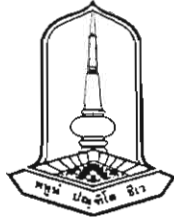


“STATIC” AND “DYNAMIC” PERSONALITY OF CHARACTERS
IN ALAN ALEXANDER MILNE’S NOVELS

BY
RUNGROTE BORANMOOL


An independent study submitted in partial fulfillment of the requirements
for the Master of Education degree in English at
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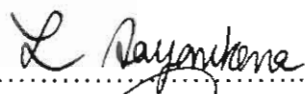


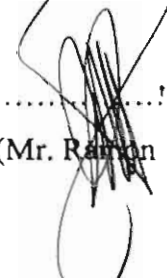


The examining committee has unanimously approved this independent study, submitted by Rungrote Boranmool, as a partial fulfillment of the requirements for the Master of Education degree in English at Maharakham University.


Examining Committee

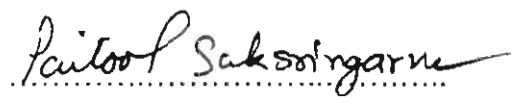

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18 October 2001



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ABSTRACT

This independent study is aimed at analyzing "static" and "dynamic" personality of main characters in two of Alan Alexander Milne's novels, namely "Winnie-the-Pooh" (1926) and "The House at Pooh Corner"(1928). A distinction, although at times necessarily frayed at the edges, has been made between static and dynamic characters.

The results of the analysis indicate that static characters in the novels under investigation are identifiable in three states of characterization: silly greed, timidity and melancholy. Dynamic characters are identifiable on the basis of three characteristics: ubiquity, venturesome and wit. The study also reveals that Milne has aimed to imprint sound values during the formative years where the most rounding of character occurs.



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CHAPTER I

INTRODUCTION

Background Information

Writers write for different reasons. Some write because they have complex ideas about humanity and the human condition which are best expressed in narrative or poetic or dramatic form. Others write because they want to amuse their readers with tales of intrigue, humour, horror, or romance- - and perhaps to make money. Some want to do both. But when reading Alan Alexander Milne's novels, a reader suddenly has a general background that he seems to be staying at a corner of the imaginary world and looking at a gentle, caring and helpful child, Christopher Robin (in real life, Milne's son) along with his beloved companions; Pooh Bear, Piglet, Tigger, Owl, Rabbit, Eeyore the donkey, Kanga and Roo, taking the adventures through Hundred Acre Wood. Each of his companions has also a distinct personality (A. A. Milne.1926 : 161).

A. A. Milne was an author most famous for his work for children. In fact, he was the most successful living writer for children until his death (Green 1). By birth he was English. He was born in Hampstead, London in 1882 and died in 1956. As a child Milne was particularly close to his brother Ken and their happy boyhood adventures together, and their secure and loving home life would inspire him and be the major influences over his writing. During his very productive lifetime, he wrote four books for children and his major work were two books of novels, Winnie-the-Pooh (1926) and The House at Pooh Corner (1928).

In A. A. Milne's novels, his character that children worldwide love and identify is a stout bear of little brain, also under the name Edward Bear and sometimes under the name Mr.Sanders enjoying hunny and hums. A small and timid creature, Piglet likes haycorns and bright colours. A bureaucrat of the forest, Rabbit, enjoys organizing and not getting anything done. Technically the wisest of the forest dwellers, Owl, but sometimes has difficulty spelling Tuesday. Eeyore is a depressed donkey, who seems to think that the world is against him. Multi-talented Tigger has



exceptionally fussy eating habits, enjoys malt extract and bounces lots, etc. These are some of the characters that A. A. Milne is famous for.

When studying novels, some justification for selecting them as literature is necessary. Given that A. A. Milne's work is at times overlooked in a literary sense, this study will spend a moment justifying his work. Tomlinson and Lynch-Brown define children's literature as "good quality trade books for children from birth to adolescence, covering topics of relevance and interest to children of those ages, through prose and poetry, fiction and nonfiction". This is a very broad definition. It allows all books of interest to children into the category of "literature." Certainly under this broad definition, A. A. Milne's work qualifies as literature. More than just being literature, A. A. Milne's works for children qualify as good children's literature. The term "classic" is often used to describe his work.

Ruth Green, a writer for the BBC on-line, used the term "classic" for A. A. Milne and his work to Alice in Wonderland by Lewis Carroll. "Classic is not simply an opinion term. Of course, the opinion of various critics is important in determining whether a work is classic or not. Also, overall sales and popularity of a work help denote classic status. Most of all, it is content and longevity which are clear indicators of a book's classicness. A classic book is a book of essential quality. Quality in writing is never easy to define, but it had to do with originality and importance of ideas, imaginative use of language, and beauty of literary and artistic style that enables a work to remain fresh, interesting, and meaningful for years and years." With ideas, plots and characters, A. A. Milne's novels fit the originality case perfectly. He created nicknames and adventures for the stuffed toys belonging to his son, Christopher Robin. He has a greedy bear of little brain who enjoys hunny and hums (Winnie-the-Pooh), a small and timid creature with a liking for haycorns (Piglet), a bureaucrat of the forest who enjoys organizing and not getting anything done (Rabbit), a wiser dweller who has difficulty spelling Tuesday (Owl), a depressed donkey who seems to think that the world is against him and resides at the House at Pooh Corner (Eeyore), a multi-talented creature who has exceptionally eating habits and enjoys malt extract (Tigger), only overtly female inhabitant of the forest who arrived with Roo (Kanga), and many more. The personality of characters created by A. A. Milne live in



children's minds and memories. A child can easily remember his feeling of concern for the hero from one night to the next.

A. A. Milne has many positive points in his writings. The plots are exciting. The characters are transparent and are classified as "static" and "dynamic." Static personality of characters may be considered flat and one dimension. They remain essentially the same from beginning to end or are less well-developed. They tend to have single traits that are their sole purpose of the story. For example, Pooh Bear in Winnie-the Pooh (1926) and The House at Pooh Corner (1928). Pooh, second in significance in A. A. Milne's novels, is a static character. The most exciting of life's adventure is "What's for breakfast?"

Dynamic characters are multidimensional; they undergo a fundamental change as a result of the events of the story or are developed extensively. They are real, well rounded and innovative, act on their ideas, seek and find answers to their problems and lead by effecting change through consent and through respect (Taylor. 1981 : 65-66). For example, Christopher Robin in Winnie-the-Pooh (1926) and The House at Pooh Corner (1928). Christopher Robin is the central character, the ubiquitous hero even when he is not actively participating in an adventure. The others know he will be there to save them. He remains caring, kind, the leader. He is dynamic and impetuous (A. A. Milne. 1926 : 161, 1928 : 180). Additionally, the language is not too complicated. The humor is understood by children.

Despite all aspects in the novelist's presentation mentioned above, one thing that still remains unclear to the reader is whether the characters are static or dynamic. Thus, to analyze characteristics of static and dynamic personality of Alan Alexander Milne's novels is the aim of this study.

The Purpose of the Study

The purpose of the study is to analyze "static" and "dynamic" personality of the main characters in Milne's novels.



Significance of the Study

This study will lead to better understanding of the author's thoughts and styles in writing novels. In addition to providing knowledge about forms of behavior of static and dynamic characters in the novels under investigation, the analysis will also be beneficial to further research on literary works by other authors.

Scope of the Study

This study covers two novels for children written by Alan Alexander Milne. It will consider the main characters in the following books.

1. Winnie-the-Pooh (1926). Puffin Books, published in Puffin Books; 161 pages, 1992.
2. The House at Pooh Corner (1928). Puffin Books, published in Puffin Books; 180 pages, 1992.

Definition of Terms

Character: Character is a person or an animal or thing acting as a participant in a work of literature. There are major and minor characters depending on their importance and level of participation in the story.

Characteristic: It is a description of a person's abilities and qualities, forming part of showing mental or moral nature, mental or moral qualities that make one person, race etc. different from others. In fiction, characteristic is a description of person, a character's mental state and appearance shown and narrated, in the novel.

Static characters: They are characters that remain essentially the same from beginning to end or are less well-developed. They tend to have single traits.

Dynamic characters: Dynamic characters undergo a fundamental change as a result of the events of the story or are developed extensively.

Fantasy: The opposite of realism, fantasy is often used in children's literature. Fantasy is the creation of a very imaginative fictional world where action and characters do not conform to realistic models.



Limitations

This study covers only the two children's novels written by A. A. Milne, Winnie-the-Pooh (1926) and The House at Pooh Corner (1928), which were published two years apart. They represent A. A. Milne's fantastic work for children.

