

The Symbolical World of the Wonderful Wizard of Oz

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INES HERCIGONJA

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TABLE OF CONTENTS

| | |
|---|----|
| Introduction | 1 |
| 1. L. Frank Baum: the real wizard | 2 |
| 2. The inspiration for wonders | 4 |
| 3. Dorothy's journey | 6 |
| 4. Jung's archetypes | 15 |
| 5 The archetypes of Oz | 24 |
| 6 Four comrades | 33 |
| 7 Cardinal directions..... | 38 |
| 8 Over the rainbow | 46 |
| 9 Importance of numbers..... | 51 |
| 10 Other interpretations..... | 54 |
| 11 Conclusion..... | 59 |
| References..... | 60 |
| List of Figures..... | 63 |
| List of Tables..... | 65 |
| Summary..... | 66 |
| Sažetak | 67 |

INTRODUCTION

Symbols are all around us. It is up to us how we choose to interpret them.

More than a hundred years ago, Frank L. Baum wrote one of the staples in American children's literature – *The Wonderful Wizard of Oz*. From the day of its publication up until today it has been a well of inspiration for people to try and interpret Baum's work and give it a deeper meaning.

The book follows a girl named Dorothy on her adventure through the Wonderful Land of Oz, in search of a return home. Along her way, she fights against the Wicked Witch, meets peculiar friends, unmasks the truth about the Wizard, and most importantly, she finds herself.

In this paper, we will look at Baum's symbols left to us to try to interpret them and see if the book has deeper intellectual and/or spiritual meaning rather than just being a children's book.

1. L. FRANK BAUM: THE REAL WIZARD

May 15, 1856 was a joyous day for the Baum family. Another baby boy was born and was given a name – Lyman Frank Baum. From a young age, he disliked his first name and insisted on being called Frank. Not even Frankie, as his mother called him, but good old plain Frank. Later in life, he called himself Louis, but today we all know and remember him by his pen name L. Frank Baum.

At his family home in Chittenango, New York, he spent his days playing with his brothers and sisters whom he had in abundance as he was seventh out of nine children his mother brought into this world. When Frank was four years old, he and his family moved to Rose Lawn, a farmhouse just outside Chittenango where he was homeschooled. There he came across sights such as scarecrows and oil boilers that stuck with him and later were the inspiration for him to write his most popular children's book *The Wonderful Wizard of Oz*.

However, before writing his masterpiece he had quite a few failed attempts in writing. He kept all rejection letters he got from publishers in his journal which he called *Record of Failure*. The first success came with his first published book *Mother Goose in Prose* that had a sequel that was even more successful than the first *Father Goose, His Book*.

The ones who are in a way responsible for his stories are his four children who he had with his wife Maud Gage, whom he married in 1882. Frank told stories to his children and sometimes other children from the neighbourhood would come and listen. His mother-in-law, a suffragette and feminist, Matilda Joslyn Gage overheard him telling those stories and told him to write them down. During the years, as his stories evolved, Baum decided to write down stories he told to his children. That is how *The Wonderful Wizard of Oz* was born.

The book became an instant success as many children wanted to be lost in Baum's magical world of Scarecrows, Tinmen, Lions, and Witches. The first print of the book sold out in a month and the name Baum became children's all-time favourite. Baum started getting fan letters requesting a sequel to his book. And they did not have to wait for too long as Baum had written more books about Oz, but none of them got recognition as the first one.

In 1910, Baum moved with his family to Hollywood, California, as he had great plans to turn the Oz series into motion pictures. Nine years later his heart condition got to him as he suffered a stroke. A day later he died in his bed with his wife and family by his side.

Even after his death, his legacy lives on. His last book, *Glinda of Oz*, was published one year after his death and many other authors were hired to continue the adventures of Baum's famous characters. In 1939 the movie *The Wizard of Oz* starring Judy Garland was released and since then had been one of the most-watched movies in history. An adaptation of that movie was made in 2013, but *Oz the Great and Powerful* failed to live up to its predecessor. Alongside the movie, the Broadway musical *Wicked*, based on Baum's book *Wicked: The Life and Times of the Wicked Witch of the West* is one of the highest-grossing musicals in Broadway history after *The Lion King*.

2. THE INSPIRATION FOR WONDERS

Inspiration comes in all sorts of ways. From experiencing something at a young age, dreams, feelings, and other stimulations to random objects a person comes in contact with. One of those objects is, neither more nor less, a filing cabinet that, in a way, gave the name to the wonderful land Baum wrote about. During one night when he was telling good-night stories to his children, they asked him about the land where his magnificent characters live. As he had no answer at that moment, he looked around the room in search of a name. Backed to the wall there was a filing cabinet with two drawers. The drawer on the top had letters A-N on it while the bottom one had letters O-Z written in the same writing. When Baum noticed those two simple letters he knew he found it. Not only the name of the imagined land he told stories about but also the inspiration and the will to push his imagination onward, which resulted in one of the best-written children's stories of all time – *The Wonderful Wizard of Oz*.

There is one more question – how does one think of talking lions, scarecrows, and men made of tin on a quest to find a wizard? Reading one of his biographies one can say how those characters came to life. He drew his inspiration from the most unusual places such as the big boilers that he saw as a child going to work with his father, to scarecrows scattered in a field not far from his house where he lived as a child. There are several other characters inspired by members of his family. Dorothy, the name of the main character in the book is, in fact, the name of his late niece who left a great mark on his wife. There is also Glinda the Good Witch who was inspired by Baum's mother-in-law as she supported Baum in his writing attempts.

The characters are not the only ones inspired by real-life events. Places, such as the Emerald City and even Kansas are connected to Baum's early life. Tornadoes and whirlwinds were the sights common in South Dakota where he lived with his wife and children for several years. Therefore, the reader should not be surprised by the fact that a tornado is a crucial agent in the book transporting Dorothy from the Kansas prairie to the Land of Oz. Chicago is another city that may have inspired this book and the Emerald City itself. "It was the location of the so-called White City, the nickname for the 1893 World's Columbian Exposition, which was the biggest World's Fair ever held in America. Perhaps coincidentally, Frank also saw Thomas Edison, the 'Wizard of Menlo

Park' at the exposition, and his impression of the intense inventor lingered for weeks afterwards" (L. Frank Baum: *The Wizard Behind the Curtain*; <http://biography.com/news/l-frank-baum-the-wizard-behind-the-curtain>). The yellow brick road is one of the most memorable motifs from the book. Baum took the inspiration from the yellow paved road that led to the school his children attended during their residence in Dakota.

However, some people see behind this. Since the publication of Henry M. Littlefield's article *The Wizard of Oz: Parable on Populism* many people have taken the view that *The Wonderful Wizard of Oz* was just an allegory for political happenings at the time, and that Baum intended to write on his political standpoint. According to Littlefield, Baum portrayed the people of America in the 1896 presidential campaign through the protagonists of this book. "The Scarecrow represents farmers, the Tin Woodman represents industrial workers, and the Cowardly Lion represents William Jennings Bryan. Dorothy was told to follow a yellow brick road – the gold standard. People in the Emerald City were forced to look at everything through green glasses – greenbacks. The silver shoes – coinage of silver – really had the power to take Dorothy home. Oz itself refers to the abbreviation for the ounce of gold" (Hansen, 2002:255.)

But Baum was a Republican. He supported women's rights and had sympathies for Native Americans and immigrants so he did not fit into a populist or Democrat party to which Bryan was the presidential candidate. Therefore, all those speculations made by Littlefield are somehow irrelevant. *The Wonderful Wizard of Oz* can indeed be portrayed as an allegory for populism but we must keep in mind that every piece of art can be interpreted in a number of ways.

In this work, I will try to interpret the book and the many symbols Baum gave us through this magical story.

3. DOROTHY'S JOURNEY

What do Dorothy, Harry Potter, or even Simba have in common? Aside the fact that these are the names of three favourite characters from children's books and movies, they are also heroes. Not the type of heroes that go on and save the world, but go on the most unusual adventures that, when you think about it, all have the same pattern. According to Joseph Campbell and his book *The Hero with a Thousand Faces*, any hero in any story goes through three rites in his adventure – Departure, Initiation, and Return – that include seventeen stages until the full circle is complete (see Figure 1). All these elements together are known as the monomyth or the hero's journey. "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (Campbell, 2004:28).

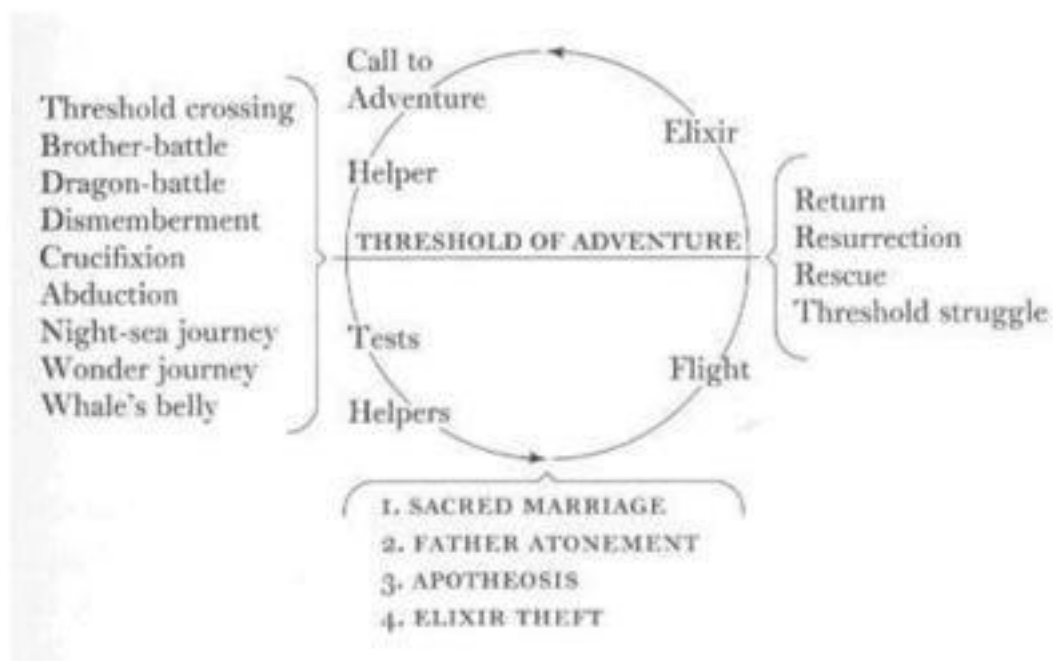


Figure 1: The hero's journey from the book *The Hero with a Thousand Faces* by Joseph Campbell, retrieved February 5, 2018, from <http://www.julietbennett.com/2011/09/10/joseph-campbell-the-heros-journey/>

The Departure is the first of three stages. It consists of five different stages that the hero may follow, the first of which is Call to Adventure, followed by Refusal of the Call, Supernatural Aid, Crossing the First Threshold, and finally, Belly of the Whale.

After the Departure comes the Initiation where the hero from the world he knows passes into the unknown. The stages of the Initiation are the Road of Trials, Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis, and The Ultimate Boon.

The third and final stage of the hero's journey is the Return that includes six steps: Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of the Two Worlds and Freedom to Live.

