
The Disappearance of Uncanny in *Winnie-The-Pooh* and its Use for Education

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ABSTRACT

This article discusses disappearance of uncanny in one of the greatest children novel from The First Golden Age of Children Literature in Britain, *Winnie-the-Pooh*. The discussion is meant to uncover why the uncanny does not arise when it is read although it has the elements to arise the uncanny. Moreover, the novel is very popular of its canniness. In doing analysis, Freud's thoughts on the uncanny help me to find the reason. The analysis resulted that the use of fantasy in the novel and how its story is narrated determine the readers to not concentrate on the uncanny. The disappearance of the uncanny and the emergence of canny in the novel has made the novel as a favorite reading material for children. This, in fact, is an approach to teach children some values which is influenced by the development of children literature since the 18th century.

Keywords: the uncanny, fantasy, narration, children literature

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Introduction

Children Literature

Jan Susina (2004) stated that children literature is an ideological reflection of a culture in which and when the literary works are made. In children literature, there are also assumptions about behavior that is considered good (and bad) for children (178). Thus, children literature can be a means to educate children to behave well based on values prevailing in a society. However, content in the literature and the way it delivers the values experienced changes from time to time.

In English literature' context, children literature can be traced back to as early as 15th century (Drabble, 1985, p.192). Children literature published at this time were in the

form of courtesy books¹ and also texts containing religious teachings (Susina, 2004, p. 178). One of the notable works written in this period is *The Babees Books* (1475) containing instructions to behave well for children based on Christian values. The teachings in children literature in this period were explicitly delivered by providing direct instruction. For example, one of the teachings that can be found in *The Babees Book* is that it teaches to appreciate other people when they speak to us by looking at their eyes and listen carefully to what they say at the moment of speaking.

From 16th century to 17th century, children literature in English literature's

¹ A certain type of books which were used to teach people who live in a palace and contained lessons about moral and how to behave well.

context has not changed much compared to children literature in the 15th century. Children literature in this period still was relatively similar in content and in delivery of its values to the 15th century's. Only in about 18th century, children literature started to experience a significant change compared to the previous centuries.

The significant change that can be noticed is that the inclusion of element of entertainment in the literature. According to Susina (2004), this was possible due to a great influence of thoughts by famous philosophers like John Locke (p.179). John Locke in his famous writing titled *Some Thoughts Concerning Education* (1693), for example, encouraged adults that in the process of teaching children the "...business is not so much to teach all that is knowable ..." but to "... to raise ... a love and esteem of knowledge" (p.195). Therefore, influenced by the thinking, in this period, children literature started to combine "instruction" and "delight" (Susina, p.179). This combination made children literature not only educational but also entertaining. One of the works that applied this approach is *A New Pretty Pocket Book* (1744) by Newbery which contains alphabet lessons by using short verses decorated with illustrations. Besides giving alphabet lessons, Newbery also delivered moral teachings by giving an interpretation of the poems he wrote in the book.

From the early 19th century until the beginning of 20th century, children literature experienced a great leap in its history. This period is also known as The First Golden Age of Children Literature. This golden age is marked by a great number of works published in the UK. The works published were mostly written in genre of fantasy. It was in this era that authors of children literature who used fantasy as core of their works like George

McDonald, Lewis Carrol, A. A. Milne, and J. M. Barrie achieved great success and even their works are still read nowadays.

Fantasy in Children Literature

According to Carpenter and Pritchard (1984), fantasy fiction is works that are usually as long as novel and they involve supernatural elements or other unreal elements (p.181). Sheila Egoff (1980) called fantasy in children literature as "a literature of paradox". This is possible because, in fantasy, there is "... the real within the unreal, the credible within the incredible, (and) the believable within the unbelievable" (p.80). This opinion is based on a fact that when people read fantasy, they might find the real things in unreality, the usual things in unfamiliarity, and the things that can be trusted in things that cannot be trusted. As an illustration, in real world, it is impossible, unreal, incredible, and unbelievable for animals to eat using tools that human use too, to drive a car like a human, to speak and to communicate like human normally do in real world. However, if those things happen in the works of fantasy, they are possible, real, credible, and believable. This is what Egoff means by "paradox". The impossibilities in real world can be possible in fantasy world and they become "the real within the unreal".