Outline of the Study

This study is presented in five chapters.

Chapter I, the "Introduction," presents background information and justification for studying A. A. Milne's work. It also includes the purpose of the study, the significance of the study, the scope and limitations of the study. In addition, special terms are defined.

Chapter II, the "Review of Related Literature," presents background information relating to the topic, characters, and static and dynamic personality of characters. It also presents previous criticism of A. A. Milne's work. This chapter provides the foundation for analysis in Chapter IV.

Chapter III, "General Background," presents A. A. Milne's biography, and the outstanding parts of his two novels, Winnie-the-Pooh (1926) and The House at Pooh Corner (1928). This also provides summaries of the two books.

Chapter IV, "An Analysis of Static and Dynamic Personality of Alan Alexander Milne's Characters" is presented and presents a descriptive analysis of the minor and major characters in each of the two novels studied. The outcome of analysis includes a description of the characters, their status and importance. It also addresses how the author presents characters.

Chapter V, "Conclusions," presents conclusions of the analysis, discussion, and the suggestion for further research.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews the related literature, covering the following main topics:

1. Characters and characterization
2. Related critical theories
3. Books and reviews of Milne's work
4. Books and reviews of George Orwell's novel- Animal Farm (1945)

Characters and Characterization

The concept of characters has many meanings in a general sense. William Harmon and C. Hugh Holman recognize several meanings in their Handbook of Literature (1996). They define character in part as “a complicated term that includes the idea of the moral constitution of the human personality (Aristotle's sense of ethos), the presence of moral uprightness and the simpler notion of the presence of creatures in art that seem to be human beings of one sort or another.” From this definition, characters are the people in fiction. Characters are usually intended to be credible, to seem like living people. It depends on the author's methods and his experience in creating fictional characters. Usually, characters are classified as major and minor. A “major character” is an important figure at the center of the story. A “minor character” remains the same from the beginning of a work to the end. Major and minor characters are classified as protagonist and antagonist, dynamic and static.

A major character is sometimes called “protagonist” whose different ideas from an “antagonist” may spark the story's conflict. The novel would not be realistic if it lacks the minor characters. Again, “minor characters” who remain the same from the beginning of a work to the end, are often static. “Dynamic characters,” on the other hand, exhibit some kinds of change—of attitude, purpose, behaviour—as the story progresses. We should be careful not to equate major characters with dynamic ones or minor characters with static ones.



A satisfactory fictional person must seem like a real human being—neither entirely good nor altogether bad. The language they use, as well as their actions and behaviors, their personality. Their conduct must be understandable, and reasonable for them. If the writer changes the personality of characters, he must say why. Any changes in character ought to be accounted for. Although fictional characters imitate real people, just as important as the ways that characters in fiction are like living people in which the ways they are not. One is that fictional characters tend to be either “major” or “minor” characters, but in real life everyone is presumably for equal value and importance. A second distinction much more important for fictional characters than for real people is that between “dynamic” and “static” characters. It is important that characters should not be evaluated by whether they change or not. “Dynamic characters” tend to undergo initiations and other sorts of maturing and learning experiences. In the end, fictional characters tend to exist not in isolation but as part of a system, a network of repetitions designed to provide an entry into an issue or a problem.

By taking the useful terms of English novelist E.M Foster, cited by Richard Taylor (1981 : 65) and X.J. Kennedy (1979 : 43), characters are identified as “flat” and “rounded.”

1. The flat characters are those who exhibit only one dimensional character trait, feature or motivation or whose main claim to our interest is in the actions they perform or the quality they represent. Flat characters are usually called static characters or stock characters.

2. The round characters are those fictional creations who have complex many-faceted personalities and as independent inner life which itself invites our interest—that is, their authors portray them in greater depth and in more generous detail. A round character may appear to us only as he appears to the other characters in the story. If their views of him differ, we will see him more than one side. They change according to circumstances.

The point to remember is that fictional characters cannot be rigidly divided into one or the other group. As with all pairs of critical terms, flat and round indicate the limits of possibility in characterization; there is an almost infinite range of



combinations and points in between. A common misconception is to attach critical value to characterizations of one type as opposed to another. Readers often believe that fully developed characters are somehow superior to flat renderings. In the same way, the most successful rendering of character is the one best suited to the realization of author's vision of life. Flat or little-developed characters are often required in fiction to direct attention towards action and ideas rather than psychological development and depth of inner experience. However, both round and flat characters are equally capable of changing their natures, depending on what happens to them, but neither type is required to undergo such a development in order to be considered a successful creation (Taylor. 1981 : 65-66).

Wajuppa Tossa (1991 : 66) identifies that there are three types of characters that we might find in reading fiction.

1. The flat or static character is a one dimensional character. That is, if he is an honest person at the beginning of the story, he will remain so until the end of the story no matter what happens. He does not change according to circumstances.

2. The developing character is a character that changes according to circumstances. At the beginning he might be an honest person, but later he might be forced to become a robber because he needs money to cure his fatally sick mother, for instance.

3. The round or complex character is a character with many characteristics. For example, at one time he might be an honest person, but at another time he might be a liar.

On the other hand, Kobkul Ingkhuthanon (1993 : 15-16) identifies the round character as following:

1. A stereotype character is a character that is categorized in the same manner by the same standard in which they imitate people. The reader can imagine the characteristic of the stereotype character as a conventional characteristic.

2. A stock character is a conventional character suited for each genre, e.g. prince and princess in fairy tale.

Robert Diyanni (1994 : 37) suggests that “readers come to care about fictional characters, the imaginary people that writers create, sometimes identifying with them,



sometimes judging them. Indeed, if one reason we read stories is to find out what happens (to see how the plot works out), an equally compelling reason is to follow the fortunes of the characters. Plot and character are inseparable; we are often less concerned with “what happened” than with “what happened to him or her.” We want to know not just “how did it work out,” but “how did it work out for them.” We can approach fictional characters, in the way we approach to people. We need to beware for how we are to take them, for what we are to make of them, and see how they may reflect our own experience. We need to observe their actions, to listen to “what” they say and “how” they say it, to notice how they relate to other characters and how other characters respond to them, especially to what they say about each other. To make inferences about characters, we look for connections for links and clues to their function and significance in the story. In analyzing a character or characters’ relationships we relate one act, one speech, one physical detail to another until we understand the character.”

According to Eller, Reeves and Cordon’s opinions, characterization is the method by which the author reveals the personality for his character. The method of characterization as narrative can be described with explicit judgement or reveal a character’s state of mind through surface details or also reveal characters by letting us enter their consciousness, telling us what they think and feel. Direct characterization means that the author tells the reader about a character. Indirect characterization means that the reader must draw his own conclusions about the character from his speech, behavior, the way in which other characters speak and act toward him, or most importantly from the attitudes, goals, and desires the person reveals. If the narrator tells us about the character through direct description, he also shows us what the character is like by reporting his sudden action (Eller, Reeves and Cordon. 1964 : 94-97).

We can generalize from these techniques to list the following major methods of revealing character in fiction which the author may reveal character through:

1. Through what the author says about him—narration summary without judgement.



3. The personality and value system of characters are often suggested through carefully controlled word choice and habitual turns of phrase.

4. Characterization through association with physical setting is another effective method for authors who wish to imply and suggest qualities of personality, while the use of figurative language and patterns of images associated with different characters is still another indirect way of investing a fictional creation with characters.

5. Rendering the inner life of characters requires more complex methods, especially if the author wishes to retain the illusion of reality.

From the criteria above, this study will examine the characteristic of A. A. Milne's work as a "static" and "dynamic" personality based on the following aspects:

1. Behavior / manner of acting directly.
2. Behavior / manner of acting indirectly.
3. State of mind / emotion indicates performance to other people.

The analysis would be identified by reading the text carefully and analyzing the characteristics according to the criteria above and following Robert Diyanni's, Eller and his colleagues' and Taylor's suggestions. The method is helpful in analyzing the "static" and "dynamic" personality of characters in A. A. Milne's novels.

Related Critical Theories

New Criticism: Literature as a Verbal Construction

William Vesternman (1993) notes that New Criticism has been one of the most influential critical movement of our century. It has been based on an extremely large collection of critical views, even from the very first use of the term. And today New Criticism often may be used too conveniently to cover every critical analysis that does not explicitly align itself with one of the more recent critical methods.

Close reading of the text and intense interest in the forms of literary works have long been associated with the leading figures of the New Criticism. Almost no contemporary critic would say that the texts of literature should not receive close attention or that form can be ignored.