In 1990, as a response to Campbell's model, Maureen Murdock, a Jungian psychotherapist, wrote *The Heroine's Journey: Woman's Quest for Wholeness*. Murdock felt that Campbell's version "...failed to address the specific psycho-spiritual journey of contemporary women" (The Heroine's Journey <https://maureenmurdock.com/articles/articles-the-heroines-journey/>). She also believed that, even though the journey of a heroine incorporates aspects of the hero's journey, "...the female spiritual development was to heal the internal split between woman and her feminine nature" (Murdock, 1990:2).

Instead of following the traditional three-act structure, Murdock dissected the heroine's journey into ten separate stages.

The first stage of the heroine's journey is the Separation from the Feminine. "This is often presented by a mother or mentor figure and is placed in the context of a societal notion of what a female identity should be and the role a woman plays within society" (Nel, 2020:21). Here, a woman separates herself from the marginalized feminine role and moulds herself to the patriarchal system, thus starting to identify herself with the masculine.

The second stage is the Identification with the Masculine and gathering of allies which closely follows the first stage. This stage also represents her new way of life, as everything she knew about the rules set by the society start to shift and she takes on a role that is not prescribed for her. Within this stage, the heroine meets her predominantly male allies that aid her along the way.

Next comes the Road of Trials. Here, "...the heroine encounters individuals who try to discourage her from her chosen path or try to destroy the Heroine" (Nel, 2020:23). In *the Wonderful Wizard of Oz*, the best depiction of this stage is the Wicked Witch who tries to, by any means, stop Dorothy in her quest.

Finding the Illusory Boon of Success is the fourth stage in the heroine's journey, where the heroine overcomes obstacles that are in her way. Maudock notes that this is the stage where the hero's journey usually ends, while the heroine's journey continues onward.

The fifth stage is called the Awakening to Feelings of Spiritual Aridity: death. During this stage, the heroine realises that she has come to the end of her quest, but is still unfulfilled. "The assumptions she made about the rewards of the heroic journey have been wrong. Yes, she has gained success, independence, and autonomy, but she may have lost a piece of her heart and soul in the process" (Maudock, 1990:74). Regarding Dorothy, she has the power to return home all along thanks to her silver shoes. Through her journey she has gained knowledge and independence, but still yearns to return home "...as that is where her 'heart and soul' (Murdock, 1990) are at peace" (Nel, 2020:24).

The sixth stage of the heroine's journey is the Initiation and Descend to the Goddess. During her journey the heroine meets a goddess figure who represents all the positive traits of her femininity the heroine has left behind. After meeting the goddess, the heroine is inspired to reconnect with her femininity. This stage is similar to the road back in the hero's journey, the only thing different is that instead of finding her way back home, the heroine is finding her way back to her feminine identity.

By ignoring her true self, the heroine starts the seventh stage of her journey, the urgent Yearning to reconnect with the feminine. Here, the heroine may try to return back to her old ways of live, but soon discovers that she is not able to do so. Despite not returning to her old ways, the heroine will see her values and traits from before from a different point of view.

Healing the Mother/Daughter Split is the eighth stage of the journey. The heroine "...begins to regain parts of her core values, skills and attributes and gains a new perspective on these feminine qualities as assigned by society" (Nel, 2020:26).

The ninth stage is called Healing the Wounded Masculine. At this stage, the heroine makes peace with the masculine approach to the world and learns to showcase her “masculine” traits when applicable.

The tenth and final stage of the heroine’s journey is the Integration of Masculine and Feminine. “The Heroine is now transformed and with a new perspective of the masculine and feminine qualities integrated. This allows the Heroine to interact with a more complex world, which is outside of her geographical and cultural background” (Nel, 2020:27). In this stage the heroine truly understands and accepts both feminine and masculine sides of her true self.

Another person who is fond of this concept is Christopher Vogel, a notable Hollywood scriptwriter who studied Campbell’s work and wrote his version of the book called *The Writer’s Journey*, to help other writers and filmmakers. He took the liberty to slightly change Campbell’s outline of the journey, but as Vogler said (2007:7): “I’m retelling the hero myth in my own way, and you should feel free to do the same. Every storyteller bends the mythic pattern to his or her own purpose or the need of a particular culture. That’s why the hero has a thousand faces”. To examine his pattern and compare it to Campbell’s, Vogler made a *table of comparison of the outlines and terminology* (see Table 1).

Table 1: Comparison of the Outlines and Terminology

TABLE ONE
COMPARISON OF OUTLINES AND TERMINOLOGY

| <i>The Writer's Journey</i> | <i>The Hero with a Thousand Faces</i> |
|------------------------------|---|
| ACT ONE | DEPARTURE, SEPARATION |
| Ordinary World | World of Common Day |
| Call to Adventure | Call to Adventure |
| Refusal of the Call | Refusal of the Call |
| Meeting with the Mentor | Supernatural Aid |
| Crossing the First Threshold | Crossing the First Threshold |
| | Belly of the Whale |
| | |
| ACT TWO | DESCENT, INITIATION, PENETRATION |
| Tests, Allies, Enemies | Road of Trials |
| Approach to the Inmost Cave | |
| Ordeal | Meeting with the Goddess |
| | Woman as Temptress |
| | Atonement with the Father |
| | Apotheosis |
| Reward | The Ultimate Boon |
| | |
| ACT THREE | RETURN |
| The Road Back | Refusal of the Return |
| | The Magic Flight |
| | Rescue from Within |
| | Crossing the Threshold |
| | Return |
| Resurrection | Master of the Two Worlds |
| Return with the Elixir | Freedom to Live |

Although Vogler has somewhat compressed Campbell's stages by little, we can still clearly see that the stages the hero goes through in his or her journey follow the same pattern, from the beginning in their known world right up until the very end where they return from their quest.

Following mostly Vogler's, but not dismissing Campbell's pattern, let us dive deeper into the wonderful Land of Oz and follow Dorothy's journey.

“Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer’s wife” (Baum, 2013:1). With this first line of the book, Baum gives us an insight into Dorothy’s life. From the first chapter, we can say a lot about her usual that is familiar to her. She lives in a gloomy, grey Kansas in a small wooden house with her aunt and uncle and her loving dog Toto who keeps her company and makes her happy. This is the great representation of both Campbell’s and Vogler’s first stage, World of Common Day or Ordinary World. “Most stories take the hero out of the ordinary, mundane world and into a Special World, new and alien. This is the familiar ‘fish out of water’ idea... If you’re going to show a fish out of his customary elements, you first have to show him in that Ordinary World to create a vivid contrast with the strange new world he is about to enter” (Vogler, 2007:10).

Once we have been introduced to Dorothy’s world, the most astonishing thing happens as she is *Called to her Adventure*. The cyclone, representing her call, approaches the Gale farm. As soon as Uncle Henry noticed it he alarmed his wife and Dorothy of the danger so they could safely hide in the cellar. As Dorothy tried to hide, the cyclone lifted the whole house into the air and she was set on the adventure to the marvellous Land of Oz.

Dorothy’s first encounter with the Land of Oz is in the land of Munchkins. It was nothing like Kansas. “The little girl gave a cry of amazement and looked about her, her eyes growing bigger and bigger at the wonderful sight she saw” (Baum, 2013:7). After a long time, Dorothy sees something other than the grey and dry prairies she was so used to – flowers wherever she looked, birds, trees with plump fruits, and more. At that moment she sees some people coming towards her. One of them is the Good Witch of the North – her *mentor*. “For those who have not refused a call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass” (Campbell, 2004:63). The witch explains to Dorothy about the land she had just arrived to and tells her about the Wicked Witch of the East who is dead thanks to Dorothy. She also gives her the silver shoes that belonged to the dead witch and a kiss on the forehead to protect her through her journey. Both the silver shoes and the kiss represent the said amulet that helps aid Dorothy in her adventure.

“Now the hero finally commits to the adventure and fully enters the Special World of the story for the first time by Crossing the First Threshold. This is the moment when the story takes off and the adventure really gets going” (Vogler, 2007:12). Dorothy’s *Crossing of the Threshold* is represented by the Yellow Brick Road she needs to follow to reach the Emerald City.

As she sets out on her journey, her Road of Trials, Dorothy meets her three great allies along the way – Scarecrow, Tin Woodman, and Cowardly Lion. Together they all go through various tests that lay ahead of them, such as a dense forest, crossing a big ditch, a river, or passing a deadly poppy field. They also encounter many enemies during their journey, with Khalidas being one of them.

After a long journey, the company finally reaches the Emerald City. At the entrance to the city, there is yet another guardian protecting the threshold, in this case, the City itself. This is where their Approach to the Inmost Cave begins. Before entering and meeting the Wizard they have to wear green spectacles and be properly cleaned and represented. Each of them has a meeting with the Wizard where they all express their wishes. For them, the Wizard has but one answer: Kill the Wicked Witch of the West and I will grant you your wish. When everyone returns from the meeting with the Wizard, they prepare for the upcoming journey. Once again they encounter many tests and enemies on the road that are bestowed by the Wicked Witch herself. She eventually imprisons Dorothy and her friends.

“The Ordeal. Here the fortunes of the hero hit bottom in a direct confrontation with the greatest fear. He faces the possibility of death and is brought to the brink in a battle with a hostile force” (Vogler, 2007:15). As Dorothy is imprisoned and thinks there is no way out, the Wicked Witch of the West tries to steal her silver shoes, which angers Dorothy, who decides to fight back. “This made Dorothy so very angry that she picked up the bucket of water that stood near and dashed it over the Witch, wetting her from head to foot.” (Baum, 2013:112). By doing so she kills the Witch and goes on to save her friends.

After every battle, there is a reward. “The hero now takes possession of the treasure she has come seeking, her Reward” (Vogler, 2007:16). In the story, Dorothy has to fight the Wicked Witch of the West to secure the witch’s Golden Cap that has magic power. Whoever wears the cap can summon winged monkeys three times to

obey the wearer of the cap. With the newly discovered cap, Dorothy requests the monkeys to take her and her companions back to the Emerald City, where Dorothy, Scarecrow, Tinman and Cowardly Lion stand before the Great Wizard once more. At that moment they find out he is not a wizard at all but a common man who deceived them. Eventually, he makes his promise and gives them what they all came for.

On the day of her return, Dorothy meets the Wizard, who sets up a big hot air balloon to take her home. When it was time to fly, Dorothy could not find Toto and the balloon leaves without her. Here again, it is Toto who makes her refuse the return to the known world. Then, she sets on another journey, the Road Back, where once again she has to go through various tests. “This stage marks the decision to return to the Ordinary World. The hero realizes that the Special World must eventually be left behind, and there are still dangers, temptations, and tests ahead” (Vogler, 2007:17).

After the Wizard flies away with his balloon, Dorothy’s hopes sink. She thinks that she will never be able to return home. Here Dorothy meets another mentor, Glinda the Good Witch, who tells her about the power of her shoes. That realization is Dorothy’s Resurrection. “Your Silver Shoes will carry you over the desert”, replied Glinda. “If you had known their power you could have gone back to your Aunt Em the very first day you came to this country” (Baum, 2013:185) (see Figure 2).



Figure 2: Dorothy Gale with silver shoes, retrieved February 21, 2019, from https://en.wikipedia.org/wiki/Silver_Shoes

“Dorothy’s return begins with saying goodbye to her Allies and acknowledging the Elixirs of love, courage, and common sense she has gained from them” (Vogler 2007:226). Eventually Dorothy returns to her home in Kansas, to her beloved Aunt Em and Uncle Henry.