The number of fantasy works published in the 19th century to the early 20th century marked a major shift in the history of children's literature. This change was actually influenced by children literature of the 18th century that combined education and entertainment. In the Golden Age, works intended for children were no longer instructive but entertaining. However, the fantasy literature still incorporated elements of education in it although it is harder to recognize because it uses fantasies that are

unreal and unbelievable. For example, in the real world, the friendship between a man and a beast is something extraordinary but if it happens in a fantasy world it could just be something casual and just possible to happen.

***Winnie-the-Pooh* Novel**

Winnie-the-Pooh (1926) written by Alexander Milne is one of the greatest works in children literature of fantasy genre. Fantasy elements can be easily recognized in *Winnie-the-Pooh*. The elements can be seen in the novel through its characters such as Pooh, Piglet, Owl, Rabbit, and Eeyore who are animal characters but can speak and interact like humans. The friendship woven between the animal characters and a human character, Christopher Robin, and their stories in Hundred Acre Wood further thicken the fantasy element in the novel.

Through the characters and the events, Milne could deliver some values to his audiences, especially children. A story when Pooh wants to save Piglet who was trapped by flood could be one example that can deliver good value to children. Unable to swim, Pooh dares to cross the flood to save Piglet by simply using an umbrella that is turned over to keep it floating in the water. Although the way that Pooh does is unusual and seemingly unreal, the story could teach children who read or listen to the story to have a willingness to sacrifice for friends and to help a friend in distress. In addition to lesson on friendship, Milne could also deliver other values like teaching kids to love animals. It can be seen in Christopher Robin, as the only human character in the novel, portrayed as a child who loves his animal companions who one of them is a bear character. However, in the real world, bears are wild animal and because of their ferocity, some people hunt them down and think they can get pride if

they can kill them. By making a human character that can make friend with a wild animal character, even care and love each other, Milne could teach some values here.

Theoretical Framework and Focus of Research

In the Freudian framework of thinking, a condition where animals can speak and can behave like humans, like those in *Winnie-the-Pooh*, are called the uncanny. Freud (1919) explained that "... the uncanny is that class of the frightening which leads back to what is known of old and long familiar" (p.220). In other words, the uncanny is a condition that could scare us and it is related to situation in the past. The uncanny feelings may arise when there are things that were once familiar or things from the past but have undergone a process of repression and have been forgotten. However, due to some situation those that have been repressed and forgotten are able to reappear in one's consciousness.

Bears who can speak and behave like humans are unfamiliar, unusual, and even frightening if they really exist in the real world. However, in the realm of fantasy it may not have an uncanny effect. This is because the world of fantasy and the real world are different; the fantasy world relies its effect on the fact that the content in fantasy should not be compared to reality in the real world (Freud, p.249). We can see a situation like this happening in *Winnie-the-Pooh*. Animal characters that can speak and behave like in *Winnie-the-Pooh* will surely be extraordinary and even frightening if they happen in the real world.

From the above explanation, we can see that there is something strange with *Winnie-the-Pooh's* narration. The existence of the uncanny in the novel should not make it a funny and lovable work for children.