The New Criticism, firstly, believes that biography would lead the critic away from the text and from the real work of interpretation. Secondly, to focus on imagery, a New Critic would consider plot, character, setting, point of view, and the other elements of fiction- - comment on form. A critic sees a particular combination of elements arranged for a particular purpose. Thirdly, the New Critic favors works that are technically complex, which are more interesting and impressive than a simple one. He identifies “opposition and conflict” within a literary work, then explains how these are “resolved into a harmonious balance.” Often, this balance is achieved through “ambiguity,” “the capacity of language to carry multiple meanings.” The New Critics hope to “open up” the ambiguity of a literary text, to show how it works as well as what it says. Their emphasis on getting the text clear implies using the clearest possible language in discussion (Vesterman. 1993 : 29-33).

Additionally again, character is an essential element of fiction, thus, to analyze the characteristics of the character is inevitable to consider closely the text. A researcher’s intention is to examine how A. A. Milne’s characters act, how they choose to be in the circumstance, and how they are acquainted with people around them. The researcher also concentrates on the ambiguity of characters, as a reader, whether they are “static” or “dynamic.” Christopher Robin, Pooh Bear, Piglet, Tigger, Owl, Rabbit, Eeyore the donkey, Kanga and Roo are needed to be analyzed for benefits of anyone who wants to study Milne’s work in the future.

Books and Reviews of Milne’s Work

A researcher must accept one fact about Milne’s work that his work has not been researched in English in Thailand although his work is very well-known, especially Winnie-the-Pooh.

Thomas B. (1971 : 89) noted that the characters of A. A. Milne’s work were heroes in the sense that their personalities include positive traits. And also Milne was a humorous and rhythmical writer. In Winnie-the –Pooh (1926) he enlivens the presentation of the greedy Pooh bear, timid Piglet, melancholy Eeyore, irrepressible Tigger, Kanga, Baby Roo and other friends of Christopher Robin.



Alison Lurie (1973 : 44) noted that of interest to children, Milne's works have been translated into many languages, including Latin, and they have been recorded on phonograph records and adapted for film and television. Much of the charm of his works lies in the ear-catching rhymes with which the prose is interspersed and the playful use of language. One of his devices is taking things literary; for instance, the North Pole is actual pole, and the quest for it is possibly a parody of the expeditions of the time.

Books and Reviews of George Orwell's Novel--Animal Farm (1945)

In the same age of Milne's productive lifetime, a British author whose style was similar to him, was George Orwell (1903-1950). Rhodri Williams (2001) noted that George Orwell achieved prominence in the late 1940's as the author of the brilliant satire; Animal Farm (1945). He wrote documents, essays, and criticism during the 1930's and later established him as one of the most important and influential voices of the century. Orwell's outstanding characters were pigs with human qualities and a man, Mr. Jones. The main characters are Old Major, Napoleon, Snowball, Boxer and Squealer. Here is the summary of Animal Farm (1945).

Animal Farm

The story takes place on a farm somewhere in England. The story is told by an all-knowing narrator in the third person. The action of this novel starts when the oldest pig on the farm, Old Major, calls all animals to a secret meeting. He tells them about his dream of a revolution against the cruel Mr. Jones. Three days later Major dies, but the speech gives the more intelligent animals a new outlook on life. The pigs, who are considered the most intelligent animals, instruct the other ones.

During the period of preparation, two pigs can distinguish themselves, Napoleon and Snowball. Napoleon is big, and although he isn't a good speaker, he can assert himself. Snowball is a better speaker, he has a lot of ideas and he is very vivid. Together with another pig called Squealer, who is a very good speaker, they work out the theory of "Animalism."



The rebellion starts some months later, when Mr. Jones comes home drunken one night, and forgets to feed the animals. They break out of the barns and run to the house, where the food is stored. When Mr. Jones recognizes this he takes out his shotgun, but it is too late for him, all the animals fall over him and drive him off the farm. The animals destroy all whips, nose rings, reins, and all other instruments that have been used to suppress them. The same day the animals celebrate their victory with an extra ration of food. The pigs made up the seven commandments, and they write them above the door of the big barn. They run thus:

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill another animal.
7. All animals are equal.

The animals also agree that no animal shall ever enter the farmhouse, and that no animal shall have contact with humans. The commandments are summarized in the simple phrase: "Four legs good, two legs bad." After some time Jones comes back with some other men from the village to recapture the farm. The animals fight brave, and they manage to defend the farm. Snowball and Boxer receive medals of honor for defending the farm so bravely. Also Napoleon who had not fought at all takes a medal. This is the reason why the two pigs, Snowball and Napoleon, often argue.

When Snowball presents his idea to build a windmill, to produce electricity to the other animals, Napoleon calls nine strong dogs. The dogs drive Snowball from the farm, and Napoleon explains that Snowball was in fact co-operating with Mr. Jones. He also explains that Snowball in reality never had a medal of honor, that Snowball was always trying to cover up that he was fighting at the side of Mr. Jones.

The animals then start building the windmill, and as time passes on the working-time goes up, whereas the food ration declined. Although the "common" animals have not enough food, the pigs grow fatter and fatter. They tell the other animals that they need more food, for they are managing the whole farm. Some time



later the pigs explain to the other animals that they have to trade with the neighbor farms. The common animals are very upset, because after the revolution, there has been a resolution that no animal shall make trade with a human. But the pigs ensured that there has never been such a resolution, and that this was an evil lie of Snowball. Short after this decision the pigs move to the farm house. The other animals remember that there has been a commandment that forbids sleeping in beds, and so they go to the big barn to look at the commandments. When they arrive there they can't believe their eyes, the 4th commandment has been changed to:

"No animal shall sleep in bed *with sheets*." And the other commandments were also changed: "No animal shall kill another animal without reason," or "No animal shall drink alcohol in excess." Some months there is a heavy storm which destroys the windmill, that is nearly finished. Napoleon accuses Snowball of destroying the mill, and he promises a reward to the animal who gets Snowball. The rebuilding of the mill takes two years.

Again Jones attacks the farm, and although the animals defend it, the windmill is once again destroyed. The pigs decide to rebuild the mill again, and they cut down the food ration to a minimum. Some day Boxer breaks down. He is sold to a butcher, whereas Napoleon tells the pigs that Boxer has been brought to a hospital where he has died. Three years later the mill was finally completed. During this time Napoleon deepens the relations with the neighbor farm, and one day Napoleon even invites the owners of this farm for an inspection. They sit inside the farmhouse and celebrate the efficiency of his farm, where the animals work very hard with the minimum of food. During this celebration all the other animals meet at the window of the farm, and when they look inside they can't distinguish between man and animal.

In the opinion of Rhodri Williams (2001), Old Major is the first major character described by Orwell in *Animal Farm*. This "pure-bred" of pigs is the kind, grand fatherly philosopher of change an obvious metaphor for Karl Marx. Old Major proposes a solution to the animals desperate plight under the Jones "administration" when he inspires a rebellion of sorts among the animals.



According to the reviews of books related to A. A. Milne's work, there is helpful information to examine Alan Alexander Milne's novels and his autobiography—thematic, characteristics, techniques of writing and many others. However, the static and dynamic personality of A. A. Milne's characters has not been studied.

Thus, it is the subject that the researcher intends to examine and explore in the later chapters.



CHAPTER III

GENERAL BACKGROUND

This chapter will concentrate on general background, which is necessary to study Alan Alexander Milne's works. It covers the following subjects:

1. Alan Alexander Milne's biography
2. Summaries of the novels—Winnie-the- Pooh (1926) and The House at Pooh Corner (1928)
3. The outstanding components of the two novels

Alan Alexander Milne's Biography

The English writer, Alan Alexander Milne in short A. A. Milne (1882-1956) is known primarily for his children's books, which are widely regarded as among the most delightful of all times. Milne is the originator of the immensely popular series of Christopher Robin and his toy bear, Winne-the-Pooh. Milne was born on 18 January in 1882 at Hampstead in England. He was the youngest of three sons to Sarah Marie and John Vine Milne. His father owned a private school at Mortiner Road, the Henley House, in which Alan, and his older brothers David Barret Milne (Barry) and Kenneth John Milne (Ken) grew up in (Tori Haring-Smith. 1982 : 82).

Milne attended Westminster School in London and continued his education in Trinity College in Cambridge. After receiving his B.A. in 1903, he started his career as a freelance writer. Milne's essays and poems were published in the satirical magazine Punch and St. James' Gazette. In 1906, he joined the staff of Punch, writing humorous verse and whimsical essays in a style that quickly dated. At H.G.Well's suggestion, Milne turned some of his sketches into a novel. His first novel, Lovers In London appeared in 1905. His textbooks were collections of his Punch pieces. In the 1910s, he became well-known as a playwright, notably for Mr.Pim Passes By (1919). Milne married Dorothy de Selincourt in 1913 and their only son Christopher Robin was born in 1920.