This is just a brief retelling of the story through the stages of the hero's journey. As Vogler pointed out, the outlines of the journey should not be taken seriously but should be interpreted in their own way by each person.

4. JUNG'S ARCHETYPES

"Archetypes are complexes of experience that come upon us like fate, and their effects are felt in our most personal life"

Carl G. Jung

"As soon as you enter the world of fairy tales and myths, you become aware of recurring character types and relationships: questing heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shapeshifting fellow travelers who confuse and dazzle them, shadowy villains who try to destroy them, tricksters who upset the status quo and provide comic relief". (Vogler, 2007:23)

Fairy tales and myths are represented in all cultures, from Indians and Chinese to Scandinavians and Native Americans. Since the dawn of time, people have talked and shared similar beliefs. These stories and beliefs were at one point written down for others to read and to be shared with. Over thousands of years, many stories have changed but something has remained the same – the character types. Heroes, mentors, heralds... Almost all of them can be found in every story that exists.

The Austrian psychologist Sigmund Freud suggested that the human psyche consists of two main parts, one being consciousness and the other unconsciousness. He defined consciousness as the part that one shows while the unconsciousness is what lies beneath the surface. Another psychologist who was an initial supporter of Freud's work was Carl Gustav Jung. He extended Freud's theories, and his concept of the unconscious differs from those of Sigmund Freud.

Carl Jung modelled the human psyche on three major parts – the ego, the personal unconscious and the collective unconscious. "[T]he ego is the center of the field of consciousness, the part of the psyche where our conscious awareness resides, our sense of identity and existence" (The Jungian Model of the Psyche, <http://journalpsyche.org/jungian-model-psyche/>). The personal unconscious refers to all the content present within the mind of an individual that is temporarily forgotten or repressed, while the collective unconscious is shared among individuals and is

essentially "...an inherited collection of knowledge and images that every human being has at birth" (Collective Unconscious <https://www.goodtherapy.org/blog/psychpedia/collective-unconscious>).

Jung believed that the conscious and unconscious mind, with all its subcontents, creates a whole that is also known as *the self*. "The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness" (Jung, 1993:44) (see Figure 3).

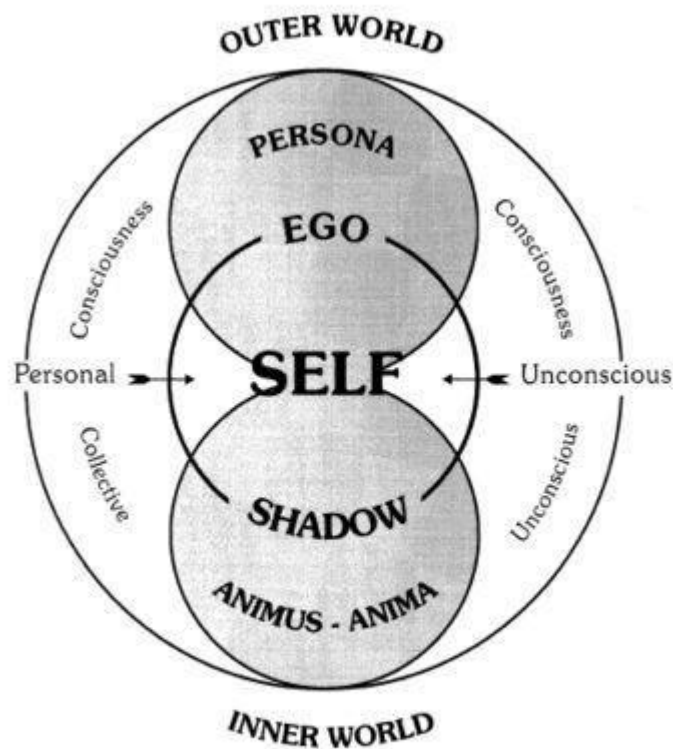


Figure 5: Jung's Model of the Psyche.

Figure 3: Jung's Model of the Psyche, retrieved April 23, 2002, from <https://www.pinterest.de/pin/103160647694504822/>

As already mentioned, myths and fairy tales are spread all over the world. Along with dreams, they come from the collective consciousness. However, the characters we see in dreams or read in fairy tales occur to us in both collective and in personal unconscious. "...Carl G. Jung employed the term archetypes, meaning the ancient

patterns of personality that are the shared heritage of the human race” (Vogel, 2017:23). It is held that knowing the archetypes helps us understand the characters of a story, giving them function and purpose.

According to Jung, the four main archetypes are the persona, shadow, anima or animus and self. In the next couple of chapters, we will dive deeper into each of those four archetypes to try and understand them better.

4.1 THE PERSONA

Persona, a word derived from the Latin language, translates as *mask*. Masks were once worn by actors to indicate the character they played. Just like the mask once used by actors, the persona in psychology refers to “...the personality that an individual projects to others, as differentiated from the authentic self” (Persona <https://www.britannica.com/science/persona-psychology>) (see Figure 4).



Figure 4. The persona, retrieved April 24, 2020, from <https://www.pinterest.de/pin/471259548504808577/>

Throughout life we learn that some forms of behaviour are not socially acceptable. All those urges, emotions, and impulses are contained by the persona, which at the same time shields our ego from negative images. When in social situations, we “put on a mask” to fit into an ideal image to please the people around us. “The persona archetype allows people to adapt to the world around them and fit in with the

society in which they live. However, becoming too closely identified with this archetype can lead people to lose sight of their true self" (The Four Major Jungian Archetypes, <https://www.verywellmind.com/what-are-jungs-4-major-archetypes-2795439>).

The wizard of Oz stands as the perfect example of the persona archetype. He is the one who hides behind the mask he created, he deceives people and presents himself as something he isn't. Everyone in the Land of Oz believes in the wizard and his powers until it is discovered who he really is – a humbug.

4.2 THE SHADOW

The shadow is an archetypal system of the personal unconscious that has its roots in the collective unconscious. The shadow is seen as a negative figure possessing qualities opposite to those in the persona (see Figure 5). "The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly, for instance, inferior traits of character and other incompatible tendencies" (Jung 1968:265).



Figure 5. The shadow, retrieved April 24, 2020, from <https://thelovettcenter.com/shadow-integration-101/>

Making up most of our unconscious mind, the shadow is perceived as mostly bad, but it is not always such, since it holds all of our unrealized potentials. Also, in dreams,

the shadow is seen as a positive figure that indicates we are clenching to some significant content that is hidden deep inside of us.

In addition, the shadow is prone to psychological projection, which means that we attribute all of our negative traits to another person. Those negative traits are the ones we possess but do not want to admit. So, the next time we find a repulsive trait in another person we should stop, think for a moment, and with the knowledge thus gained try to better ourselves.

In stories and fairytales, the shadow is often projected onto characters called villains, enemies, or antagonists and it serves the purpose of challenging the hero. They more often than not put the hero into life-threatening positions from which the hero emerges victorious and experiencing self-growth. It is important to point out that shadow archetypes don't see themselves as villains. According to their own story, they are the protagonist, the hero, while the audience's hero is the villain.

Regarding *The Wonderful Wizard of Oz*, the shadow archetypes are projected into two Wicked Witches. The Wicked Witch of the East, who is also the threshold guardian and is accidentally killed by Dorothy upon arriving in the Land of Oz, while the Wicked Witch of the West (see Figure 12) still lives and rules one part of the land. Dorothy is sent off to kill the Wicked Witch of the West, and by killing her she is one step closer to individuation.



Figure 6: The Wicked Witch of the West from the 1939 *Wizard of Oz* movie, retrieved May 5, 2020, from <http://evolutionofthewickedwitchofthewest.weebly.com/attributes.html>

4.3 THE ANIMUS AND ANIMA

A person usually takes on a role that is assigned to them by gender. Women take on a feminine role while men take on a masculine one. We should point out that this type of thinking injures today's understanding of gender since things are not all black and white. That being said, we should know that our psyche is an androgynous entity regardless of the person's gender. It contains both feminine and masculine.

“Women have a contra sexuality which is masculine in nature and this is called the Animus. Men have a contra sexuality which is feminine and this is called the Anima.” (The Archetypes of the anima and animus, <https://www.verywellmind.com/what-are-jungs-4-major-archetypes-2795439>)

We must point out that the anima and animus can be *integrated* and *displaced*. The following table shows some qualities between integrated and displaced anima as well as integrated and displaced animus (see Table 2).

Table 2. Qualities between integrated and displaced anima/animus

| | INTEGRATED | DISPLACED |
|---------------|---|---|
| ANIMUS | <ul style="list-style-type: none"> ➤ Good rational and logical ability ➤ Ability for clear non attached thought ➤ Ability to construct by sustained effort and application <ul style="list-style-type: none"> ➤ A strong centre ➤ Good external strength in the persona <ul style="list-style-type: none"> ➤ Bridge to knowledge and creative thought ➤ Problem-solving | <ul style="list-style-type: none"> ➤ Know it all behaviour <ul style="list-style-type: none"> ➤ Bullying ➤ Sadism ➤ Controlling ➤ Loud ➤ Inability to effectively and meaningfully relate |
| ANIMA | <ul style="list-style-type: none"> ➤ Self-soothing, self-nurturing and self-love <ul style="list-style-type: none"> ➤ Access to creative inspiration ➤ Strong centre and contained inner life <ul style="list-style-type: none"> ➤ Capable of empathy ➤ Able to make value judgments beyond the realm of pure rationality <ul style="list-style-type: none"> ➤ Access to feeling life ➤ Good relatedness <ul style="list-style-type: none"> ➤ Happy | <ul style="list-style-type: none"> ➤ Uncontained, constantly seeking external affirmation ➤ Lack of creativity <ul style="list-style-type: none"> ➤ Moody ➤ Bitchy ➤ Poor relatedness, behaviour in relationships designed to isolate the person from others <ul style="list-style-type: none"> ➤ Masochistic ➤ Greedy, grasping ➤ Self-centred |

Moreover, it is good to know that in a woman, the animus governs its function of rational thought, while the anima in men governs their irrational function of feeling. Jung noted that the masculine parts of the psyche are neither inferior nor superior to the female parts. “Rather, they form two halves of a whole, both of which belong to every individual, and neither of which is superior to the other” (The Archetypes of the anima and animus <https://appliedjung.com/the-archetypes-of-the-anima-and-animus/>) (see Figure 6). Both anima and animus have their own autonomy and are independent of our conscious mind.



Figure 7. The anima/animus, retrieved April 24, 2020, from <https://www.thesap.org.uk/resources/articles-on-jungian-psychology-2/carl-gustav-jung/jungs-model-psyche/>

According to Jung, the anima archetype usually appears as a young maiden, a goddess, a witch, even a demon or an angel amongst many other and it holds stereotypical female characteristics such as wisdom, love, compassion and such. On the other hand, the animus appears as a wise old man, wizard or any other male figure.

It is important to note that *the Wonderful Wizard of Oz* was written without a positive masculine aspect, and that every male figure in the story is, in a way, weakened. All of the three Dorothy's male companions miss a part of themselves, a heart, brain or courage, while the wizard actually holds no real power. They all represent masculine parts of the psyche, the animus, while Dorothy and the four witches all represent the anima.

4.4 THE SELF

The self is considered to be the archetype of all archetypes, the archetype of wholeness, the most significant archetype. It lies in the centre of the psyche, not in the personal unconsciousness nor in the collective unconsciousness but somewhere in between. "It is the organising genius behind the personality and is responsible for bringing the best adjustment in each stage of life that circumstance can allow" (Understanding Jung's Theory of the Psyche, <https://joslynrobinson.com/2018/09/01/brownie-bites-understanding-jungs-theory-of-the-psyche/>).

