he committed suicide (most likely because of the body position found on the railway).<sup>106</sup>

Talking of Toad’s behaviour and Grahame’s inner rebellion, he managed to veil it perfectly. His immature *ego* must have longed for money, appraisal, and adventure, as it would exactly reflect Grahame’s repressed self, and the lack of all in his real childhood. The fact that his uncle and maternal grandmother decided that he would not have gone to Oxford,<sup>107</sup> and the absence of both of his parents seems to justify his *ego*–split, and also my hypothesis.

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<sup>106</sup> Dennison, *The Man in the Willows*, 136–137.

<sup>107</sup> Green, *Beyond the Wild Wood*, 41–42.

## I and 'others': Adult versus child-like perspective

Now, I would like to shed some light on the relationship between young Mole (id) and Mr. Badger (super-ego). First, I will clarify the position of Rat (ego) who stands between them, should the theory of mind's classification be applied successfully.

Grahame once speculated: "I feel I should never be surprised to meet myself as I was when a little chap of five, suddenly coming round a corner . . . I can remember everything I felt then, the part of my brain I used from four till about seven can never have altered . . . After that time I don't remember anything particularly."<sup>108</sup> It is known that he wanted to stay a child and never grow up, and like Mole stay in his *Arcadia*.

Mole is exploring the River Bank and soon discovers that he is unable to experience pleasure in Rat's south-longing. Moreover, he perceives Rat's desire as a kind of disease which has to be 'cured.' Although they remain friends and Rat secures his *ego* position by suppressing the counter-ego Mr. Toad, Mole recognises his true father in Mr. Badger, not in his friend. From psychological point of view, this reflects the subordination of *the id* to *the super-ego*.

Interestingly, Rat also supports Mr. Badger (the super-ego). Together they suppress the rebellion and probably Grahame's sexuality, which was brought out again from the Wild Wood. We know that weasels and stouts occupy the area around Badger's house, which explains why Badger's 'status quo' must be applied. In the childhood reconstruction, stouts and weasels present a threat to the *Oedipus complex*. They have seized Toad Hall and could now get hold of Mr. Toad. Then they would imitate his egoistic behaviour and present themselves as love-object to the innocent Mole (id), which would reverse desexualisation, and Grahame's disinterest in women.

Luckily, Badger uses violence to save himself in advance, and proves to be the absolute authority to both Mole (the id) and Rat (the ego). Freud proposed that the super-ego represents the highest point in the human mind, serves as a screening centre for what is going on, and is responsible for prioritising.<sup>109</sup> The super-ego retains father-like character only if the *Oedipus complex* is rapidly repressed. There are different ways

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<sup>108</sup> Kenneth Grahame, quoted in Green, *Beyond the Wild Wood: The World of Kenneth Grahame, Author of The Wind in the Willows* (Exeter: Webb & Bower, 1982), 17–18.

<sup>109</sup> <http://journalpsyche.org/the-freudian-theory-of-personality/>.

of repressing it. When under “the influence of authority, religious teaching, schooling and reading, the stricter will be the domination of the super-ego over the ego.”<sup>110</sup> Grahame was definitely influenced by his grandmother’s strict rearing practices and must have adapted it and used in his own parenting of Alastair.

Finally, Zornado suggests that “[T]he wistfulness of *The Wind in the Willows* only thinly masks the ideology of Victorian imperialism that drives the story . . . The adult’s conscious and unconscious experiences as a child always figure into the content, structure, and ideological awareness of the adult who constructs a children’s text.”<sup>111</sup> I believe that *Arcadia* enabled Grahame to reconcile with his inner tensions – industrialisation and sexuality. Last but not least, it is possible to imagine that Grahame used Badger’s ‘status quo’ to raise his son, at least through the letters he sent him.

### **4.3.3 Sanitised childhood reconstruction**

#### Pooh and Piglet encounter Kanga with Baby Roo

One can clearly notice that Milne celebrates community and the spirit of cooperation and kindness. Pooh, Piglet, Owl, Rabbit, and Roo seem to reflect the pre-sexual, pre-literate world. Pooh’s cravings, Piglet’s anxiety, Owl’s ‘dyslexia,’ Rabbit’s immature egoism, or the fact that Roo appears on the ‘playground’ with his mother supports my argument.