During World War I, Milne served in the Royal Warwickshire Regiment as a signal officer. He was posted to France briefly in 1916 and wrote propaganda for the



intelligence service. The horror he witnessed on the battlefield left him a lifelong nostalgia for the idyllic fantasies of childhood. After the war, he wrote The Dover Road (1921) that continued his success. Most of Milne's plays nonfantastic, but he also wrote for children. Milne's plays were produced in London and in Broadway and their popularity enabled him to buy the Cotchford Farm in Sussex in 1925. He also wrote one memorable detective novel, The Red House Mystery (1922); and a children's play, Make-Believe (1918), before stumbling upon his true literary metier with some verses written for his son, Christopher Robin.

These delightful books include When We Were Very Young (1924), and Now We Are Six (1927). These books remain classic of light verse for children. His most popular works were the two sets of stories about the adventures of Christopher Robin and his toy animals. The stories give life to the toys – Pooh Bear, Piglet, Tigger, Kanga, Roo, Rabbit, Owl and Eeyore—all the fanciful characters created by Milne that are beloved by both children and adults as told in Winnie-the-Pooh (1926) and The House at Pooh Corner (1928). In the 1930s and 1940s, Milne was active in religious and pacifist polemics. An operation on Milne's brain in 1952 left him invalid during the last four years of his life. He died in Hartfield, Sussex on January 31, 1956.

Factors Influencing A. A. Milne's Literary Work

According to Alan Alexander Milne's biography, there are powerful and influential factors on his writings which can be summarized as follows.

Family Background

A. A. Milne was the youngest son in a family of three boys. His father J B Milne was a headmaster with enlightened views who encouraged his son enjoyment in learning: "As a child I gave my heart to my father." He was also close to his brother Ken and their happy boyhood adventure together, and their secure and loving home life would inspire the world of his children's books.



Education

There were family anecdotes of how he taught himself to read an early age. He was first educated at his father's school, Henley House, where he was taught by the future writer, H G Wells, who was a tutor there. He excelled in Mathematics. He won a scholarship to Westminster School in 1893 and went up a Trinity College, Cambridge to read mathematics. However, in his second year, he became the editor of Granta, the university magazine and left university with a third class degree but determined to be a writer.

First Job

A. A. Milne worked as a freelance journalist before becoming Assistant Editor of Punch, a month after his twenty-fourth birthday. His contributions to Punch have the wit and whimsicality later to be found in his children's books.

His Son, Christopher Robin Milne

Milne's wife, Daphne, gave birth to their only child, Christopher Robin in 1920. Having a son reawakened Milne's own boyhood memories and it is no coincidence that his children's books were written during Christopher's childhood years. Christopher Robin figures as the child in the poem "Vespers" (Little boy kneels at the foot of the bed) that Milne wrote for his wife and in December 1925 when Milne had been asked to write a story for the Christmas Eve issue of the Evening News. He wrote down one of the bedtime stories he had made up for his son about his toy bear. This was to become the first chapter of Winnie-the-Pooh. Piglet, Eeyore, Kanga and Roo were also Christopher Robin's toys and Ernest Shepard, the illustrator of the book, drew them from the originals.

Ashown Forest

In 1925 Milne bought Cotchford Farm in Hartfield, Sussex and the forest beyond the farm provided him with the setting for Pooh's adventures.



Pacifism

Milne served in the First World War, believing it to be “the war to end all wars” in his heart he was a pacifist: “I have been an ardent Pacifist since 1910. Perhaps because I became a Pacifist on impersonal grounds, before I had experienced the horrors of war.” The world of Pooh is lacking in violence and the other gun is a pop gun.

Literary Influences

As a child Milne enjoyed the animal stories of Brer Rabbit in Uncle Remus, and Reynard the Fox, and the adventure stories Treasure Island and the Swiss Family Robinson. His early poems, light and witty, were in the tradition of C S Calverly, who Milne admired throughout his life. He wrote his children’s books at a time when whimsicality was very much in vogue.

Summary of the Selected Novels

In order to analyze the characteristics of static and dynamic characterization in the novels of Alan Alexander Milne, namely Winnie-the-Pooh (1926) and The House at Pooh Corner (1928) in chapter IV more successfully, the summaries of the two novels are as follows.

Winnie-the-Pooh (1926)

Winnie-the-Pooh is a children’s book in which Christopher Robin interacts in whimsical and fanciful adventures with the animals which otherwise would be inanimate toys or zoo animals. In the beginning, the readers are introduced to the Bear, Winnie-the-Pooh in a story in which Christopher Robin is both the listener and the participant. The Bear is aided in his endless and obsessive searching for honey by a balloon and some ingenuity from Christopher Robin. What is particularly interesting here in the introduction from the point of view of Christian values or plain



morality is that Christopher Robin indulges in the defense mechanism of projection as he and Rabbit do elsewhere which is the forerunner to deceit. “Winnie-the-Pooh wasn’t quite sure,” said Christopher Robin.

The Bear endless search for honey finds himself in quite a fix when his gluttony at the house of Rabbit increases his girth such that he is unable to squeeze out and must remain for a week. But this lamentable situation is as always softened in this case by Christopher Robin reading to him.

The readers are introduced to Piglet in a whimsical and humorous tale wherein they catch themselves rather than a Woozle followed by some gentle scolding from Christopher Robin. Eeyore, the donkey and Owl then come together with Pooh and the thoughtful boy (Christopher Robin) to restore Eeyore’s tail back to its rightful place. Pooh’s liking for honey is the basis again for a new adventure to catch a heffalump (elephant) aborted when Pooh eats the honey jar pot. Whilst the elephant here was a figment of everyone’s imagination it seems that Milne had a soft spot for these animals as related in his delightful poem “At the Zoo” “But I give buns to the elephant when I go to the zoo.”

When Eeyore has a birthday and gets two rather spoiled presents, a burst balloon and an empty pot, the readers see the importance of adopting a positive outlook, albeit a rather rare event for poor old Eeyore. Pooh and Piglet “Save face,” and Eeyore receives the attention that he craves.

Children love to play tricks as a way of extending their boundaries of influence. Our introduction to the maternalistic Kanga and her cub Roo is by way of a trick on them to capture baby Roo perpetrated by Rabbit, Pooh and Piglet. Of course it backfires when Kanga having discovered the plot plays along with it, but it all works out happily in the end. Any expedition as pretentious and grand as to the North Pole would have to be led by Christopher Robin in an adventure in which all the main characters participate. Pooh chances upon a pole, which suffices for the North Pole and uses it to rescue baby Roo from a stream although Roo far from drowning is enjoying the time of his short life. This new adventure or misadventure, further enhances the reputation of the lovable Bear. What better way to finish an adventure book than with a party and who better to honor than the redoubtable Pooh Bear for



bravery. And so it is that Milne completes Winnie-the-Pooh with all the animals and Christopher Robin as host celebrating the best Bear in all the world with the party and a present of a special pencil case. As the story finishes we see Christopher Robin climbing the stairs to take his bath with his toy bear bumping up the staircase behind him.

The House at Pooh Corner (1928)

The House at Pooh Corner continues the adventures of the forest animals and Christopher Robin. Pooh and Piglet's well-intentioned but awful mistake in dismantling Eeyore's house is overlooked as they reassemble the sticks in a warmer place. And Eeyore too can feel a touch of pride at building such a sturdy abode.

In this book, a new character, Tigger is introduced, a greedy tiger uncertain as to what foods he liked. After numerous samplings he discovers, much to baby Roo's merriment that he liked Malt the main ingredient of Roo's strengthening medicine. The heffalump pit is revisited in a search for a small beetle and Christopher Robin is able to rescue his friends from the depths of the gravel pit. It is to rescue again that Christopher Robin comes with his tunic and braces to break their fall when Tigger discovers with Roo on his back the pitfalls of climbing trees or rather coming down from trees, something Tiggers are really not best at.

When Rabbit has a busy day (looking for his friend, Christopher Robin) and we learn what Christopher Robin does in the morning. We also see the quandary of learning to read and write where the boy's miswritten note "backson" intended to be back soon becomes a search for a spotted indefinable "backson."