Steven (2002:75) states that Jung saw the self as "the matrix of the individual totality, out of which the conscious individual personality emerges". In order to access the self, one must overcome the persona and integrate the aspects of the shadow and anima/animus into one. "Yet an archetype cannot be hacked off from the self and disposed of like an amputated limb. If it is rejected by a negative conscious attitude it returns to the unconscious only to re-emerge in some other form" (Stevens, 2002:150). This process is called *individuation*. The term was coined by Carl G. Jung and is used to describe "the process of personality development which leads to the fullest possible actualization of the Self" (Stevens 2002:354).

In the Wonderful Wizard of Oz Dorothy represents the self archetype. She is the hero who embarks on a journey of self-realisation, during which she evolves by integrating aspects of other archetypes of the story.

To conclude, the persona, shadow, anima/animus, and self are the four major archetypes. However, Jung did not limit the number of archetypes. Along with these four archetypes he suggested more archetypes such as the hero, trickster, mentor, father, etc.

5 THE ARCHETYPES OF OZ

The Wonderful Wizard of Oz is full of different archetypes. In addition to those already mentioned, we will look at some typical literary archetypes that are well represented in Baum's work.

5.3 THE HERO

„A Hero is someone who has given his or her life to something bigger than oneself.“

-Joseph Campbell

The word *hero* comes from the Greek ἥρωϛ (*hērōs*), meaning the protector, defender. “In psychological terms, the archetype of the Hero represents what Freud called the ego – that part of the personality that separates from the mother, that considers itself distinct from the rest of the human race” (Vogel 2007:29). With this in mind, the hero goes through tremendous heights leading the ego in search of identity and wholeness. Through the said search, the main action of the hero according to Jung is (1986:162) “to overcome the monster of darkness”.

In literature, the hero is one who gives the reader a window into the story. He is the one with whom the reader resonates because he possesses qualities we all can identify with. However, in order to become a hero, one must remove itself from the ordinary world and transport into a special world that challenges and encourages growth.

In *The Wonderful Wizard of Oz*, our hero, or in this case heroine, is Dorothy. She possesses all the traits mentioned above. She is the one through whom we are introduced to the story, she is good, kind and helpful and most of importantly, she is separated from her family and is taken from her known world into the unknown.

Other archetypes the hero encounters along the way are considered to be the hero's facets. They represent both good and bad for the hero. “A hero sometimes proceeds through the story gathering and incorporating the energy and traits of the other

characters. She learns from the other characters, fusing them into a complete human being who has picked up something from everyone along the way” (Vogel, 2007:25) (see Figure 7). Let’s analyse some of the other archetypes Dorothy encounters throughout her journey.

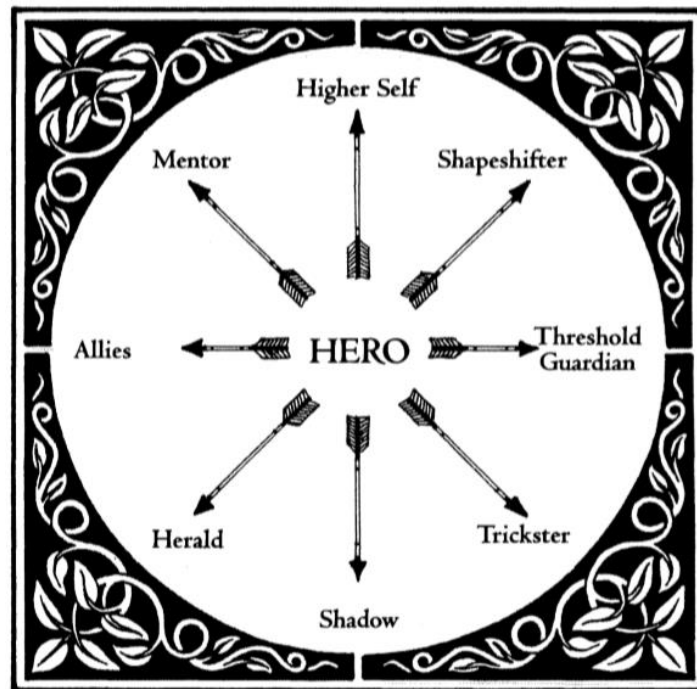


Figure 8: The archetypes as emanations of the hero, retrieved February 24 2019 from <https://jackiellison.wordpress.com/2017/01/31/the-writers-journey-mythic-structure-for-writers/>

5.2 THE MENTOR

The mentor, also known as the wise old man or the wise old woman is a character who our hero meets upon entering the unknown. Their role is to guide, give knowledge and power to the hero. Most importantly, they protect the hero by giving them special gifts. All mentor figures stand for the hero's higher aspiration.

As a psychological aspect, the mentor represents the self. It signifies all that is good in a person. “This higher Self is the wiser, nobler, more godlike part of us” (Vogler 2007:40). Moreover, the mentor archetype is very closely related to the parent figure and also represents the bond between a mother and a child, a teacher and a student, or a doctor and a patient.

The mentor in *The Wonderful Wizard of Oz* is the Good Witch of the North (see Figure 8). The Witch gives Dorothy two things that would be her biggest help on the journey, one of which is a kiss upon the forehead that would protect her from anyone who tries to harm her, and the second one are the silver shoes that once belong to the Wicked Witch of the East. The Good Witch of the North is the one who prepares Dorothy to face the unknown and guide her in her adventure.



Figure 9: Dorothy and the Witch of the North, retrieved May 2, 2020, from <https://ozmuseum.com/blogs/news/84373508-a-kiss-is-still-a-kiss>

5.3 THE ALLY

“From the dawn of storytelling, heroes have been paired with friendly figures who fight at their side, advise and warn them, and sometimes challenge them” (Vogler 2007:71). Those friendly figures are called allies or popularly known as *sidekicks*. Apart

from the already mentioned functions of the ally, they can be introduced into the story as the hero's company, conscience, or just comic relief.

Throughout the journey, the hero may encounter many different allies, each with different skills, knowledge, and purpose. In addition, they are often non-human characters.

In the Land of Oz Dorothy encounters three peculiar characters who become her allies: Scarecrow, Tinman and Cowardly Lion, all with human-like characteristics. Each of them provides help and security to Dorothy as they come across different hurdles along the way.

5.4 THE TRICKSTER

The trickster is the archetype that, according to Vogler (2007:77), embodies energies of mischief and desire for change. A typical trickster archetype is any character designed to be a clown or comical sidekick. Tricksters may be on the hero's side, work for the shadow, or simply be independent characters.

As for their psychological function, tricksters serve as a means of reducing the size of the ego and bring the hero down to earth. "Above all, they bring about healthy change and transformation, often by drawing attention to the imbalance or absurdity of a stagnant psychological situation" (Vogler 2007:77).

A perfect example of the trickster archetype in Baum's book is Dorothy's dog Toto. It appears as a catalyst for a long-awaited change for our heroine. At the beginning of the story, Toto is the one responsible for Dorothy being taken to the Land of Oz as he refuses to hide in the cellar (see Figure 9). "When Dorothy tries to follow her uncle and aunt into the cyclone cellar, Toto hides under the bed and tricks Dorothy into being caught up in the 'fierce wind of karma', which is necessary for her to achieve Wholeness" (Herbert, 1991:2). Another situation when Toto is the one responsible for Dorothy's stay in the Land of Oz is when he jumps out of the Wizard's balloon chasing a cat, resulting in Dorothy following him and missing her balloon ride back home. By doing so, Dorothy finds the power she has from the beginning to return back to Kansas on her own.



Figure 10: Toto and Dorothy during the cyclone, retrieved May 2, 2020, from <https://nationalpurebreddogday.com/toto-heresy/>

As Goldwater pointed out (2013:237), although Toto is the mischievous one and the only one in the whole book who is unable to speak he still serves a very important character. He is the only connection and reminder Dorothy has with the real world.

5.5 THE SHAPESHIFTER

The archetype of the shapeshifter is embodied in the Wonderful Wizard himself. Although he presents himself as the great and terrible one (Baum, 2013:87) he is in fact a great liar, ventriloquist and a terrible wizard. Even better, he is no wizard at all. He scares his guests by presenting himself as various objects putting a pin on his shapeshifting abilities (see Figure 10). It is important to point out that the Wizard is the

great example of the persona archetype as he is the one who presents himself as something he is not just to please the people around him.

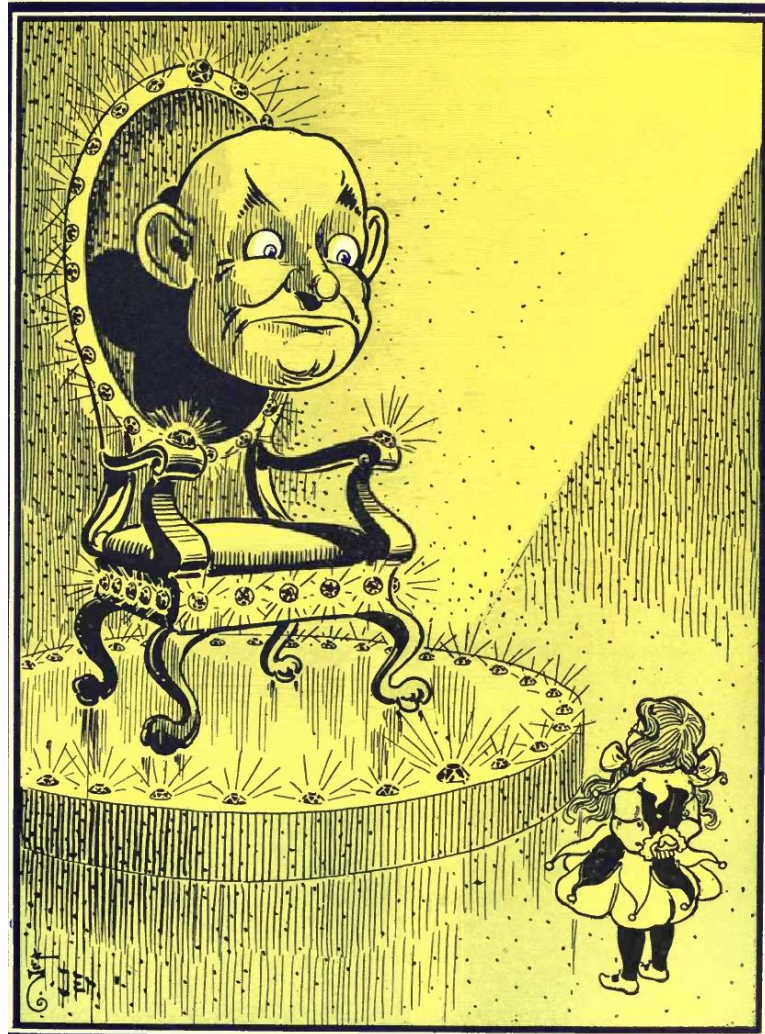


Figure 11: Dorothy and the Wzard, illustration by W.W.Denslow, 1900, Retrieved February 24, 2019, from <https://www.pinterest.de/pin/383580093253212227/>

The shapeshifter archetype is a bit harder to grasp. As Vogler states (2007:59), the shapeshifter’s “appearance and characteristics change as soon as you examine it closely”. Because of its shapeshifting ability, it tends to mislead the hero and its genuineness is therefore often questioned. Some of the typical shapeshifters in traditional fairytales and myths are ogres, witches, and wizards.