The literary critic Hunt recognised that the work is complex and includes “a fascinating series of subtexts that can tell us a lot about the relationships of child, adult, story and book.”<sup>112</sup> Since I aim to depict Milne’s childhood reconstruction, I have to delve deeper into his childhood. Supposing Pooh plays a brother to Piglet (as Ken to the author), why does Piglet swap with Roo? As if Milne remembered his mother and wanted to idealise her parenting. Kanga also cherishes the ‘Beautiful Child’ fashion: “Kanga was jumping along the bank, saying ‘Are you sure you’re all right, Roo dear?’” (Milne 1992, 124) Kanga’s caring attitude prevails even when Roo is replaced by Piglet.

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<sup>110</sup> Freud, *The Ego and the Id*, 30.

<sup>111</sup> Zornado, *Inventing the Child*, 120.

<sup>112</sup> In Thwaite, *Goodbye Christopher Robin*, 160.

I claim that he represents a memory of Milne's young self trying to break with the 'Beautiful Child,' so as to change his view on parenting.

It is quite strange that Kanga and Baby Roo do not appear until the chapter seven. Milne incorporated them in the book as if an undesired memory came to his mind. "Nobody seemed to know where they came from" (90). The narrator informs Pooh that Kanga is here. Pooh does not seem to understand, but immediately calls upon his friend Piglet, "to see what he thought about it" (90). Then Rabbit appears and disapprovingly utters that there seems to come a 'Strange Animal,' and Pooh shifts his attention to other friends.

Then Rabbit suggests that they could steal her Baby Roo and hide him. If Milne wanted to celebrate the child's earliest sexuality, he veiled it perfectly in Rabbit's actions. Rabbit does a favour to Piglet and arranges a meeting between author's young self and his mother, and he himself plans to get hold of Baby Roo. Meanwhile, Pooh is confused and blindly practises his 'aha' moment. Rabbit starts reading his stupid rules where is stated that 'Kanga never takes her eye off Baby Roo,' while Piglet is getting anxious, as if Milne was afraid of becoming a 'Beautiful Child' again.

Only Pooh, as Milne's brother Ken, can talk to their mother. To unleash a memory, his brother sets off to help, and manages to distract Kanga, thanks to Rabbit's constant nudging. The plan works out and Rabbit scampers off with Roo in his paws. Then we learn that "Rabbit was playing with Baby Roo in his own house, and feeling more fond of him every minute" (104). From psychological point of view, a young *ego* forces itself as a love-object on *the id*, and replaces *id's* sexual desires, which ultimately leads to desexualisation. We know that Piglet is attached to Pooh just as Mole is attached to Rat, which can be also read as Milne's projection of his early disinterest in women, just as it was in Grahame's case.

As far as Freud's reading is concerned, one may go a little bit further and suggest that the *Oedipus complex* was not suppressed, which would lead to homosexuality.<sup>113</sup> There is only one fact which suggests that – Piglet likes to hold Pooh's paw, 'only to be sure of him.' Though this homosexuality would be on a sibling

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<sup>113</sup> Freud, *The Ego and the Id*, 32.

level, not a direct outcome of the father–son ‘complex,’ and also this fact does not seem to prove this assumption directly.

To go back to Kanga’s parenting, she immediately recognises that she has been fooled. Here comes the moral lesson, and probably Milne’s reconciliation with his mother’s parenting. Piglet gets a cold bath, of which he had never been really fond. On top of that, Piglet cannot persuade Kanga that he is not Baby Roo, as if Milne could not have taken his idealisation to its end. Additionally, Christopher Robin descends from his tree and pretends that he does not see what he in fact sees.

As I pointed out earlier, Milne could have been trying to change his view on Victorian parenting, and perfectly changes the way his parents would react. A soothing explanation is provided when Kanga admits that she has recognised Piglet, and Christopher renames him as Henry Pootel which sets him ‘free.’ More importantly, Milne as a parent did not seem to escape the ‘Beautiful Child’ parenting because his son was also being raised in the Victorian ‘way.’

### Brother’s love and celebration of innocence

In this section, I am about to further investigate why Christopher represents a God–like parent and what was Milne’s intention with the two invented animals – Rabbit and Owl. First, I am going to clarify the role of our gloomy old donkey Eeyore, and determine his position in the community.