Children love games, and animals when Pooh invents a new game of floating sticks under the bridge. But in the process of playing, Eeyore is unceremoniously bounced into the river and a new adventure to rescue the hapless donkey ensues. Pooh's idea of using rocks to create a current to lap Eeyore to the other side meets with unintended consequence as Eeyore swims to evade being struck by falling rocks.

Rabbit with the aid of his friends decides to unbounce the bouncy Tigger with a trick of loosing him in the forest. However, as usual the tables are



turned, the tricksters trick themselves as when the hunters become hunted. It is Tigger to the rescue and we learn to tolerate each other idiosyncrasies even short-comings and individuality.

When Owl's house is blown down, the animals of the forest search for a new one. Eeyore discovers one, which would have been suitable had it not been that of Piglets. Here Milne emphasizes the importance of sharing as Pooh charitably offers to share his house with his good friend, Piglet. This theme of sharing and caring permeates much of Milne's writing as in the whimsical poem "Puppy and I" and "I'll come with you Puppy and I."

In the end, Christopher Robin and Pooh come to an enchanted place and we leave them there. Despite the resolution by Rabbit to urge the boy hero to stay Christopher Robin moves on. This is a reflection by Milne that the freedom of childhood must someday be lost, that fantasies and adventures don't last forever. We grow up. Our interests change. But there is always the place in our heart for a Pooh Bear.

The Outstanding Components of the Two Novels

In the two novels, there are four outstanding components: fantasy, wit, whimsy and ludicrousness and getting inside a child's mind or receptiveness to the readers. Each of the components is examined as follows:

Fantasy

Fantasy adventures involve animals as humans and a boy. Adventures have a twist and gentle moral tale. For example, "Kanga and Baby Roo" in Winnie-the-Pooh; moral "Respect all" and in "Eeyore has a Birthday" from Winnie-the-Pooh; moral "Be positive." And in the House at Pooh Corner; moral "Tigger is unbounced" to accept idiosyncrasies.



Wit

Eeyore loses a tail in Winnie-the-Pooh (1926) when the tail was mistakenly taken and used as a bell rope or “Tigger always seems bigger because of his bounces in the House at Pooh Corner (1928).

Whimsy and ludicrousness

When Pooh Bear goes visiting Rabbit in Winnie-the-Pooh (1926), he eats so much honey, he cannot get out of the house for a week. And in the House at Pooh Corner (1928) “Rabbit’s Busy Day” where a miswritten note “Backson” leads to search.

Getting inside a child’s mind

Understanding of how children think and their need to relate or identify with the characters is an important component. The characters are simple, loveable, kindly as in Winnie-the-Pooh “What does under the name mean?” asks Christopher Robin but pretends it is the Bear who needs to know (A. A. Milne. 1926 : 161, 1928 : 179). Children are able to identify with the characters and their feelings and relate to the predicaments in which they find themselves.

Theme

There is one main theme that occupied A. A. Milne--fantasy adventures of animals with human qualities and a boy; Christopher Robin (A. A. Milne. 1926 : 161; 1928 : 179).

Characters

A character is a person in a literary work. As the two novels are children’s books, all of A. A. Milne’s characters are animals with human qualities and a boy. Their characters are transparent; simple, loveable, kindly, gentle, caring, helpful, for example in Winnie-the-Pooh (1926) and The House at Pooh Corner



(1928)-- greedy Pooh Bear of little brain enjoys honey and hums. Piglet, a small and timid creature with a liking for haycorns. Rabbit, a bureaucrat of the forest enjoys organizing and not getting anything done. Tigger, a multi-talented creature with exceptional eating-habits enjoys malt extract. Christopher Robin, the ubiquitous hero who the others know will be there to save them and so on. So the static and dynamic personality of characters in A. A. Milne's two novels are described through their actions, speeches and thoughts in a specific situation.

Technique of writing

By understanding of how children think and their need to relate or identify with the characters, A. A. Milne's two novels were written in a free, informal idiomatic and playful manner seeking the charm and directness of the an oral story teller with important stylistic implication. For example in Winnie-the-Pooh (1926) when Pooh Bear began to wander up and down, wondering where the honey pot was and murmuring a murmur to himself like this:

It's very funny, very funny,
'Cos I know I had some honey;
'Cos it had a label on,
Saying Hunny.

And in The House at Pooh Corner (1928) chapter V: "Rabbit Has a Busy Day" when Rabbit saw a piece of paper on the ground. This is what it said:

GON OUT
BACKSON
BISY
BACKSON.
C.R

(A. A. Milne. 1928 : 78)



The three subjects, namely, Alan Alexander Milne's biography, summaries of the two novels- - Winnie-the-Pooh (1926) and The House at Pooh Corner (1928) and the outstanding components of the books are necessary factors to analyze static and dynamic personality of characters in the following chapter.



CHAPTER IV

STATIC AND DYNAMIC PERSONALITY OF ALAN ALEXANDER MILNE'S CHARACTERS

This chapter will concentrate on an analysis of the static and dynamic personality of characters in Alan Alexander Milne's works. This analysis is to examine the characteristics of "static" personality of Pooh Bear, Piglet and Eeyore in Winnie-the-Pooh (1926), and The House at Pooh Corner (1928) and to consider whether they are really "static" or "dynamic" according to the definition and the following features:

Static Personality

Static personality is a characteristic that indicates a state of remaining essentially the same from the beginning to the end or being less well-developed (Richard Taylor. 1981 : 65). Static personality of characters may be considered flat, one dimensional (Wajuppa Tossa. 1991 : 66). They tend to have single traits that are their sole purpose of the story. The way they think and perform is static. Thus, the characteristics of "static" characters would be considered from a behavior or manner that reflects their personality. In the novels under investigation, static characters are identified in three states: silly greed, timidity, and melancholy. Each of the states will be elaborated in the following sections.

1. Silly Greed: "Silly Greed" is a characteristic of an excessive desire for food without consideration for the needs of other people. A person who is in a state of being silly greedy, usually wants more of something than is necessary. This characteristic also indicates a state of lacking creative ideas of development.

2. Timidity: "Timidity" is a state of being shy or nervous. People who are timid of doing something, are unwilling to do it because they are afraid of what might happen. An animal that is timid always avoids humans and it is easily frightened.



3. Melancholy: “Melancholy” is a characteristic of deep sadness that lasts for a long time. Persons usually feel sad or depressed if they are in a melancholy situation that indicates a state of wallowing in self-pity. Their actions are remote from developing because of taking a pessimistic view of what might happen.

In order to know the characteristics of “static” and consider whether the characters are “static,” the researcher would indicate obvious evidence to support each characteristic or each aspect.

Pooh Bear’s “Static” Personality According to a State of Being “Silly Greed”

Pooh, second in significance in A. A. Milne’s novels is a greedy character. For Pooh, the most exciting of life’s adventure is “What’s for breakfast?” (A. A. Milne. 1926 : 160) and Pooh is “silly greedy.”

... he (Pooh) 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.”...until at last, humming to himself in a rather sticky voice, he got up, shook Rabbit lovingly by the paw, and said that he must be going on.

(A. A. Milne. 1926 : 26)

When Pooh goes visiting Rabbit, he gets stuck in Rabbit’s front door (a hole actually) after eating too much honey. Pooh did try to go back in and found he could not.

...“Oh, help!” said Pooh. “I’d better go back.”

“Oh, bother!” said Pooh. “I shall have to go on.”

“I can’t do either!” said Pooh. “Oh, help and bother!”

“The fact is,” said Rabbit, “you’re stuck.”

“It all comes,” said Pooh crossly, “of not having front doors big enough.”

“It all comes,” said Rabbit sternly, “of eating too much...”

(A. A. Milne. 1926 : 29)



Additionally, Pooh is solid, warm and dependable extending an empathy beyond himself-- “Well, poor Eeyore has nowhere to live. Let’s build him a house” (A. A. Milne. 1928 : 9). But he does not learn and adapt. Even when he uses a pole to rescue Roo we feel it is more by accident than design. He remains a slow thinker, often intellectually challenged and we can all identify with that: he is self-effacing and introspective. “I got a sort of idea but I don’t suppose it’s a very good one,” but he reacts positively to encouragement as we all do. Pooh is a dreamer. He thinks of all the wonderful ships he has sailed on and sings bouncy rhyming couplets that are more rhythmical than deep and meaningful as appeared in page 112, chapter VII of the House at Pooh Corner (1928):

“If Rabbit
 Was bigger
 And fatter
 And stronger,
 Or bigger
 Than Tigger,
 If Tigger was smaller,
 Then Tigger’s bad habit
 Of bouncing at Rabbit
 Would matter
 No longer,
 If Rabbit
 Was taller.”