However, in reality, *Winnie-the-Pooh* is now known as a funny work and is a favorite for children, even Disney made it into movies. This is what caught my attention and will be discussed in this paper. Although *Winnie-the-Pooh* has uncanny things in it but the uncanny impression could fail to arise. In Freud's view, a fiction writer has a direct influence on us, his readers, and we are responsive to his influence. Through the circumstances in which a fiction writer laid us, our hope that s/he generated, s/he can divert our feelings from one effect to another (p.251). From this statement, it can be seen that in the realm of literature, the way in which a fiction writer narrated his/her story has an important place in the emergence of certain effects. In this case, a fiction writer may not give the impression of uncanny even though there are aspects that can create an uncanny impression in his/her story. Thus, in this essay, I would like to discuss *Winnie-the-Pooh's* narrative style which is able to recreate the uncanny into canny. Besides that, as *Winnie-the-Pooh* is one of the greatest works which appeared in The Golden Age of Children Literature, it would not be so much critical to not relate the discussion with the context. Therefore, the discussion will be focused on *Winnie-the-Pooh's* narrative style which is able to recreate the uncanny into canny and its relation to children literature in English literature's context.

Methodology

In this research, I analyze the uncanny in *Winnie-the-Pooh* by using Freud's views on the uncanny. In doing the analysis, I do some steps. First, I look for things in *Winnie-the-Pooh* that can evoke the uncanny. Secondly, I analyze how the uncanny is narrated in the novel. The last, I relate the results of the analysis to children literature's context.

Results and Discussion

The Uncanny in *Winnie-the-Pooh*

The word *heimliche* in German (or canny in English) is the opposite of *unheimliche* (or uncanny in English). In the word *heimliche*, there are notions of "known" and "familiar". Therefore, we tend to understand the uncanny as unknown and unfamiliar to us.

Animals that can speak like humans is unfamiliar in the real world, therefore, uncanny feelings can arise when we find animals that can speak. The uncanny itself deals with things that can create a frightening and terrifying impression (Freud, p. 219). In his discussion of the uncanny, Freud reveals that the terrifying or horrific feelings we get are related to something we once knew and were familiar with (p.195). In other words, the uncanny is related to one's memory in the past. However, the known and familiar memories are then repressed or forgotten because their presence is undesirable in one's memory. The uncanny feelings can arise when there is an impression that brings back memories that are repressed. This repressed memory is related to experiences that to a person is frightening or that s/he rejects the existence in the memory. Besides being caused by the emergence of repressed memories, uncanny feelings can also arise when primitive beliefs, such as animism, that is no longer believed yet to be confirmed that the beliefs are true. Beliefs like the dead who can return to the real world or lifeless objects that then live are examples of primitive beliefs that can create an uncanny impression for people in the real world.

Uncanny feelings not only can be found in the real world but also in the realm of literature or text. The works of Edgar Allan Poe, for example, are filled with things that

can cause uncanny feelings when people read it. In one of his works, *The Black Cat* (1843), it is presented a story of a writer whose life seems to be condemned after a black cat who once tortured and killed by him is able to be alive again. Black cats themselves in various cultures become a symbol of a catastrophe that people want to avoid. Poe here managed to build a horror story in *The Black Cat* by using a symbol of catastrophe in his work.

Nevertheless, the uncanny does not only exist in horror texts like *The Black Cat*. In fairy tales and children's fantasy stories, there are things that can evoke an impression or feelings of uncanny. Rising from the dead is a theme that can evoke feelings of uncanny in either the real world or in text like the one in *The Black Cat*. A theme like this also appears in a popular story in children literature, Snow White. Nevertheless, the uncanny impression may not arise when people read Snow White's story². Moreover, it is much loved by children from various cultural backgrounds for years. In addition, Freud also gave example of other works such as "Canterville Ghost" by Oscar Wilde in which there is a "real" ghost but the uncanny impression may not show up when people read it.

The same is true with *Winnie-the-Pooh*, there are things that can evoke feelings of uncanny in the novel. The uncanny feelings stem from the animal characters in the talking Winnie-the-Pooh, a bear character, and who can mimic real world human's habits such as eating at the dining table and using tools, writing songs, and even singing. When I imagine all these things could happen in the real world, the uncanny feeling comes to my

mind. All of these things are things that animals cannot do in the real world.