In the Introduction to *Winnie–the–Pooh*, Milne admitted that “Piglet has got more education than Pooh.”<sup>114</sup> It is obvious that Pooh has *Little Brain* but I have already mentioned that it was his bother Ken who inspired Pooh. It seems to me that Milne celebrated his emotional warmth and supportive nature, instead of intellectuality.

One can assume that for Milne, family was a sacred place, *family–as–nest*. Zornado claims that “the notion of the family as a private escape from the pressures of the external world” also provided children with “emotional desire to be free.”<sup>115</sup> This is the reason why Milne imagines his young self (Piglet) to idealise Kanga’s parenting and his mother’s ‘Beautiful Child’ parenting fashion.

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<sup>114</sup> Milne, *Winnie–the–Pooh* (New York: Penguin Books USA Inc., 1992).

<sup>115</sup> Zornado, *Inventing the Child*, 180–181.

On the contrary, Milne is seeking presence of his loving brother. Hemmings writes that Milne looked back to his own childhood and reconstructed it in order to stabilise and reassure himself. In addition, his longing was “sharpened by the disillusionment of the post-war world.”<sup>116</sup> From this perspective, we can perceive Eeyore’s gloominess as disillusionment, and the lack of confidence.

Milne used to spend a lot of time with his brother, so Pooh was probably the only one who was able to distract him from the state of gloominess. “[W]hen Winnie-the-Pooh came stumping along, Eeyore was very glad to be able to stop thinking for a little . . .” (45). The fact that Milne made him old and stand out from ‘others’ suggests a retrospective view of childhood. It is Pooh who ‘stumps’ along when Eeyore has birthday. Pooh approaches him and acts as a liaison between Milne’s adult and child selves. That is how Eeyore meets with Piglet.

Before that story, Pooh goes to Owl where he is looking for Eeyore’s tail. Here we get introduced to a ‘dyslexic’ innocent animal, who is often associated with wisdom. Pooh also says that “it is Owl who knows something about something.” Pooh perceives things as ‘terrible and said,’ because Eeyore, a friend of his (or a brother), has lost his tail. The fact that Owl initially mistakes Eeyore’s tail for a bell-rope suggests Eeyore’s lack of home, family, and hope. In fact, he is the exact opposite of Pooh – the embodiment of sadness. Nevertheless, Pooh brings his tail back and makes him happy for a while, like a good memory of a loving brother which emerges from ‘behind.’

What also seems to be therapeutic is the way Owl and Rabbit approach Eeyore. I read it as a celebration of innocence and child’s freedom. “Parenting ideologies—all of which grow directly out of a culture’s ideologies—shape and give rise to a ‘split’ in the child’s consciousness.”<sup>117</sup> Owl’s self-praise, or Rabbit’s unbridled bossiness and sexuality are something Victorian child-rearing did not permit. This might be the reason why Milne pointed out child’s spontaneity and allowed his son to experience it.

In Freud’s reading, Rabbit plays the immature *ego* which exercises his powers on male characters, and potential ‘id.’ His first ‘victim’ is Pooh who is eager to explore the ‘hole,’ which means ‘Company.’ Rabbit plays a trick on him and pretends to be

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<sup>116</sup> Hemmings, “A Taste of Nostalgia: Children’s Books from the Golden Age,” 72.

<sup>117</sup> Zornado, *Inventing the Child*, 182.

already with Pooh. “Well, could you very kindly tell me where Rabbit is?’ ‘He has gone to see his friend Pooh Bear, who is a great friend of his’” (25). He presents himself as a love-object to Pooh and gives him too much honey, whatever this symbol stands for. As a result, Pooh gets stuck in his house and commits himself to Rabbit. Later when they are setting off the ‘Exposition,’ Pooh encounters Rabbit: “‘Hallo, Rabbit’ . . . ‘is that you?’ ‘Let’s pretend it isn’t,’ said Rabbit, ‘and see what happens’” (114). Rabbit tends to play tricks on Pooh or forces himself upon Baby Roo, as I have explained.

If Rabbit presented the immature *ego* trying to play upon *the id*, he would resemble Mr. Toad and his desires to play on Mole. Before that, Piglet abandons sexuality for his companionship of Pooh, just like Mole for Rat’s. This assumption is based on the fact that both Milne and Grahame probably underwent early *desexualisation* and that they explicitly stated that their books are ‘clear of the clashes of sex.’ Characters’ sexuality definitely needs to be taken into account.