It is important to point out that, as with any archetype, the shapeshifter is just a mask that may be worn by any character in the story. Therefore, we should not dismay

that even the hero itself can take the form of the shapeshifter to escape from the difficulties that lie before him.

5.6 THE THRESHOLD GUARDIAN

“All heroes encounter obstacles on the road to adventure. At each gateway to a new world, there are powerful guardians at the threshold, placed to keep the unworthy from entering. They present a menacing face to the hero, but if properly understood, they can be overcome, bypassed, or even turned into allies” (Vogel, 2017:49).

The threshold guardian is considered to be just a “bump in the road” as they are not protagonist’s main enemies. They are usually portrayed as gatekeepers, villain’s sidekicks or just neutral figures who, according to Campbell (2003:71), are located at the entrance to the zone of magnified power. They serve the purpose of testing the hero by giving them a puzzle to solve or forcing them to find a way around them.

The psychological function of the threshold guardian is to represent small obstacles we all encounter throughout our lives such as bad luck, prejudice, oppression, and similar. On the other hand, they also represent “...our internal demons: the neuroses, emotional scars, vices, dependencies, and self-limitations that hold back our growth and progress” (Vogler 2007:50).

There are more than a few threshold guardians in the work of Frank L. Baum. We are going to highlight two most important ones.

The first is the Wicked Witch of the East, who Dorothy involuntarily kills upon arrival in the Land of Oz. According to Hudlin (2002:448), The Wicked Witch of the East represents the threshold guardian, the threshold between two worlds. By killing her, Dorothy is free to enter and roam the magical world.

The second threshold guardian is the guardian of the gate that lead to the Emerald City, the gate that lead to the Wizard (see Figure 11). In our case, the gatekeeper doesn’t put any tests in front of Dorothy and her allies, but he gives them a set of rules they have to obey upon entering the city, one of which is to wear green spectacles so that the truth of the deceiving wizard wouldn’t be known.



Figure 12: The keeper of the gate from the 1939 *Wizard of Oz* movie, retrieved May 5, 2020, from <https://www.pinterest.de/pin/455778424758805900/>

5.7 THE HERALD

The last archetype we will talk about is the herald. “Often a new force will appear in Act One to bring a challenge to the hero. This is the energy of the Herald archetype. Like the heralds in the medieval chivalry, Herald characters issue challenges and announce the coming of the significant change” (Vogler 2007:55).

The herald is the force that pushes the hero towards the journey. From thereon, nothing will be the same for the hero. Without this change, there would be no story, at least not an interesting one. It is important to note that the herald can be projected into a positive, negative, or neutral figure.

In psychology, the function of the herald is to announce the much-needed change in one's life. It is as if something deep inside of us knows we are ready for change, thus sending us a messenger.

In *The Wonderful Wizard of Oz*, Baum wrote about the cyclone that lifts Dorothy and her house from her familiar world of Kansas and transports her all the way to the

Land of Oz (see Figure 13). That same cyclone is the herald that represents the change that was desirable for Dorothy, both literally and figuratively. Because she is stuck in the grey Kansas prairie she has no future for herself. Also, on a psychological scale, she has to be separated from her parental figures in order to find herself as a person. The cyclone does just that. It takes her away from her familiar world and places her in a new environment where she has to learn from sets of trials and errors to become the new, wholesome person she is meant to be.



Figure 13: The Cyclone from the 1939 *Wizard of Oz* movie, retrieved May 5, 2020, from <https://gointothestory.blcklst.com/great-scene-the-wizard-of-oz-3582f511b223>

6 FOUR COMRADES

Baum was not just a great storyteller, he was also an impeccable character creator. Throughout the book, we encounter many characters that have their own personality – Dorothy, Scarecrow, Oz, or even Toto. In this chapter, we are going to look deeper into the four major characters from *The Wonderful Wizard of Oz*: Dorothy, Scarecrow, Tin Woodman, and Cowardly Lion (see Figure 14).



Figure 14: Dorothy and her allies from the movie *Wizard of Oz*, retrieved February 25, 2019, from <https://www.nantucketchronicle.com/freaky-friday/2015/freaky-friday-what-does-dorothy-and-wizard-oz-have-do-with-finding-your-soulmate>

From the literary point of view, Dorothy is a typical protagonist. She is a well-rounded character many can relate to and most importantly, she is the one who moves the story forward. Furthermore, Dorothy's role changes and adapts depending on the events that occur through the story.

We like to believe that Dorothy is our everyday kind of girl, but in truth she is more than that. Sure, she was from Kansas where she lived with her uncle and aunt. Most of us even remember her three companions who accompanied her on her adventure. But how many of us know more than just the basic facts?

From the first thing we find out about her, her name, we can say that she is something special because the name Dorothy comes from Greek Dorothea meaning “Gift from God”. Another thing that connects her to God is her blue and white dress. Let’s concentrate on these two colours. “When you look up into the sky, you see a blue colour which is traditionally the colour of heaven, of hope, of consistency, of purity of truth, of the ideal” (Ferber, 2007:31). Therefore, the blue colour of her dress indicates that she is indeed sent by God to kill the wicked witches and free people living in the land of Oz.

The colour white has an even greater meaning than blue. We do not have to look further from the book itself to find the meaning of it. “Besides, you have white in your frock, and only witches and sorceresses wear white” (Baum, 2013:20). With this sentence we get an instant connection of Dorothy and the world she stumbles upon, the connection to the witches she kills, and a connection to Oz himself. Since everyone in the Land of Oz thought witches and the wizard himself are the most powerful people in the world, that one little girl comes and conquers the bad witches and reveals the truth behind Oz, a humbug, finding herself along the way.

She did not quite do it all on her own. At the beginning of her journey she receives supernatural aid. First of which are the silver shoes worn by the Wicked Witch of the East at the time of her death, which possess the greatest power – the power to bring her home. “...shoes symbolize the ‘lowly nature’, in the sense both of the humble and the despicable” (Cirlot, 1990:295). We can clearly see both humble and despicable in Dorothy, for she does not want any riches or gold, she only wants to return home but in order to do so, she must do the most despicable thing imaginable – to kill. The second supernatural aid is a kiss given to her by the Good Witch of the North. This kiss protects Dorothy from the enemies along the way, as it is placed on her forehead. The kiss on the forehead symbolizes the third eye, that according to Cirlot (1990:100) “...is symbolic for the superhuman or the divine” (see Figure 15).



Figure 15. The third eye, retrieved March 14, 2018, from <http://dotelekinisis.com/telekinisis/decalcify-third-eye-pineal-gland/>

During her journey through the Land of Oz, Dorothy meets three confidants. First, she meets Scarecrow up on a pole in the middle of a field, later they come across Tin Woodman rusted by water, and at the end they meet Cowardly Lon, who jumps on the ground in front of them in the middle of the wood. The order in which she meets all of them and how she found them is connected to alchemy “[a] medieval forerunner of chemistry concerned with the transmutation of base metals into gold, but also a highly symbolic process of transformation of the spiritual self Fontana (1993:186)”. Alchemists believe that everything in existence is comprised by four archetypal elements: fire, air, earth and water. Furthermore, they state that transformation of one element into another is the foundation for personal development and balancing all four elements within us is the revelation of our highest self.

Scarecrow represents air, Tin Woodman represents water and Cowardly Lion represents earth. In his article “The Metaphysical Wizard of Oz”, Steven G. Herbert (1991:3) shares his observations:

Each of the elemental companions also has a one-to-one correspondence with C. G Jung’s Four Functions of Consciousness. Scarecrow, who is looking for a brain, represents Thinking. Tin Woodman, who is looking for a heart, implies Feeling. Cowardly Lion, who is looking for courage, denotes Sensation, or the Will to act. Dorothy herself signifies Intuition,

which corresponds to the alchemical Fire. The foursomes symbolize in progression the transformation of spirit into the matter: etheric, gaseous, liquid and solid.

It does not seem that Dorothy and Scarecrow have much in common, for he is a non-human made of straw and she is a human made of flesh and blood. However, according to Huldin (2002:453), both Dorothy and Scarecrow were “born” on the same day, Dorothy being reborn in the cyclone and Scarecrow “...was only made the day before yesterday” (Baum, 2013:28). Furthermore, they both symbolize fertility. Dorothy as a woman is the one to bear children, thus giving them life, and Scarecrow as a protector of the fields helps men grow crops. They both wear blue, which once again symbolises heaven. We can therefore conclude that they were both sent from God, Dorothy to free people from the Wicked Witch and Scarecrow to aid Dorothy in her quest.

Scarecrow accompanies Dorothy to see the Great Wizard of Oz because he wants to have a brain. “You see, I am stuffed, so I have no brains at all...Do you think, he asked, if I go to the Emerald City with you, that Oz would give me some brains?” (Baum, 2013:23). For seeking just that, a brain, he represents intellectual growth Dorothy had to go through in a search of finding her inner self.

In the Emerald City, Scarecrow asks the Wizard for a brain, to which he replied: “You don’t need them. You are learning something every day. A baby has brains, but it doesn’t know much. Experience is the only thing that brings knowledge, and the longer you are on earth the more experience you are sure to get” (Baum 2013:139). We can freely interpret it as the growth one must go through in life in order to gain knowledge and experience.

The second ally Dorothy meets on her journey is Tin Woodman. She finds him all stiff and rusted among the trees. He was once a normal man just like Dorothy until the Wicked Witch cast a spell on his axe. The axe slipped and cut off his limbs one by one. Thereupon he decided to ask a local tinsman to make him a new body out of tin so he could not be hurt ever again. Little did he know that his new body had no heart, which made him think he could not feel love and sympathy. But, just like in Scarecrow’s case, he is capable of it. By his actions he represents the need to awaken Dorothy’s senses of sympathy and love.

Think for a minute about the figure that is Tin Woodman. He is “man made entirely of tin” (Baum, 2013:34) with a weapon in his hand, an axe. It strikes a close resemblance to a knight in a suit of armour, a figure fighting to protect what is good and worth living for. He is, therefore, Dorothy's guardian on her journey. Guards her from the Wicked Witch and other hardships, and ensures the completion of her quest.

Cowardly Lion is Dorothy's third and final ally. He is found in a forest trying to scare Dorothy, Scarecrow and Tin Woodman away. From the Wizard he asks for courage, even though, as it turned out, he has plenty. The lion itself is “an emblem of valour, royalty, and protective powers, the lion embodies the wisdom and energy of the animal kingdom” (Fontna 1993:83). The forest represents darkness and doubt, but if one is not afraid of it, it becomes the place of security.

With that in mind, Cowardly Lion is a mirror image of what he thinks of himself – a lack of courage, weak will, and low self-esteem. All of which Dorothy needs to address and overcome within herself.

7 CARDINAL DIRECTIONS

Just like there are four cardinal directions, there are four witches that rule the four corners in the Land of Oz. In this chapter, we are going to look beyond the compass and deal with the topic of the different countries in the Land of Oz and the witches who rule them.