Over throughout “Silly old Pooh” remains the best bear in all the world and does not change.

It is pertinent to reflect that Pooh Bear alone of all animals, in description “bumping up the stories,” and illustration, is portrayed as a toy. This is not a coincidence. And what is more static than a child’s toy, always there, the same, day after day (A. A. Milne. 1928 : 23).



Piglet's "Static" Personality According to a State of Being "Timidity"

"Timidity" is a characteristic of "static" that indicates a state of being shy or nervous. A person who is timid of doing something, he is unwilling to do it because he is afraid of what might happen. He lacks experience, so he does not know whether it would be right or wrong when doing something.

For Piglet, he is a small and timid creature and seems more easily frightened than it would be. In *Winnie-the-Pooh*, chapter IX, "In Which Piglet Is Entirely Surrounded by Water," Piglet has no ideas to do any thing even though it rains heavily except wonder when it will stop and waits for being rescued.

...it rained and it rained and it rained. Piglet told himself that never in all his life...and it went on raining, and everyday the water got a little higher, until now it was nearly up to Piglet's window...and still he (Piglet) hadn't done anything.

(A. A. Milne. 1926 : 130-131)

When Piglet and Pooh Bear have decided to catch a Heffalump (elephant) at the Six Pine Trees, they made their Trap by digging a Very Deep Pit, and also put Pooh's jar of honey at the bottom to seduce a Heffalump to fall in (A. A. Milne. 1926 : 57-66). Their Trap, however, did not work because of Pooh Bear's silly greed. Pooh whose head inside a jar of honey fell into the Trap and made a loud, roaring noise of sadness and despair (A. A. Milne. 1926 : 68) and it was at that moment that Piglet peeped very nervously. With the characteristic of being timid, he cried out.

...“Help, help!” cried Piglet, “a Heffalump, a Horrible Heffalump!” and he scampered off as hard as he could, still crying out, “Help, help, a Horrible Heffalump! Hoff, Hoff, a Hellible Horralump! Holl, Holl a Hoffable Hellerump” and he didn't stop crying and scampering until he got to Christopher Robin's house.

(A. A. Milne. 1926 : 66-70)



So the features above indicate that Piglet's personality is static.

Eeyore's "Static" Personality According to a State of Being "Melancholy"

"Melancholy" is a characteristic of deep sadness that lasts for a long time. Persons usually feel sad or depressed if they are in a melancholy situation that indicates a state of wallowing in self-pity.

The old donkey, Eeyore wallows in self-pity. He adapts his behavior only to obtain further positive stroking. Despite his age he hasn't learnt. He hasn't developed a well rounded personality. He is melancholy.

--- "Have you all got something?" asked Christopher Robin with his mouthful.

"All Except me," said Eeyore. "As Usual." He looked round at them in his melancholy way. "I suppose none of you are sitting on a thistle by any chance?"

(A. A. Milne. 1926 : 121)

According to a state of being melancholy, Eeyore is a static character. He is also indecisive, dependent "Possibly, Probably" he says. Poor Eeyore is in a "Very Sad Condition"-- "You know what Eeyore is," says Pooh (A. A. Milne. 1926 : 78). Eeyore displays bipolar characteristics with feelings of grandeur-- "Friends" he said, "including oddments it is a great pleasure to see you at my party" coming quickly upon a depressive state when Eeyore almost broke down. When Eeyore is feeling good about himself, he is capable of empathy. "You didn't hurt yourself?" Little Piglet. But overall he doesn't learn, doesn't develop. His psychosis is exhibited by people with static characters who relate by control rather than the more dynamic consensus. Throughout he remains paranoid "Don't blame me," and obsessive "it's going to rain," feeding off the sympathy of others. Most of the less dynamic characters try to extend self-image by boastfulness. Eeyore claims to be more educated because he has discovered the letter A. It is significant to note that the



response to his condition by the others is to give kindness and consideration-- “Well poor Eeyore has nowhere to live. Let’s build him a house” (A. A. Milne. 1928 : 9).

So it is that throughout Eeyore remains the Sad Sack, the true pessimist who realizes that Murphy’s Law dictates his lot in life and offers no dynamic challenge, the stereotypical donkey, the never to be hoped for. These behaviors indicate that Eeyore is static. But A. A. Milne has given a warmth to all his characters. His stories are of the comfortable arm in arm companionship of children in a world seen through the eyes of a child in “The Hundred Acre Wood” where everything relates back to self with a capital ME.

Dynamic Personality

Dynamic personality is a characteristic that indicates a state of undergoing a fundamental change as a result of the events of the story or being developed extensively; that is occupy a major part of the story line or develop extensively (Richard Taylor. 1981 : 65-66). That is change as a result of their learning experience. Dynamic characters are multidimensional, they are real, well rounded “warts and all” (X. J. Kennedy. 1979 : 43). It is not only a case of them having positive characteristics such as honesty or confidence for if they were completely honest or totally confident their realness would be questionable. The way they think and perform is dynamic. Thus, characteristics of “dynamic” personality would be considered from direct behavior or manner of the characters that shows a state of being ubiquitous, venturesome and wit behavior according to the following aspects:

1. Ubiquity: “Ubiquity” is a characteristic that indicates a state of being everywhere all the time and understanding the right ways to assist others in solving every problem of every situation. A ubiquitous person is omniscient because others know he will be there to save them.

2. Venturesome: “Venturesome” is a state of willingness to take risks and try out new things with encouragement. Someone who ventures, is a thinker and a wonderer.



3. Wit: "Wit" is a characteristic that shows a state of being intelligent to make the right decision or to take the right course of action. A person who has the wit, is usually the leader of his group.

In order to know the characteristics of "dynamic" and consider whether the characters are "dynamic," the researcher would examine them from the attitude of the major characters in the novels by exploring the evidence to support each characteristic or each aspect.

Christopher Robin's "Dynamic" Personality According to a State of Being "Ubiquity"

"Ubiquity" in which indicates a characteristic of "dynamic" is a state of appearing everywhere and knowing the creative ways to assist others in solving every problem without getting anything in return.

Christopher Robin is the central character, the ubiquitous hero even when he is not actively participating in an adventure. The others know he will be there to save them.

...he (Pooh) looked up at the sky, and then, as he heard the whistle again, he looked up into the branches of a big oak-tree, and then he saw a friend of his. "It's Christopher Robin," he said. "Ah, you'll be all right," said Piglet. "You'll be quite safe with him. Good-bye," and he trotted off home as quickly as he could, very glad to be Out of All Danger again.

Christopher Robin came down slowly his tree. "Silly old Bear," he said...

(A. A. Milne. 1926 : 41-43)

Additionally, Christopher Robin is dynamic and impetuous although he still harbors a little self-doubt-- "I didn't want the others to hear," (A. A. Milne. 1926 : 122) he says when he asks Rabbit what the North Pole looks like in case the author may ever feel we consider him arrogant. As with all heroes when he has ideas he acts on them. He does not procrastinate. He is the dynamic "big brother" who protects. Christopher Robin saw at once how dangerous it was. He leads with praise and



encouragement and reassurance-- “Well done, Piglet. He is the Role Model, the Authority. Does Christopher Robin know about you?” “What does Christopher Robin think about it all?” (A. A. Milne. 1926 : 9).

But as with all well rounded characters he is not a braggart – he displays humility despite the overall self-assurance-- “Was that me?” said Christopher Robin in an awed voice, hardly daring to believe it (A. A. Milne. 1926 : 10). “That was you” came the reply. He grows in pride with success and such positive stroking. Nor does he care only for self. He is throughout the adventures empathatic and sensitive to others-- “ I didn’t hurt him when I shot him, did I?” he worries (A. A. Milne. 1926 : 21). “Oh Eeyore!,” cried Christopher Robin. “Are you hurt?” (A. A. Milne. 1928 : 73) and he has small doubts and youthful hopes and dreams-- “Pooh, promise you won’t forget about me, ever. Not even when I’m a hundred” (A. A. Milne. 1928 : 179). According to the features, he is a complete character and must be considered dynamic.

Piglet’s “Dynamic” Personality According to a State of Being “Venturesome”

“Venturesome” is a state of willingness to take risks and try out new things with encouragement.

The character of Piglet is venturesome. Although he is timid, he will venture with encouragement and company which separates him from the perpetual inner cave dwellers of Rousseau’s hypothetical Emile. Piglet also leads; “Come and look” and he led the way where as Pooh is simple and uncomplicated-- “We’ll go because it’s Thursday” and

...he (Piglet) was busy digging a small hole in the ground outside his house. “Hallo, Piglet,” said Pooh. “Hallo, Pooh,” said Piglet “What are you doing?” “I’m planting a haycorn, Pooh, so that it can grow up into an oak-tree, and have lots of haycorns just outside the front door instead of having to walk miles and miles, do you see, Pooh?” “Supposing it doesn’t?” said Pooh. “It will, because Christopher Robin says it will, so that’s why I’m planting.”