Finally, Milne was raised in the ‘Little Lord Fauntleroy’ fashion and his experiences with his parents, according to British psychologist John Bowlby and his *attachment theory*, later influenced his “capacity to make affectional bonds . . . manifesting themselves in marital problems and trouble with children.”<sup>118</sup> This explains why Milne sanitised his childhood and memories connected to it. As far as we know, his marriage was ‘cold’ just as Grahame’s and neither of them had interest in women.

Additionally, the relationship with his son was rather distant too. Christopher Milne once said “the most powerful feeling registered in this relatively emotionally distant man was nostalgia.”<sup>119</sup> This would suggest that C. Robin represented his God-like father. On the other hand, the fact C. Robin is mainly absent from the stories could also suggest that C. Milne spend some time with his father, thus was not present. It is well-documented that Milne used to play with his son on Cotchford Farm, and I can imagine that C. Milne recognised his imposter-invention as someone else’s. As if he had sensed that his father’s nostalgic yearning and idealisation of his own childhood could have helped to build a more affectionate relationship between them.

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<sup>118</sup> John Bowlby, *The Making and Breaking the Affectional Bonds* (London: Routledge, 1979), quoted in Joseph L. Zornado, *Inventing the Child* (New York, NY: Garland Publishing, 2002), 186.

<sup>119</sup> Carpenter, *Secret Gardens*, 73.

## CONCLUSION

The first part of my thesis provided a picture of the Victorian society. The main focus was put on social changes with respect to perception of children. Industrial Revolution meant exploitation and maltreatment of working class children, which children's writers initially criticised. Then the focus shifted from moral critique to celebration of children's innocence and freedom of imagination, which resulted in *The Golden Age of Children's Literature*.

I also explained what impact had the Education Act, which established compulsory education, on perception of children. I mentioned that families became more closed off, thanks to the falling birth-rate. As a result, parents invested more energy in their children, and transferred the Victorian 'status quo' to child-rearing practices. The key societal values were morality, submissiveness, and religion, all of which came to be cherished for 'children's own good.'

The first chapter ended with an explanation of Freud's early theories. I think that they aptly describe Victorian child-rearing practices, and the established relationship between a parent and a child, as the abuser and the abused. This is the reason I decided to juxtapose relationships among animal characters with each of the authors' relationships between their young and adult selves, which as a whole was weighed against the Victorian parenting 'fashion.' This created a conundrum within authors' reconstructions, and a change in their perception of the Victorian child-rearing.

To prove my 'therapy' hypothesis based on the premise that children's books do not have to be necessarily for children, I gave a few examples of 'children's books,' and questioned the purpose of children's literature in general. The link between parenting and psychology was also provided. In fact, I came to a conclusion that there is no clear-cut border between memories, nor is there any between child's imagination and the 'adult' reality. This is the reason I explored *Arcadias* from an adult point of view, just as the books for 'children' were written, by adults looking back to their childhoods.

Next chapter was devoted to the Golden Age of Children's Literature and aimed to explain that imagination and escape from reality triggered projection of authors' memories into literature. I also mentioned the 'golden' pioneers who rejected



Christianity in favour of imagination and escape from reality through writing for children.

In my analysis, I was investigating *Arcadian* settings and explained Grahame's and Milne's reconstructions of childhood. My conclusion is that both authors withdrew to their imaginary places along with their sons and idealised the way they had been brought up. They also used books as personal therapies to reconcile with their past *repressions*, and as media through which they realised their father-roles.

In order to justify the therapeutic approach to the books, I bestowed Freud's classification of the mind because it involves a return to childhood. Freud's theory aims to understand the motives behind *repression*, and openly accepts the child's desires and appetite, as opposed to children's literature which is designed to conceal that.

To elaborate on that, Kenneth Grahame grew up without parents, and he must have missed particularly the father figure. Thus, he replayed and idealised his growing up, which was exemplified on Mole's exploration of the River Bank. Like Grahame, Mole finds a male companion, and then recognises a lost father in Mr. Badger. He was highly idealised and very likely presents a Victorian father with the 'status quo.'

Furthermore, Mr. Badger also plays a surrogate father to Mr. Toad, who was recognised, among others, as Grahame's son Alastair. I proved that their relationship constitutes the book's parenting aspect, and also enabled Grahame to criticise post-industrial society: Oscar Wilde's trial and the technological advancement.