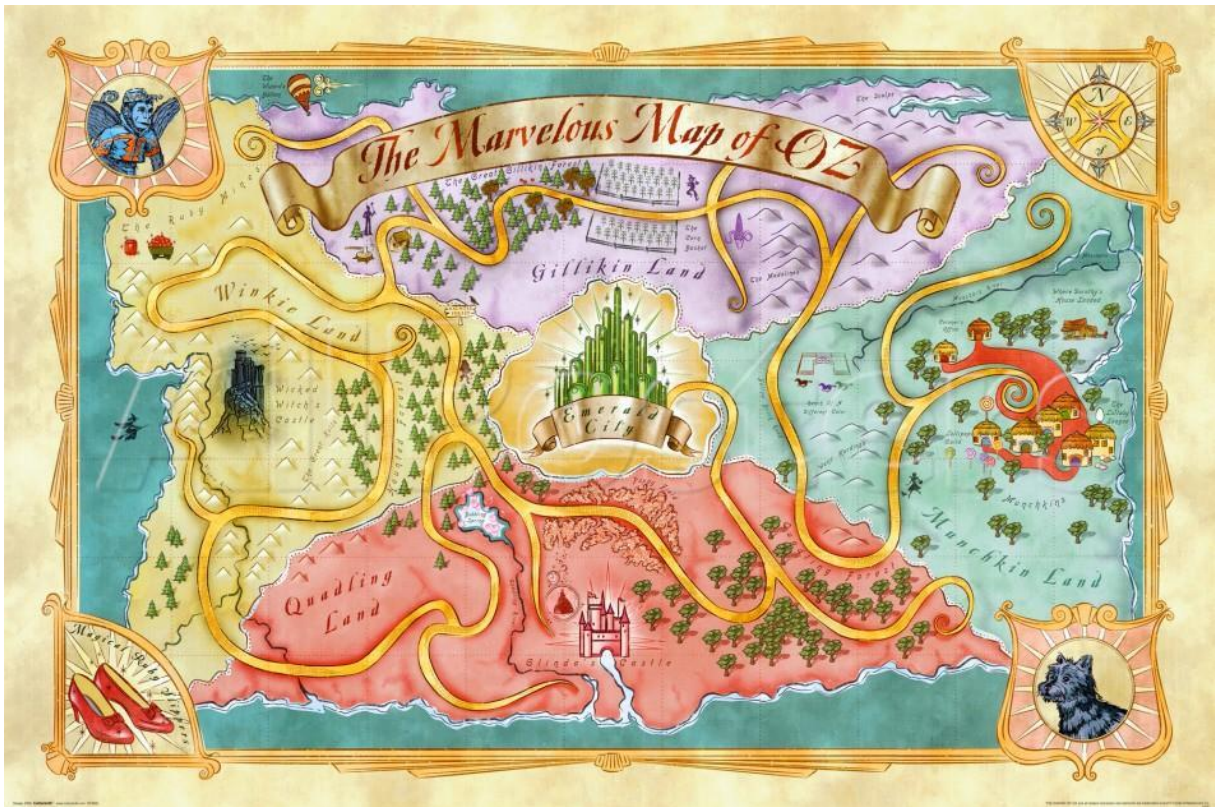


Figure 16: Map of Oz, retrieved February 22 from https://oz.fandom.com/wiki/The_Marvelous_Map_of_Oz

The Land of Oz stretches from north to south and from east to west with the Emerald City in the middle (see Figure 16), with one witch ruling in each corner of the land. There are two good witches, one in the north and one in the south, and two wicked witches who rule the east and the west. “There were only four witches in all the Land of Oz, and two of them, those who live in the North and the South, are good witches. I know this is true, for I am one of them myself, and cannot be mistaken. Those who dwell in the East and the West were, indeed, wicked witches” (Baum, 2013:11, 12).

As shown in Figure 16, the Land of Oz is fairly square in shape while the city of Emeralds is round. There is one yellow brick road that stretches across the land and connects all four corners of the Land of Oz. The square shape represents solidity, firmness, and at the same time it represents a balance between the opposites, good and wicked, which is desperately needed in the Land of Oz. "The square concerns stability, strength, control, balance, materialism, consciousness, and solidity" (Sinclair, 2009:43). Not to mention that Fontana (2007:54) states that the circle, from early in history, stands as a representation of male divinity. With that in mind, we are no longer surprised by the fact that Oz "the great and terrible" is worshiped as a God by his fellow citizens even though they never saw him. "I have never seen him. But I spoke to him as he sat behind his screen and gave him your message" (Baum, 2013:83,84).

Bordering the Land of Oz is a great desert. "...at its edge is the same great desert that surrounds this Land of Oz" (Baum, 2013:14). The desert is said to symbolize a place where gods and divines are revealed. Many people on this Earth believe in many different divine powers that are hidden in the desert. Earlier, we mentioned the silver shoes Dorothy inherits from the Wicked Witch of the East. Those same shoes that give her the ultimate power, as they are the only thing that can bring her back home, are at the end lost in the great desert and were never found again. "Dorothy stood up and found she was in her stocking-feet. For the Silver Shoes had fallen off in her flight through the air, and were lost forever in the desert" (Baum, 2013:189).

7.1 NORTH, THE GILLIKINS COUNTRY

The first witch Dorothy meets in the book is the Good Witch of the North, the ruler of the purple land of the Gillikins. "This is a color that concerns a higher level of consciousness. It relates to cleansing, refinement, and personal metamorphosis" (Sinclair, 2009:30). On the other hand, the colour purple represents Dorothy's new beginning, stripping from her old self and transformation to the new, higher self.

Unfortunately, Baum never walked us through the land of the Gilikins in *The Wonderful Wizard of Oz* so there is not much information about the land or the witch herself.

7.2 EAST, THE MUNCHKINS COUNTRY

Dorothy's first encounter in the magical world is in the Land of Munchkins, ruled by the Wicked Witch of the East. The colour of the country is blue, so everything in the land is painted blue and the Munchkins wear blue clothes. "The men were dressed in blue, of the same shade as their hats, and wore well-polished boots with a deep roll of blue at the tops" (Baum, 2013:8). According to Sinclair (2009:20), blue is the colour of a sense of security. Safety is much needed for Dorothy as she comes into the unknown. Another symbol of security is the house, the same house that keeps Dorothy safe during her journey to the magical and the same house that kills the Wicked Witch of the East. Therefore, Dorothy is never in any imminent danger, she is safe from the moment she leaves Kansas to the moment she leaves the safe village of the Munchkins.

Unlike the Gillikin land, we know far more about the Munchkin land.

There were lovely patches of greensward all about, with stately trees bearing rich and luscious fruit. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and sparkling along between green banks, and murmuring in a voice very grateful to a little girl who had lived so long on the dry, grey prairies. (Baum, 2013:7,8)

It is this description that gives us an insight into the truly wonderful land. It is filled with fields of crops as the Munchkins are good farmers and pleasant people. However, the land is not all harmless. The Munchkin country is a home to a great forest where notorious beasts named Khalidas live. The forest stands as a symbol of chaos and uncertainty, "psychologically, it is a symbol of the unconscious, where there are secrets to be discovered and perhaps dark emotions and memories to be faced" (Fontana, 1993:101). Furthermore, at the border of the Munchkin Country and the Emerald City there is a deadly poppy field where the fumes of flowers can put anyone to an eternal sleep, forever ending one's journey.

7.3 WEST, THE WINKIES COUNTRY

In the west is located a yellow country ruled by the Wicked Witch of the West, the most powerful witch of all. There is no road that leads to the Wicked Witch of the West as nobody dares to go there. "As they advanced the ground became rougher and hillier,

for there were no farms nor houses in this country of the West, and the ground was untilled” (Baum, 2013:99). The people of the land are called Winkies and are enslaved by the Wicked Witch for she wants to rule the whole Land of Oz and needs an army of men to protect her.

The Wicked Witch of the West has only one eye but it is so powerful she can see far and wide. Having one eye resembles a Cyclops, “a mythological giant, commonly portrayed as having a single eye in the middle of his forehead” (Cirlot, 1990:75), who has powers that exceed those of a human. On the other hand, according to Cirlot (1990:100) having only one eye instead of two implies the subhuman. Even though the Witch of the West is the most powerful one, she is indeed defeated by the hand of a human. “That made Dorothy so very angry that she picked up the bucket of water that stood near and dashed it over the Witch, wetting her from head to foot. Instantly the wicked woman gave a loud cry of fear, and then, as Dorothy looked at her in wonder, the Witch began to shrink and fall away” (Baum, 2013:112). In Christianity, holy water represents purity, cleansing one who uses it from evil. Therefore, it is seen as Dorothy cleansed the Land of Oz from evil by killing the Witch with water. Finally, water symbolizes birth as all life comes from water, for example, the life of the mammals and therefore of man, as the highest living being, is still born from water (amniotic fluid).

7.4 SOUTH, THE QUADLINGS COUNTRY

After the killing the other wicked witch, Dorothy has only one witch left to meet. It is Glinda the Good Witch of the South, who rules the red land of Quadlings. She resides in her castle on the edge of the desert in a country that is as dangerous as others, with woods filled with fighting trees, giant spider-like monsters, and a steep hill with shooting rocks. Once again, Dorothy and her company have to go through all the trouble that lies before them to be able to meet the Witch because they believe she has the power to bring Dorothy back home.

“The color red is generally denoted as a feeling of high energy. Red is the color used to signify fire and therefore is considered to be a symbol for purification” (Sinclair, 2009:32). We can apply this description to Dorothy’s case for she is purified on her journey that ends with the encounter of a higher energy – Glinda, who is sitting on her ruby throne. As for the colour, ruby represents power along with passion and royalty.

Most witches in the Land of Oz are presented as old ladies, but there is one that is different from others, Glinda the Good Witch. “She was both beautiful and young to their eyes. Her hair was a rich red in color and fell in flowing ringlets over her shoulders. Her dress was pure white but her eyes were blue, and they looked kindly upon the little girl” (Baum, 2013:182). Herbert (1991:9) noted that “Glinda has red hair, like the color of the country she rules, and blue eyes, symbolising the integration of the lower and upper chakras. She wears the white dress of spiritual purity”.

What’s more, we can observe the Witches of the Oz through the chakra system. “The psychic and spiritual energy centres in the *etheric body* corresponding to certain organs in the physical body. The chakras symbolize the ascent of the man’s spiritual development, and form the basis of the system meditation” (Fontana, 2009:186) (see Figure 17).