(A. A. Milne. 1928 : 60)



Piglet wants reasons like looking for Small or organizing an Expedition. He is a thinker, a wonderer-- "How shall we do it?" "Why would he fall in?" "I wonder what's going to happen exciting today?" (A. A. Milne. 1926 : 58), whereas Pooh is obsessive. Occasionally however, Piglet shows a maturity, an insight far beyond his years as with his summation of his friend's characters-- "Owl hasn't exactly got Brain but he knows things." "There's Rabbit. He can always Think of a Clever Plan." "There's Kanga. She isn't clever" (A. A. Milne. 1926 : 131). We, the readers know this, but how does Piglet? He's unsophisticated, unworldly, only 3 years old in human development years. Piglet is gregarious needing the companionship of others with whom to share. This is very much a trait, which forms a rounded character. Whilst Bear sleeps during the rain Piglet imagines jolly dialogue with his friends to relieve his loneliness-- "Did you ever see such rain, Pooh?" and Pooh saying, "Isn't it awful, Piglet" (A. A. Milne. 1926 : 130). According to these features, Piglet is exactly "dynamic."

Rabbit's "Dynamic" Personality According to a State of Being "Witty"

"Wit" is a characteristic that shows a state of being intelligent to make the right decision or to take the right course of action.

Rabbit portrays himself as a wit character whether he is or not. He is a bit of charlatan. He is the boaster, the pretender, the do as the researcher says organizer. He alludes to being dynamic-- "Get something across the stream lower down, some of you fellows," called Rabbit (A. A. Milne. 1926 : 125). He is a leader, a busy person in the manner of most rabbits, and a doer-- "Ah!" said Rabbit, "who never lets things come to him, but always went and fetched them" (A. A. Milne. 1928 : 83). His quick wit adds to his dynamism. "Is that you?" asks Pooh. "Let's pretend. It isn't," retorts Rabbit. He likes to be important in a manner such as others feel subservient. Even Christopher Robin, Rabbit, muses "depends on me." Our boy hero seeks out Rabbit to find out what the North Pole looks like (A. A. Milne. 1926 : 122).

All this adds to Rabbit's feeling of self- importance but he is never over bearing. After all Milne's characters are all friends in the world of the ready acceptance of children.



Roo's "Dynamic" Personality According to a State of Being "Venturesome"

As Roo is always experiencing and learning, adapting and developing I have considered him a dynamic character if only a bit player. He is probably best classified as a developing character. Whilst depending on Kanga he is constantly extending his limits- we see that he learns to wash his face himself.

...he (Roo) was washing his face and paws in the stream, while Kanga explained to everybody proudly that this was the first time he had ever washed his face himself, and... "So much for washing," said Eeyore.

(A. A. Milne. 1926 : 122)

Roo always displays spirit as with his first swimming venture of which he was so proud-- "That's called swimming what I was doing" (A. A. Milne. 1926 : 125). He also displays a smartness or forward thinking and initiative when he deliberately jumped into the river to forestall going home to bed with Kanga (A. A. Milne. 1928 : 107). So although Roo is immature, he is exposed to be venturesome or dynamic according to the evidence above.

Summaries of the Theoretical Framework of "Static" and "Dynamic" Characteristics

The following tables are the comparative theoretical frameworks of static and dynamic personality of characters in the two novels.



Table 1 Theoretical Framework of “Static” Personality

Theoretical Framework of “Static” Personality	Characters	Result of Behaving
Silly greed	Pooh Bear	His action remains essentially the same from the beginning to the end. The most exciting of life’s adventure is “what’s for breakfast?” He lacks creative ideas of development.
Timidity	Piglet	He is shy, nervous or timid of making decision and seems more easily frightened than it would be.
Melancholy	Eeyore	He usually feels sad or depressed and always wallows in self-pity. He is indecisive. Overall he doesn’t learn, doesn’t develop.



Table 2 Theoretical Framework of “Dynamic” Personality

Theoretical Framework of “Dynamic” Personality	Characters	Result of Behaving
Ubiquity	Christopher Robin	His action is omniscient. He is the leader of the group and leads with praise, encouragement and reassurance.
Venturesome	Piglet	He takes risks and tries new things. He ventures with encouragement and leads the way; “Come and look.”
Venturesome	Roo	He displays a smartness or forward thinking an initiative when he deliberately jumped into the river to forestall going home.
Wit	Rabbit	He makes the right course of action intelligently. He is the boaster, the pretender, the do as the researcher says “organizer.”



The summaries of the theoretical framework of static personality in Table 1 and dynamic personality in Table 2 indicate that Pooh Bear, Piglet and Eeyore are static according to their silly, greedy, timid and melancholic behaviors, respectively but the characteristics of Christopher Robin, Piglet, Roo and Rabbit are dynamic according to their ubiquitous, venturesome and wit behaviors, respectively.



CHAPTER V

CONCLUSIONS

Conclusions

The purpose of the analytic study is to explore the “static” and “dynamic” personality of characters in the two novels of Alan Alexander Milne. This study examines whether the characters are really “static” or “dynamic,” and also investigates how the characters behave “statically” and “dynamically” in terms of presentation.

According to the characteristics of “static” characters of Alan Alexander Milne’s two novels “Winnie-the-Pooh” (1926) and “The House at Pooh Corner” (1928), it is obvious from the outcome of this study that Pooh Bear and Eeyore are “static” throughout the novels, but Piglet is static only in Chapter V of Winnie-the-Pooh: “In Which Piglet Meets a Heffalump.” They are exactly static according to the features of the analytic study.

As for the characteristic of “static,” the outcome of the study indicates that the characters are “static” according to a state of being “silly greedy,” “timid” or “melancholic.”

Pooh Bear is a “silly and greedy” character because of the most exciting of his life’s adventure is “What’s for breakfast?” Pooh remains uncomplicated, undeveloped never presents original ideas although a figure of love and warmth, a constantly hungry, humbling, loveable bear. Piglet’s “static” personality is according to a state of “timidity” or being shy or nervous. He is also timid of making up his mind because of lacking experience and being afraid of what might happen. The characteristic of “static” personality according to a state of being “melancholy” belongs to Eeyore. The old donkey, Eeyore wallows in self-pity. He is indecisive, dependent “Possibly, Probably” he says. Poor Eeyore is always in a “Very Sad Condition.”

According to the characteristic of “dynamic” personality, the outcome of this study is that the characters are in various stages of learning and development. They are “dynamic” according to a state of being “ubiquity,” “venturesome” or “wit.”



Christopher Robin's personality is "dynamic" because of behaving as a "ubiquitous" hero even when he is not actively participating in an adventure. The others know he will be there to save them. As with all heroes when he has ideas he acts on them. He does not procrastinate. He is the dynamic "big brother" who protects and leads with praise and encouragement and reassurance. As for Piglet, he is dynamic according to a state of "venturing" with encouragement and being a thinker and a wonderer-- "How shall we do it?" and "I wonder what's going to happen exciting today?" Whilst Rabbit portrays himself as a dynamic character that shows a kind of being "wit," he is the boaster, the pretender, the do "organizer." He is constantly extending his limits by displaying spirit as with his first swimming venture of which he was so proud.

Discussion

In Alan Alexander Milne's two novels, we regress into the world of children. It's a world of doubt and certainty of introspection and extreme confidence. It's a world of irony where children try to upstage each other only to be upstaged themselves as when Tigger has to find those who tried to lose him. It's a world where differences are often not immediately tolerated but where we find differences eventually leading to greater appreciation of each other as when Rabbit delights in finding the bouncy Tigger who just before he had tried to lose "Oh Tigger, I'm glad to see you." It's a world where everything seems very large but anything can be achieved and there are no limits. "Let's go and see everybody says, Pooh." It's a world where positive stroking is so important in the early formative years in enhancing self-worth as when Pooh hums to Piglet, "Oh gallant Piglet and Piglet thinks about himself- he was brave." It's a world where trifling matters are important because it expands horizons. It's a world where well meaning tricks often backfire and the boot goes on to the other foot as with Pooh and Piglet's plan to kidnap Roo. Kanga has the last laugh but it all works out well in the end. It is a world of huge adventure where with each other discovery the more dynamic characters take new steps up the ladder of growing up.