In addition, Grahame's 'diffused self-portrait' was illustrated on the conflict between Rat, the adult *ego* seeking escape from reality, and Mr. Toad, his immature *ego*. The dual perspective of Mr. Toad was psychologically explained as the ego-split, which could have triggered author's desexualisation and well-documented disinterest in women. It comes as no surprise that there are a few of women in the book, and the only one who gets in touch with them is immature Mr. Toad.

When it comes to Milne's *Arcadia*, some characters were also identified as author's memories of his nuclear family: his brother Ken (Pooh), his mother (Kanga), and his father (Christopher Robin). Milne also unleashed his memory of the 'Beautiful Child' parenting, and through the relationship between Kanga and Piglet idealised his

early escape from it. Nevertheless, Milne apparently celebrates that 'Beautiful Child' parenting fashion since it is documented that his son was subject to a similar treatment.

What is more, Milne would seem to have projected his young self in Piglet, and his disillusionment in Eeyore. He needed to break from the post-war world and escape to his idealised childhood. As an old donkey looking back on his life, he remembered his brother Ken who enabled him to appreciate innocence of his child and create a well-functioning family, which I can also reflect a peaceful world.

Children's purity was particularly exemplified on the two invented characters. Rabbit always gets his own way (explores child's sexuality), and Owl's narcissism shows a child's desire to understand the world in its own way. Critics identified this phenomenon as 'ruthless egotism.' Animals and young readers remain blind to their 'natural flaws,' until they become '[s]ivilised,' just like Milne's son.

Finally, Milne also used the book as a medium for his parenting. Christopher Robin is not only an idealised memory of author's 'God-like' father, but also his son whom he provided with a vision of an ideal childhood. On top of that, he utilised animal toys in his reconstruction and mediated his son's upbringing. Animals also provided him with a personal therapy and enabled an escape from reality.

All in all, reconstruction of childhood in both cases shifts the focus from reality to memories, and renders them in an array of idealised family realities. I would say that it also helped authors to reconcile with their roles of fathers. For all the above mentioned reasons, I believe that it is possible to perceive books, seemingly suitable for children, as therapies, and look for similarities between books' characters and places, and weight them against social background, just like analysing 'adult' books. The fact that animals and aspects of child's playfulness prevail both books can just as well veil an author's personal secret, or a trauma. Were Grahame and Milne alive, their own interpretations of the books could be used for further psychological research, and help us to open up contemporary 'children's literature,' since one can only speculate the hidden meanings.

## RESUMÉ

Cílem této bakalářské práce je interpretovat z psychologického hlediska dvě dětské knihy, Žabákova dobrodružství a Medvídka Pú.

Autoři Kenneth Grahame a A. A. Milne se řadí k tak zvaným ‘Arkadiánům,’ pro něž je typická tvorba převážně pro vlastní děti, se záměrem rekonstruovat své dětství a idealizovat vztah rodiče a dítěte. Psaní knih pro syny autorům připomnělo vlastní dětství, které si zidealizovali, a jehož následnou rekonstrukci použili při výchově svých synů. Vyobrazení dětství s sebou přináší střet dětského s dospělým pohledem na výchovu sebe sama, což bylo ovlivněno dobou a podmínkami ve kterých oba autoři vyrůstali.

Z tohoto důvodu jsou v první kapitole vyobrazeny společenské změny viktoriánské doby. Účelem je vysvětlit co vedlo ke změně pohledu na děti a jejich vztahu k rodičům. Vývoj dětské literatury probíhal postupně, a mimo jiné poukazuje na vliv společnosti na vztahy v rodině. Během průmyslové revoluce a vrcholné industrializace v Britském impériu se autoři, jako například Charles Dickens, zaměřili na vyobrazení nehostinných podmínek, za kterých děti z chudých rodin museli tvrdě pracovat. Dětskou literaturou postupovali moralizující příběhy, což nakonec vyvrcholilo oslavou dětské spontánnosti a nespoutané představivosti typické pro autory ‘zlatého věku.’ Vztah psychoanalýzy a dětské literatury poukazuje na problematiku výchovy a vztahu mezi rodičem a dítětem. Velkou roli sehrály požadavky doby (*status quo*), což mělo v mnoha případech za následek ‘využívání’ dítěte, a to údajně pro jeho vlastní dobro.