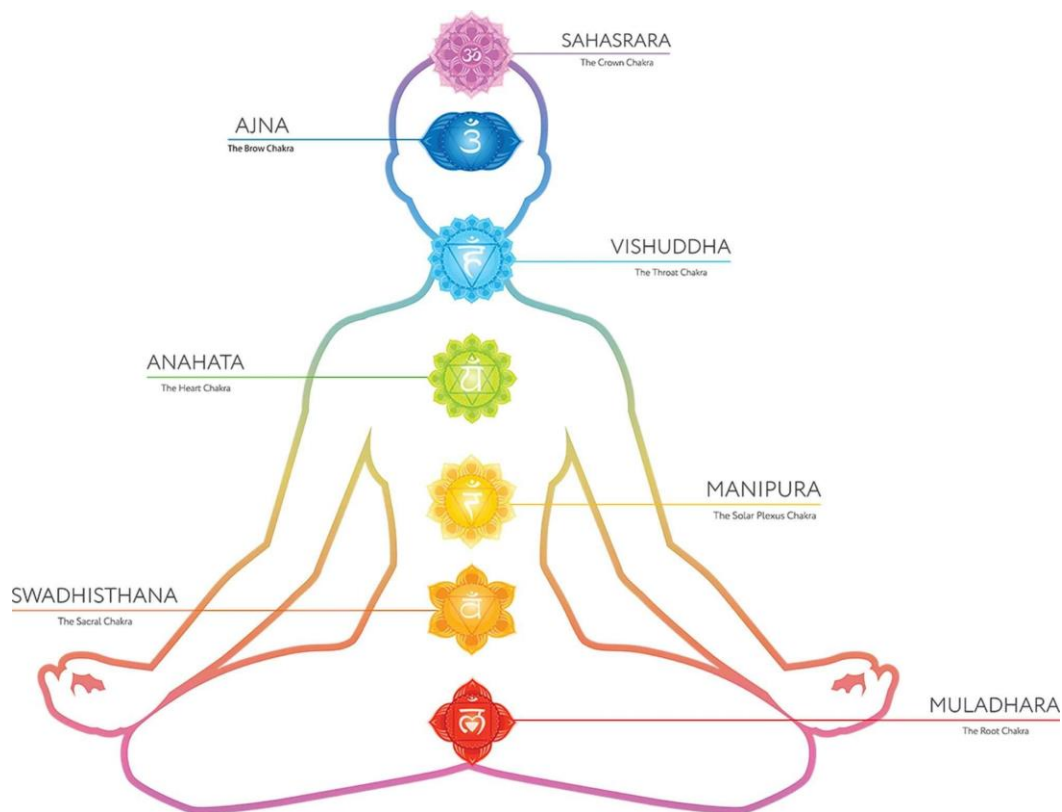


Figure 17: Chakras alignment, retrieved February 23, 2019, from <https://belindagrace.com/energy-healing/7-chakras-balancing-health-spiritual-connections/>

There are seven chakras, all represented with by colour. By opening a certain chakra a person acquires certain qualities that are connected to said chakra.

Let's look at the Muladhara, the root or basal chakra that is located at the end of the spine. It is represented in the colour red, therefore we can link it with Glinda the Good Witch of the South. Another Good Witch, the one from the North, is linked to the Sahasrara, a spiritual chakra also known as the crown chakra that is located on the top of the head. The Muladhara and Sahasrara are the beginning and the end of the chakra system. Furthermore, the Wicked Witch of the East is linked with the Ajna, the brow chakra, while the Wicked Witch of the West is linked with the Manipura, the chakra located around the navel.

Some believe that the order in which Dorothy encounters the witches is associated with the chakra system. First, she meets the Witch that rules the purple country, she then travels through the blue Munchkin country. After leaving the Emerald City, Dorothy goes to the Yellow country ruled by the Wicked Witch of the West, and in the end, she finishes her journey in the red country. "These colors are associated with the 7th (spiritual), 5th (Heart), 3rd (solar plexus), and 1st (basal) chakras, respectively, in descending order" (Herbert, 1991:2,3).

7.5 THE CENTRE, THE EMERALD CITY

The only place in all the land that is not ruled by a witch is the Emerald City (see Figure 18). According to Fontana (2009:119), the gemstone emerald was associated with wisdom by alchemists. It is no wonder that the people of the city think of the Wizard to be the wisest man of all, following him blindly. The residents of the Emerald City all have to wear green spectacles "because if you did not wear spectacles the brightness and glory of the Emerald City would blind you (Baum, 2013:80). Herbert (1991:7) argues that those spectacles represent Dogma, "...and lack of faith on the part of authority in the ability of Truth to present itself".



Figure 18: The Emerald City seen from the yellow brick road, retrieved February 24, 2019, from <https://www.grosh.com/popular-backdrops/emerald-city-backdrops/>

According to some, the city represents the *World Navel*, which is believed to be the mythological centre of the world and the universe, the source of both good and evil. “The World Navel is, therefore, as much a seat of illusions as it is of reality...” (Hudlin, 2002:456). It is not a secret that the Wizard of Oz himself is an illusionist, appearing to Dorothy and her friends as different things, tricking people into believing he is the most powerful wizard there was, but in fact, he is just a common man, a humbug “for they saw, standing in just the spot the screen had hidden, a little old man, with a bald head and a wrinkled face, who seemed to be as much surprised as they were” (Baum, 2013:133). He did not want people to know his truth just yet so he orders Dorothy, Scarecrow, Tinman, and Cowardly Lion to keep his secret. He then arranges for his secret to be revealed by presenting himself to the people and flying away in a hot air balloon leaving Dorothy behind. “Intellect is capable of producing a tremendous amount of “hot air,” but alone by itself it is incapable of directing the return Home. This requires a surrender to Spirit and a trust in its guidance” (Herbert, 1991:9). We can conclude that the Wizard is guided only by his intellect, without any sense of spirit to truly help Dorothy for he would have returned for her and brought her home.

After the Wizard’s departure, Scarecrow becomes the new ruler of the Emerald City. It is quite funny to think of not even a man without any real brain to rule over a city, but if the Wizard, who is just a deceiver, can rule a city then anyone can.

Another very interesting point Herbert (1991:3) made about the Wizard is that Dorothy, who represents Intuition, saw the wizard as a giant head (Intellect). Then Scarecrow (Intellect), the second one to meet the Wizard, saw a lovely lady (Feeling), Tin Woodman (Feeling) saw the Wizard as a terrible beast that represents sensation, and finally, Cowardly Lion (Sensation) saw him as a flaming ball of fire (Intuition), thus forming a full circle consisting of the Jungian four functions of orientation (See Figure 19).



Figure 19: Jung's personality types, retrieved February 25 2019 from <http://2birdsinatreejung.blogspot.com/2017/07/glossary-integrating-four-functions.html>

8 OVER THE RAINBOW

“A symbolism for color, in every way psychological, has been built upon many centuries of history, religion, tradition, and superstition. This deserves brief mention simply because it represents an expression of man’s feelings and associations as developed in the course of his civilization” (Birren, 2016:239).

In the late 18th century, Goethe and Schiller created a colour diagram known today as *the Rose of Temperaments* (see figure 20). It is designed to match colours with psychological and human characteristics. In it, positivity is represented in warm colours on the right, while negativity is on the left indicated by cold colours. Goethe and Schiller grouped colours into the four temperaments: choleric, sanguine, phlegmatic, and melancholic. Furthermore, each of the four temperaments is presented with a personality type and a corresponding colour.

To elaborate, *choleric* is represented with warm colours of red, orange, and yellow and the personality type of tyrants, heroes, and adventurers. *Sanguine* is represented with both warm and cold colours, yellow, green, and cyan for hedonists, lovers, and poets. *Phlegmatic* with the colours cyan, blue, and violet is matched with the personality type of public speakers and historians, while *melancholic* is represented with the colours violet, magenta, and red with personalities of philosophers, pedants, and rulers.

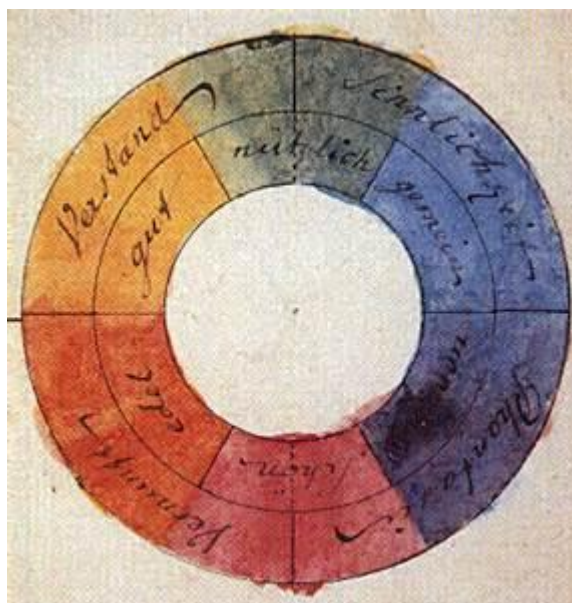


Figure 20: the Rose of Temperaments, retrieved February 24, 2019, from <https://agilliesdesign.wordpress.com/2014/11/26/the-rose-of-temperaments/>

Knowing the basics of colour philosophy, let go over the rainbow and try to unlock the colour symbols found in *The Wonderful Wizard of Oz*.

There are seven colours that constantly come about in *The Wonderful Wizard of Oz* – grey, blue, yellow, green, purple, red, and white. Let us start with the purest colour of all, white, and move slowly along the spectrum.

8.1 WHITE AND GRAY

“It is to be remembered in studying ancient colour symbolism that it was not realised that white was the sum of the seven colours of the rainbow” (Conroy, 1921:40). In a sense, white symbolizes union, merging all of the colours together. However, Conroy argues that white symbolises purity, joy, and innocence more than union. In his book, Baum illustrated good witches as ladies wearing all white – “...the little woman’s hat was white, and she wore a white gown that hung in pleats from her shoulders” (Baum, 2013:8) – which indeed indicates their purity and good intentions.

Dorothy also wears white on her dress, connecting her to the witches, making her one of them as well, but she is just a little girl that is not yet tainted by the sins of the world. For example, in Japanese culture, white symbolises death, because a bride who wears white is considered to be dead to her parents and only be her husband’s. We can also expand this custom to Dorothy, being dead of her old ways of living in Kansas and only living to find her new self.

Along with her white and blue checked dress, Dorothy wears silver shoes she gathers from the dead Witch of the East. “The symbolism of silver is related to that of white, for silver is the colour of the moon, of chastity, and the ability to radiate purity and joy, however dark the night and difficult the circumstances” (Conroy, 1921:44). Once again the symbols of purity are pointed out, marking Dorothy once and for all the purest one in the land, giving her the power to overcome anything that gets in way.

The word grey is mentioned seven times in the first chapter only, setting the tone for Dorothy’s life in Kansas. If we want to find the meaning in the colour grey, we first have to find it in the colour black, for grey is the union of both white and black, therefore symbolising both colours.

In contrast to white, in Western culture black is the colour of loss, mourning, and wickedness. On the other hand, it symbolises silence and things we are not allowed to talk about.

Keeping that in mind we can then interpret Kansas greyness as both purity and wickedness, joy, and mourning. Grey also represents resurrection, and according to Conroy (1921:52) "...the triumph of life over death; the joy of white over despair of black, of the joy of knowledge of future and everlasting life over the dark..." In the book, Dorothy is indeed resurrected when she is taken from her home in Kansas and shown new ways of life by good people in the Land of Oz.

8.2 BLUE

In the previous chapters, we have already touched on the topic of the colour blue. It was interpreted as the colour that symbolises security and the heavens, connecting Dorothy to God, a higher power, and giving her security in the unknown.

"Blue belongs to the cooling end of the spectrum, and thus it is right and fitting that symbolically it should be the colour of Truth, which is the result of calm reflection and never of heated argument" (Conroy, 1921:27). Conroy adds that blue is also the colour of devotion and in some cultures the colour of mourning. "Dorothy began to sob at this, for she felt lonely among these strange people" (Baum, 2013:14). Even though Dorothy is sad to be separated from her old world, she is still persistent in finding a way to leave this new, unusual place and return home.

8.3 RED

At the end of her travels, after all the trouble she went through to get back to Kansas, Dorothy encounters the Good Witch who rules the red land of the Gillikins. "Red is the colour of the blood; hence, is it surprising that red is the colour denoting life and action, cheerfulness and enthusiasm" (Conroy, 1921:6). In the end, to get to the land in the South, Dorothy has to take responsibility for her actions which weren't always ethical.