Regarding the above, John Locke and J.J. Rousseau once warned the frightening aspects of fairy tales and fantasy stories (in Susina, p.181). In *Winnie-the-Pooh*, these frightening aspects lie in the animal characters that can speak and behave like humans. In the Freudian's views, these two things can create an uncanny impression. Animals that speak and behave like humans are reminiscent of the animistic beliefs about the universe, reminding us back to "the idea that the world was peopled with the spirits of human beings" (Freud, p.239). An animistic belief that has been repressed and "defeated by modern thought makes us not believe that animals can speak and behave like humans. However, if the belief is not really "defeated", the reappearance of such animistic beliefs can create an uncanny impression for us. Although there are things that can create impression of the uncanny in *Winnie-the-Pooh*, the impression that should come up just does not show up when people read the novel.

In my point of view, there are two things that can cause things like the above condition, the first is the use of a fantasy world as the setting of the world in *Winnie-the-Pooh*, and the second is how events in the novel are narrated. These two things affect the disappearance of the uncanny in *Winnie-the-Pooh*.

The uncanny things in the real world may have no uncanny effect if it is in the realm of fantasy. Regarding this, Freud argues that the lack of an uncanny impression is due to the fact that the world of fantasy and the real world are two different worlds. This is because the fantasy world relies its effect on the fact that the content in fantasy is and should not be compared to reality in the real world (Freud, p.249). Moreover, this happens

² Freud gave the example of Snow White which is in the form of fairy tales in comparison with works from another genre that also contains the uncanny in it.

in *Winnie-the-Pooh* which is a work of fantasy fiction. The existence of supernatural elements and unreal elements in fantasy is the reason why it is different from the real world. In a fantasy world, that animals can talk and behave like humans is not strange. However, if all these things happen in the real world, they can be something strange and even scary.

Nevertheless, as mentioned above, the world of fantasy and the real world are two different worlds. The strange, magical, and wonderful things that exist in the world of fantasy cannot be understood as strange, magical, and great if we do not compare them to those in the real world. Different effects will be obtained when we compare them with reality in the real world. In this case, a writer has a great power and is also the reason for the emergence or disappearance of uncanny feeling in a literary work.

An uncanny feeling that appears in the real world creates an unpleasant and frightening feeling and this also applies to the realm of literature. However, in the realm of literature, the uncanny effects obtained from the reading process depend on narration style.

From the above explanation, it can be concluded that the emergence of an uncanny impression or feeling from reading a text is not based on whether there is anything related to the uncanny in the text or not. That state is just one of the reasons for the emergence of uncanny. How the uncanny is narrated is another important thing to make the impression or feeling of uncanny appear in the reading of a text.

In the first chapter of *Winnie-the-Pooh*, for example, featured a conversation between Pooh the honey bear and his human friend, Christopher Robin.

“Good morning, Christopher Robin,” he said.

“Good morning, Winnie-the-Pooh,” said you.

“I wonder if you’ve got such a thing as a balloon about you?”

“A balloon?”

“Yes, I just said to myself coming along: ‘I wonder if Christopher Robin has such a thing as a balloon about him?’ I just said it to myself, thinking of balloons, and wondering.”

“What do you want a balloon for?” you said.

Winnie-the-Pooh looked round to see that nobody was listening, put his paw to mouth, and said in deep whisper: “Honey!”

“But you don’t get honey with balloons!”

“I do,” said Pooh (Milne, pp. 8-9).