Kapitola druhá poukazuje na problematiku kategorizace knih. Dětská literatura a beletrie pro dospělé nemá jasné hranice, a proto je možné přistupovat k dětské knize jako k terapii. Může se jednat buď o výchovu dětí skrze četbu, nebo o autorovu psanou terapii pro sebe sama. Obě knihy vznikly z dopisů, které autoři psali svým synům. Prostředí a vztah postav odráží nejenom dětské vzpomínky, vztah autorů k jejich rodičům, ale i autobiografické rysy a dospělý pohled na dětskou přirozenost a výchovu.

Analýza děl začíná vysvětlením pojmu nostalgie a vyobrazením tvorby prostředí knih, pro které našli oba autoři inspiraci ve skutečných místech. Pohledem dospělého člověka na dětství dochází ke zkreslení či idealizaci, a zároveň odkrytí potlačených

aspektů vývoje dítěte, což se zdá být i případ autorů samotných. Cílem rekonstrukce je stáhnout se ze společnosti, nalézt 'útěchu' v dětských vzpomínkách, oslavovat přirozenost, a mimo jiné také nastavit hranice ve vztahu rodiče a dítěte.

Nápad číst dětskou knihu jako terapii, a fakt že Fred představil psychoanalýzu a Oidipův komplex právě na sklonku viktoriánské doby, což bylo zároveň na počátku *zlatého věku dětské literatury*, mě vedli k analýze postav jako částí autorů samotných. Cílem rozuzlení vztahů a identifikace skrytých sexuálních aspektů obou knih je obhájit myšlenku, že dětské literatura si zaslouží stejně velkou pozornost jako ta pro dospělé. Z psychologického hlediska se jeví jako zajímavá a přínosná, z literárního úhlu pohledu reflektuje dobu, ve které byly analyzované knihy napsány.

Část popisující zvířecí postavy poukazuje na fakt, že autoři čerpali inspiraci pro vytvoření jejich osobitého charakteru ze svého vlastního nitra a potlačených tužeb. Na tuto část pak navazuje detailní vyobrazení vztahů mezi zvířecími hrdiny, což má vytvořit obraz nevědomé organizace mysli založené na dětských vzpomínkách a životně 'traumatizujících' událostech. Celý terapeutický proces se odehrává za (ne)přítomnosti vyobrazených synů, s cílem aplikovat zrekonstruované viktoriánské výchovné praktiky na výchovu synů, a to skrze korespondenci.

V závěru práce je shrnuta literární analýza, což má ve čtenáři zanechat pocit naděje, že terapie knihou funguje. V případě těchto knih terapie vedla k vytvoření způsobu, jak vychovávat vlastní syny. Grahame i Milne vytvořili příběhy, které jim nakonec umožnily přiblížit se svým synům a vytvořit tak jisté emocionální pouto, které koneckonců nemá daleko k viktoriánskému vztahu rodiče a dítěte. Grahame v *Žabákových dobrodružstvích* používá násilí, Milne naopak akceptuje praktiky svých rodičů a pokračuje v idealizovaném stylu výchovy – 'zkrášlování' dítěte.

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## ANNOTATION

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- Title of Thesis: Beyond the Children's Reading of *The Wind in the Willows* and *Winnie-the-Pooh*
- Supervisor: Mgr. David Livingstone, Ph.D.
- Number of Pages: 56
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- Abstract: This thesis focuses on *Arcadian* literature and aims to illustrate with two children's books that the writer's reconstruction of his childhood conflates an adult's view of Victorian child-rearing with his own parenting. Both Grahame and Milne took writing for sons as personal therapies to render early memories from an adult perspective so as to rewrite the way they were brought up, and apply it in their books as a new parenting medium.

## ANOTACE

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Abstrakt:	Bakalářská práce se zaměřuje na analýzu dvou dětských knih, s cílem interpretovat rekonstrukci dětství z pohledu psychologie. Oba autoři, Grahame a Milne, přistoupili k psaní knih pro své syny jako k osobní terapii, jež měla změnit pohled na jejich dětství a idealizovat tak viktoriánské výchovné praktiky. Knihy byly zároveň použity jako nástroj pro výchovu vlastních synů.