Any consideration of static and dynamic characterization must be subjective. A more exact analysis was made difficult by virtue of the fact that all the characters except for Kanga are very young and hence immature and not fully rounded and developed. The characters are also likeable which means they have qualities that are interesting and attractive usually a sign of positive development and a dynamic character. In no case is their claim to our interest only in the action they perform or the quality they represent. Even Pooh Bear who controversially perhaps I have dissected as static is shown to have the positive trait of modesty and kindness. Eeyore too can display pride and happiness as well as his more usual despondency. It was valuable to also ask the question “How did A. A. Milne want the characters to appear?” Mother Kanga – as safe, motherly; donkey Eeyore as the stereotypical donkey with head down and sad eyes as constantly miserable the Bear as a solid, dependable companion and the boy as the almost all conquering dynamic hero and so on in determining character classification.

Throughout the two books, A. A. Milne has touched upon the shades of fantasy, whimsy, moralizing, instruction, humour, scolding and sentimentalizing although not surprisingly for a Christian conservative religiosity. Through all of the two books runs one large loose idea; the idea that the child both in animal form and human is special in that the child is free from the order and responsibility and the rationality, sobriety and good sense that are supposed to govern the adult world.

There are cautionary tales, nonsense verses, nostalgic reminiscences, adventure stories and sentimental poetry – inspired, on some level, by the idea that childhood is a peculiar time of high spirits and innocence and freedom from care. The books are written in a free, informal, idiomatic and playful manner seeking the charm and directness of the oral story teller with important stylistic implication.

These two books are classic – classics in that they have endured, that they continue to find readers generation after generation. They are specifically classics of children’s literature not only because children can enjoy them but because they are rich in the themes and situations that makes children’s literature distinct and important. The tensions between adventure and homely security, between the desire for independence and the need for love and approval, between the challenge of



growing up and the temptation to keep things exactly the way they are and between the liberating power of fantasy and the sobering constraints of reality. However airy a tone the two books take, they invite serious contemplation of important human issues in a context of sustained, imaginative ventures that display surpassing variety, wit, originality, beauty and care of craftsmanship.

Suggestions

In this study the researcher has considered one children's author. He was popular in and beyond his time but his popularity has waned. "The flavor of the month" is TK Rowlings. Her four books on Harry Potter are read with enormous enthusiasm by today's children. It would be a worth while follow up study to examine her use of static and dynamic characters and compare them with Milne's e.g. the hero boy Harry Potter with Christopher Robin as a dynamic character and sneering callous Uncle Vernon; a central but very static character with Pooh Bear.

With almost a hundred years separating the two authors, the study could also investigate changes in style, wit, whimsy, etc. and the effectiveness of moralizing in the immediate post Victorian Age with the present, sophisticated, technologically advanced age.



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APPENDICES

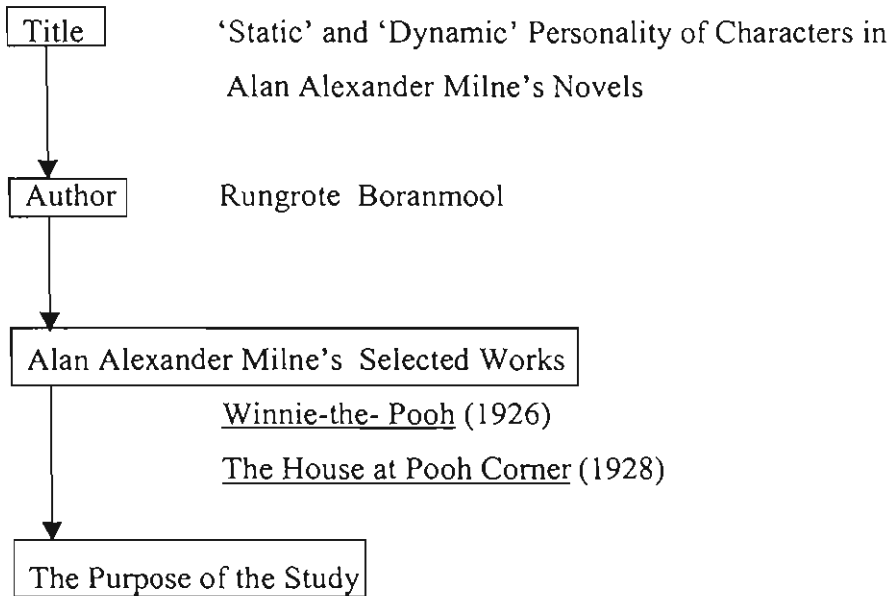


Appendix A

Chart of the Process of the Study



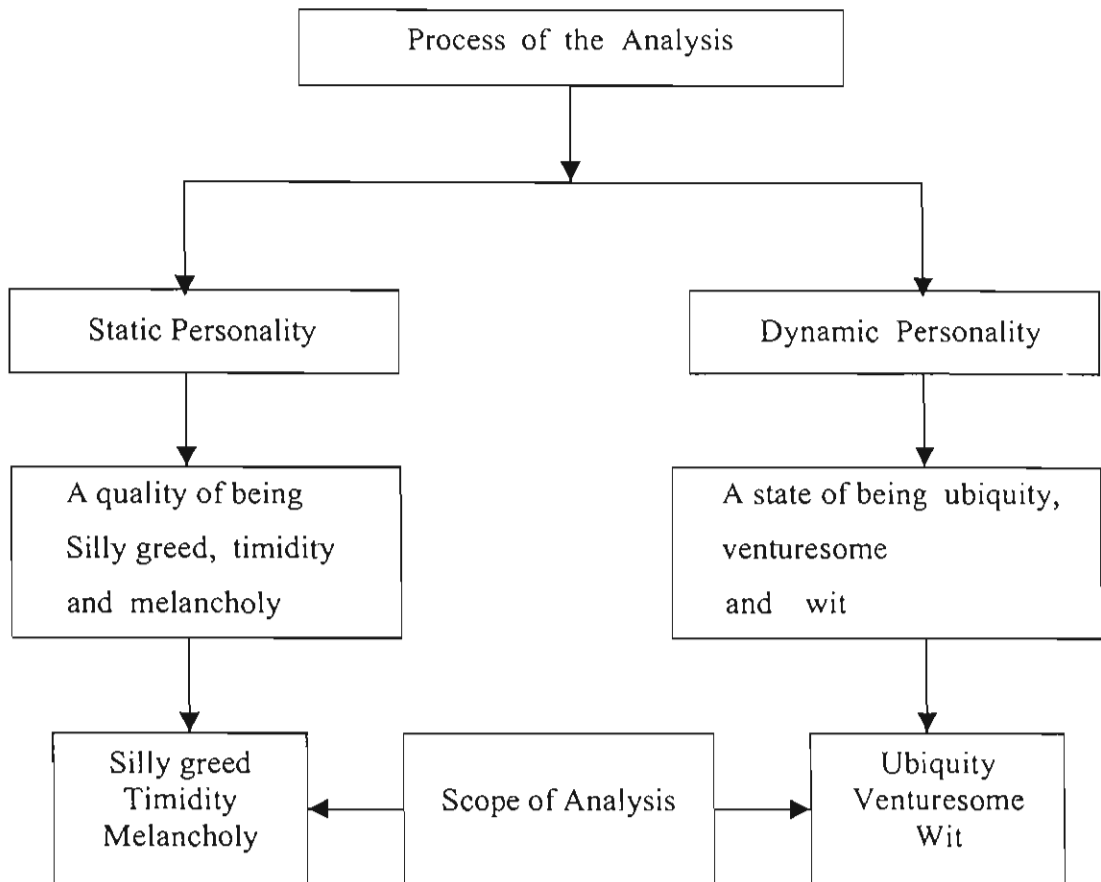
Process of the Study



To Analyze the Static and Dynamic Personality of Characters in Alan Alander Milne's Novels

Collecting Characteristics of Characters and Analyzing From the Features of the Incidents.





Appendix B

Table of “Pooh” Words



Table of Pooh's Words

Pooh Words	Actual Meaning
Fir-cones	Pine cones
Haycorns	Acorns
Heffalumps	Elephants
Hunny	Honey
Jagular	Jaguar
Woozle	Weasels
Aker	Acre
Backson	Back soon
Expotition	Expedition
Ples	Please
AN RNSR	Answer
REQID	Required
CNOKE	Choke
PLEZ	Please
HIPY PAPY	Happy
BTHUTHDY	Birthday
F.O.P.	Friend of Piglet
C.R	Rabbit's Companion
P .D.	Pole Discover
E.C.	Eeyore's Comforter
T.F.	Tail Finder



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