The conversation between Pooh and Christopher Robin above tells about Pooh who wants to take honey from a bee hive up in a tree using a balloon that is about the size of Christopher Robin’s body. Christopher Robin finally gave the balloon he had to Pooh. The balloon will be used by Pooh to help him float in the air. This is because he needs something that can take him float in order to approach the honeycomb that is on a tall tree. With the help of a balloon, he did not have to bother climbing a tree. Also, as long as he floats he will pretend to be a small black cloud that is in the sky so that the bees are not aware of its existence and do not sting it. Therefore, he went to a muddy place and rolled over there so that he was black. From the above conversation, we may find it unusual and unfamiliar if it happens in the real world and even scary if it really does happen. The scary thing is a honey bear that speaks like a human. However, the uncanny impression does not appear in the

conversation despite the unusual and strange conversation between a bear and a child. This can happen because the reader does not see the unusual conversation between a honey bear and a child as a scary or uncanny thing. In the Freud's view, we as readers are able to regulate our sensibilities to the world of fiction (p.227). We may see the conversation as a matter of course. This can happen because we may be aware that it is happening in the realm of fantasy, a place where things that are impossible to happen in the world become possible there. The world of fantasy is not a real world. However, in fantasy, we can find 'reality' even though the reality is different from the reality that is in the real world. The reality in the fantasy world has its own laws or rules that are different from those in the real world. The law that accepts animals can speak and communicate with humans using human language and we do not need to question its validity.

Besides we, as the reader, can manage our sensibility to the fictional world that we read, our main concern when reading the above conversation, instead, is not on the uncanny that is a talking bear. Our attention is focused on the other things in the conversation. The thing that is unusual thing done by the bear is its effort to get honey. Pooh who is a honey bear requires a balloon the size of Christopher Robin to get the honey. It is one unusual way to do by a bear. It was explained earlier in the novel that Pooh needs a balloon big enough to make it float in the air for the sake of approaching a beehive in a tall tree. The idea comes to him after he falls from the tree where the beehive is. In other words, we pay more attention to Pooh's efforts in getting honey when we read the above event than to question whether the bear can really speak or not.

From the above explanation, it can be concluded that the uncanny that is in the conversation is not the center of event in the story. Here, the power of the *Winnie-the-Pooh's* writer is noticeably influential in directing readers' attention. He is able to direct our attention to certain things until we do not notice that the uncanny is there. In this case, he managed to direct our attention not to sense the uncanny in the conversation. We, as readers, are responsive to Milne's direction not to notice the uncanny in the story. Furthermore, Freud argues that an uncanny impression can be derived from a text if the text has characters who feel the uncanny³. Therefore, we, as the reader, have the same perspective as that character possessed as we follow events in a story using the character's perspective. The opposite condition applies when there is no a single character who feels the uncanny. From the conversation between Pooh and Christopher Robin above, we know that Christopher Robin who is a human character does not feel the impression of uncanny when he finds a bear that can talk and communicate with him. It seems that the event is a usual thing for him. When we as readers have the same point of view as the character involved in the story in seeing the world, we cannot feel any impression of the uncanny although it has the uncanny in it. In other words, since Christopher Robin does not

³ I deduce this from the examples given by Freud. One of them is the story of the Rhampsinitus' treasure in which there is an event when the hunter's brother cut his arm. According to Freud, the cutting of the hand is actually associated with a castration complex that can lead to impression of the uncanny. However, the uncanny does not appear in the story which, in Freud's point of view, is because the reader concentrates more on the main character than on the princess who witnesses the cutting of the hand nor on the brother whose hand is cut off (Freud, p. 246 and p. 251)

see a talking bear as uncanny, we do not think of it as uncanny too. Moreover, since none of the characters has an uncanny impression as depicted in the conversation, it is impossible for us as readers to get a scary or an uncanny impression. This is because, according to Freud, a fictional story can only create an uncanny impression if the author pretends to tell a true story. If we believe that the story is real, then we believe the real condition is being narrated (p.249).

The disappearance of uncanny impression does not only occur in the conversation between animal characters and human characters like quoted above but also in conversations among the animal characters. For example, in chapter three, there is an event that shows Pooh the bear and Piglet the pig having a conversation.

One fine winter's day when Piglet was brushing away the snow in front of his house, he happened to look up, and there was Winnie-the-Pooh. Pooh walking round and round in circle, thinking of something else, and when Piglet called to him, he just went on walking.

"Hallo!" said Piglet, "what are you doing?"

"Hunting," said Pooh.

"Hunting what?"

"Tracking something," said Winnie-the-Pooh very mysteriously.

"Tracking what?" said Piglet, coming closer.

"That's just what I ask myself. I ask myself what?"

"What do you think you'll answer?"

"I shall have to wait until I catch up with it," said Winnie-the-Pooh. "Now, look there." He pointed to the grounds

in front of him. "What do you see there?"

"Tracks," said Piglet. "Paw-marks." He gave a little squeak of excitement. "Oh, Pooh! Do you think it's a – a – a Woozle?"

It may be," said Pooh. "Sometimes it is, and sometimes it isn't. You never can tell with paw-marks"(Milne, pp. 31-32).

When we read the above conversation, our attention is not on the uncanny contained in the conversation that comes from the strange and unusual conversations made by two different animals and, in fact, using English. We are aware that the conversation takes place in a fantasy world, a world that can realize things that are unlikely to happen in the real world to be real. Therefore, we do not feel the uncanny feeling when reading the above conversation. In other words, we are able to set our sensibility to not question whether the conversation actually takes place in the real world or not. Our attention is directed to pay more attention to the serious and mysterious attitude shown by Pooh when he notices the footprints on the ground until he ignores the calls of his best friend, Piglet.

Moral Values

Stories in *Winnie-the-Pooh* are like what happen in real life but the life has been represented in the form of fantasy fiction featuring animals as characters in the story. Burke and Copenhaver (2004) said that most children have curiosity on animals and love animals. The appearance of animals that can talk, make plans, and learn to read in the literary realm is a replica of reality and has a particular purpose for distorting reality (p.206). From this opinion, it can be concluded that the use of animal characters in

the realm of literature can be considered as a replica of reality. In the replica, the animals are shown to have qualities like that of humans'. In the realm of literature, animals that can speak and behave like humans is a form of distortion of reality that exists in the real world. Through this distortion, a writer can convey a message to his/her readers.

The use of the fantasy world as setting of stories in *Winnie-the-Pooh*, which is a children's novel, is appropriate and suitable because children are attracted to the supernatural elements and unreal elements like magic, imaginary animals, imaginary worlds and the heroic adventures that exist in fantasy (Johnson, Sickles, & Sayers, 1977, p.865). The unreal and unlikely things in *Winnie-the-Pooh* are capable of attracting children's attention to read the novel or listen to its stories. Regarding the children's interest in the unreal and impossible, especially animal-related things, Taine (1877) said that:

If we speak to her (or him) of an object . . . her (or his) first question always is – 'What does it say?' – 'What does the rabbit say?' – 'What does the bird say?' – 'What does the horse say?' – 'What does the big tree say?' Animal or tree, she (or he) immediately meets it as a person and wants to know its thoughts and words; that is what she (or he) cares about ... (p.258).

Taine said the above statement is very much related to the era of The Golden Age. Fantasy is undeniably, especially when it involves speaking animals, loved by children. The above illustration thus supported by another researcher, Tess Cosslett. According to Cosslett (2006),

[t]o allow one's animal characters to talk, then, is ... the most effective way to amuse and interest a juvenile audience, and to arouse their sympathy and benevolent instincts. But these purposes conflict with the aim of accuracy and natural historical truth: animals in the real world cannot talk. This is why we have these protestations of the fabular and 'make-believe' nature of the material, which, on another level, is meant to be taken seriously (p.39).

Providing literary works that children favor is important for their development and more importantly their education. This is because by providing children something that they like, adults can easily tell what children need to know. This process can be done using fantasy stories. Through fantasies, in which children love, especially those featuring talking animals, adults can deliver values to children more easily. The use of children's favorite, or fantasy to be exact, is considered to be more successful in conveying messages to children than with literature that conveys the message directly (Cuthew, 2006, p.35).

The delivery of messages such as the moral teachings done directly found in many literary works for children before the 20th century. Moral teachings such as those in *The Babees Books* are delivered directly and are instructive, regardless of whether children like to read them or not. This is the concern of thinkers such as John Locke who then suggested the merging of "instruction" with "delight" to attract children's attention.

In addition to the above, *Winnie-the-Pooh* novel that presents a "reality" different from the real world can also be seen as forming memory to its audiences. Memory formation process is influenced by things that exist in the novel. For example, a bear that is

a wild and dangerous beast in the real world is represented as a friendly animal, harmless, and even funny in the figure of Pooh. For adults who already had a memory of bears in the real world, might think that a bear like Pooh does not exist in the real world. This is because we are able to manage our sensibility that the “reality” in *Winnie-the-Pooh* is a mere fantasy. However, different things can happen to children who do not have a memory of bears in the real world. Children who read or listen to stories in *Winnie-the-Pooh* could have a memory of a bear, in the form of Pooh, as a kind, friendly, willing to sacrifice for his best friend, and also funny. This can, then, lead to a canny memory of bears in their memory.

A story of President Roosevelt in 1902 is probably the most famous story of the bear hunt in the world that even then inspired the production of Teddy Bear dolls, the bear doll that is often used as a symbol of affection. Twenty-four years later, Milne published *Winnie-the-Pooh* featuring Pooh the bear as a friendly, harmless, and funny bear. This is also supported by Ernest Sheppard’s illustrations depicting Pooh as a harmless bear (like having no sharp teeth and claws) even compared to Christopher Robin who is still a child.

As children grow and then learn another reality that bears are wild animals in the real world, the memory of embedded from the novels can affect their view of bears. In this case, we can see that the presence of Pooh as a friendly, harmless, and funny bear can be used to make the children to have affection for bears and not to have heart to hunt and kill bears.

On one hand, the distortion of reality in the real world into fantasy fiction seems to have things that can create an uncanny feeling. The characters of animals that can

speak and behave like humans in *Winnie-the-Pooh* can be a creepy thing if it really happens in the real world. On another hand, however, the presence of animals (even though they can speak) in children literature can be used to educate children some values. For this purpose, the use of the fantasy world as a setting becomes very important because it allows things that are not real to be real, things that are impossible to be possible. The shrewdness of the author in composing stories is very important here. A. A. Milne in this case managed to make the uncanny not to appear in *Winnie-the-Pooh*.

Conclusion

The existence of the uncanny in *Winnie-the-Pooh* does not necessarily make it a horror novel. This is possible because although there is the uncanny in it, the uncanny impression does not appear when we read the novel.

Based on the discussion above, the emergence of uncanny feeling from reading a text is not based on whether there are things related to the uncanny in the text or not. Having uncanny qualities is just one of the reasons for it to emerge. How the uncanny being narrated is the most important aspect in its emergence. In other words, the emergence of uncanny in fiction does not lie in the presence of things in the story that can arouse uncanny feeling but lies in how the uncanny is narrated in the story.

From the analysis above, the presence of uncanny in *Winnie-the-Pooh* is not the central of all stories in it. As the uncanny does not become the main focus in *Winnie-the-Pooh* narration, it is able to make the audiences unaware of the uncanny. This affects the uncanny impression not to appear when people read it. In other words, the reader’s attention goes to something else in the story.

Winnie-the-Pooh is a result of distortion of real-world reality made by Milne. This distortion apparently can attract children to read the work. On one hand, the distortion of reality seems to have things that can bring an impression or an uncanny feeling. Animal characters that can speak and behave like humans in *Winnie-the-Pooh* are uncanny. However, the distortion of reality also involves the elements that children are

fond of like animals and fantasy. Children who also regard animals as human beings they want to know what animals are thinking and say make the effort to educate become easier. This is in line with the spirit of from 18th century children's literature and thereafter with the aim of "to instruct" and "to delight" the children.

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