Red, on the other hand, means self-sacrifice, suffering, and sorrow; again all the things our heroine goes through. Dorothy sacrifices herself, her innocence, and her friends to kill the Wicked Witch of the West and to save herself. Moreover, one can

assume that, at the same time, Dorothy suffers because she didn't know if her actions would have the result she anticipated.

8.4 PURPLE

“The symbolism of purple partakes of the Red of Love and Self-sacrifice and the blue of Truth” (Conroy, 1921:36). According to some, purple is a feminine colour, calming and soothing. In ancient times, purple was considered to be the most glorious colour only worn by royalty. Again, we can connect the said traits with the Good Witch of the North. She is the first witch Dorothy encounters in the Land of Oz; she is the one that provides Dorothy with calmness and protection, showing her the way to success.

According to Conroy (1921:37), purple is a colour that symbolises the basic qualities that are in our nature and that form a foundation that helps us build the highest qualities there are – durability, patience, determination, the ability to suffer and to be resistant to anger. During her journey, Dorothy has to gather said qualities otherwise she would have not been able to become whole.

8.5 YELLOW

Along with white, yellow symbolises unity, “...unity in affection, unity with the spiritual powers of the universe...” (Conroy,1921:14). Dorothy has to follow the yellow brick road to get to the Emerald City, the road that ultimately leads her to spirituality.

On the other hand, some argue that colour yellow symbolises decay and the impoverishment of life. By killing the witch that ruled the yellow country, Dorothy becomes one with the witch, the killer; she is looking at the world through the eyes of evil. We can conclude that from the moment mentioned, Dorothy is connected to the wicked powers that rule the land of the Winkies, thus demeaning the importance of her life.

8.6 GREEN

The Wonderful Emerald City of Oz is exactly the same colour its name suggested – green. The colour green suggests hope and gladness, providing Dorothy and her friends with precisely that. As already mentioned, she is hoping the Wizard would bring her home and would give the long awaited gifts to her friends.

It is said that green is the colour of Mercury, “which is the planet governing the mind and conferring knowledge – knowledge not only of the kind essential to material success, but also inspirational knowledge and celestial wisdom” (Conroy, 1921:25). In the book, it is believed that the Wizard is all-knowing. In its degraded sense, green is a colour that symbolises the complete opposite of celestial wisdom as celestial wisdom is linked to the wish of giving rather than receiving. Green may also symbolize jealousy, wanting everything for yourself. In our case, the Wizard of Oz sits on both sides of the green spectrum, wanting to provide the citizens of the Emerald City with lush life and all the wonders, while on the other hand, deceive the people of the Emerald City just to hide from the witches: “One of my greatest fears was the Witches, for while I had no magical powers at all I soon found out that the Witches were really able to do wonderful things” (Baum, 2013:138).

9 IMPORTANCE OF NUMBERS

“Numbers are the highest degree of knowledge. It is knowledge itself.”

-Plato

Humans have known numbers for more than 300,000 years. They began to use numbers as a mere representation of the Moon phases and, over thousands of years it has evolved as a means of communication, trade, and predicting certain occurrences. In addition, many people tried to find secret meanings in numbers, using them to explain circumstances that occurred in their lives. Soon after, numerology was created, and with it the creation of the symbolism of number that links cultural associations with numbers. Therefore, numbers are used in superstitions, myths, religions, and many other aspects of people's lives.

For example, numbers three, seven, ten and twelve are important numbers in many religions while the number nine is often mentioned in Norse mythology, where Odin hung for nine days at Yggdrasil, Thor took nine steps before dying, etc...In Greek mythology number three was a majestic number. Zeus, Poseidon, and Hades were the three rulers of the sky, sea, and underworld respectively, while the goddess of earth and fertility was depicted as a woman with three faces.

Even from an earliest age, children are subjected to number symbolism through fairy tales such as *The Three Little Piglets*, *Snow White, and the Seven Dwarfs*, *The Wolf and the Seven Young Goats*, and so on. Children are also told stories about golden fish granting three wishes, the story of twelve brothers, etc, so it is to nobody's surprise that numbers also occur in *The Wonderful Wizard of Oz*, one of the greatest children's stories of all time.

It is no coincidence there are four witches in *The Wonderful Wizard of Oz*, why Dorothy encounters three allies along the way, why she has to click her heels three times to return home. In this chapter, we will look at the most frequently occurring numbers in the book and see what they mean.

The number three is the most frequently occurring number in the book. Dorothy has three allies, the golden cap has the power to summon the winged monkeys three times,

Dorothy has to click her heels three times to get back to Kansas, etc. The number three is common in many myths and folktales, and it is said to be the number of mystery and spirituality. In Babylon there were three main gods: Anu, Bel, and Ea, representing Heaven, Earth, and Abyss; in Christianity, there is the Holy Trinity: the Father, the Son, and the Holy Spirit. According to Fontana (1993:64), the number three represents all aspects of creation – body, soul, and mind; birth, life, and death; future, present, and past. It presents unity in diversity.

“The number of order in the universe is 4 – the four elements of earth, air, fire, and water; the four seasons; the four points of the compass; the four phases of the Moon (new, half-moon waxing, full, half-moon waning)” (*Enciclopedia Britannica*, “Number Symbolism” <https://www.britannica.com/topic/number-symbolism>). As mentioned earlier, four witches rule the Land of Oz, two good witches, and two wicked witches. According to Fontana (1993:64), number four symbolises completion and wholeness, thus making the Land of Oz complete from the witches’ point of view. But by killing the two wicked witches the Land of Oz lost its fullness. Also, when united with her three allies, Dorothy is considered to be whole as Scarecrow, Tin Woodsman and Cowardly Lion are in a way part of her thus making her complete.

The number five revolves mostly around Tin Woodman. His axe cut him five times all together, and he saw the Wizard as a five-eyed and -legged beast. According to Cirlot (1990:233), number five is “symbolic of Man, health and love, and of the quintessence acting upon matter”. Interestingly enough, Tin Woodman asks the Wizard for a heart to be able to love again. In addition, five is the sum of the numbers two and three, where two represents a male and three a female, human life when merged together. It is also associated with the pentagram which represents perfection and unity. “In England a knot tied in the form of the pentagram is called a lover’s knot because of this association with the goddess of love” (*Enciclopedia Britannica*, “Number Symbolism” <https://www.britannica.com/topic/number-symbolism>).

“So Dorothy said good-bye to all her friends except Toto, and talking the dog in her arms followed the green girl through seven passages and up three flights of stairs until they came to a room at the front of the palace” (Baum, 2013:84). Seven passages and three flights of stairs lead to the throne room where the Wizard resides. Fontana (1993:64) notes that number seven articulates the relationship between the man and

God, in this case between Dorothy and Oz, or even Dorothy and her higher self. The number seven also stands for seven days of the week, seven deadly sins, or even "...seven stages of initiation (seven heavens) through which we have to journey in order to return to God" (Fontana, 1993:64). It must also be added that, generally speaking, it may be debatable whether each number in the story has a higher meaning or is just a coincidence that sparks one's imagination.

10 OTHER INTERPRETATIONS

“Sometimes stories are so universal it feels like they’re speaking to all of us.”

-Louise Belcher

Ever since the publication of *The Wonderful Wizard of Oz*, many people have tried to interpret the book: from historians and theologians to various students and teachers, each of them finding different symbols and giving them different meaning.

10.1 POPULIST THEORY

One of the most popular interpretations of the book is one by *Henry M. Littlefield*, a high school teacher, who argues that the book is actually a parable on populism¹ linking the characters to the political happening at the time. “The populist movement was a rising third-party campaign of angry disenfranchised ‘plain people’ (farmers and, to a smaller degree, factory workers) seeking to wrest power from bankers and business leaders” (Peter Liebhold, <http://americanhistory.si.edu/blog/populism-oz>).

Littlefield suggests that Dorothy is a mere representation of the common American citizen and its values. By wearing the silver shoes she, an average American, fights for the free silver movement, a movement in the late 19th century that requested re-coining of the silver dollar. Both Tin Woodman and Scarecrow represent workers, Tin Woodman represents factory workers who were being replaced by machines and Scarecrow represents farmers that were a major part of the Populist Party. Another companion, Cowardly Lion, represents William Jennings Bryan, a man who, at the time, ran for president and who supported American workers. Dorothy and her three companions follow the yellow brick road, which symbolizes the existing gold standard², that leads to the Emerald City, or in populist’s case, to Washington D.C, where the Wizard and the leading president resided respectively. The Wicked Witches are a symbol of anything bad that can stop or postpone one’s dream of an easy life. Therefore, the Wicked Witch of the East represents bankers who started capitalising the country and the Wicked Witch of the West represents the drought that brought despair to the farmers.

¹ Littlefield's article by the same name „The Wizard of Oz: The Parable on Populism“ was published in *American Quarterly* in 1964

² A monetary system where currency is directly linked to gold

After the publication of Littlefield's article, many academics began to add to his theory, giving it a more profound meaning and trying to dissect any word that seemed to have a meaning. However, as the years went on and the situation in the country became more manageable, Littlefield's theory became less and less relevant.

10.2 FEMINIST POINT OF VIEW

Another interpretation of this wonderful story is based on feminism, a movement that started around the time the book was published. Taking into consideration that Baum's mother-in-law was a suffragette and a woman activist it is no surprise many people sought a connection between the book and the movement.

It was hard for a woman in the late 19th century. Women had very few rights and voting or birth control was not one of them. Women were to be at home, giving birth to children, taking care of the family, and doing everyday household chores. But, at the turn of the century, thanks to the suffragette movement, women had won the right to vote and birth control. With those rights, women started to work and became more independent, making a life for themselves. Along with the suffragette movement the emancipation of literary characters began where more protagonists were women fighting for their rights in other ways.

Out of all the characters in Baum's book, only women are strong, fearless, and possess real powers. Dorothy, the protagonist of the story, has the power thanks to the silver slippers, and the four witches have witchery powers to begin with. All other major characters are male that have no real powers, in fact, they are all deficient of something; Scarecrow doesn't have a brain, Tin Woodman is missing a heart, Cowardly Lion has no courage and Oz is just a common man with no powers whatsoever. All four of them clash with the male stereotypes set by society.

Dorothy represents a typical female; she is kind, passionate, family-oriented, strong, and persistent, just as any female should be. She ventures on a journey alone, but meets three male characters that help her along the way and teach her values she incorporates into her way of life – she becomes smarter, more loving, and more courageous. Although she has the help of men, Dorothy finishes the main quest herself, without any help whatsoever. By doing so, she emancipates herself from the man-made world, showing that a woman can do anything a man would do in their situation.

The Wonderful Wizard of Oz is still a great story to tell young girls and boys around the world to showcase the power one has within without the prejudice of sex or any other norm set by society.

10.3 ALLEGORY ON CHRISTIANITY

Some see *The Wonderful Wizard of Oz* as a religious allegory written to bring the reader closer to understanding faith, God, and our journey to Heaven.

In this particular interpretation, Dorothy heads down the yellow brick road, a road that leads to Christ, in search of the Wizard thinking he can help her return home. One thing she does not realise is that she has the Lord's power in her, all she has to do is open her heart to him. On her path, she has to overcome the sins that are embodied in the book as various quests she encounters. Her three friends are seen as someone pushing her towards a false idol (Oz). Even though they have good intentions, they steer her in the wrong direction, away from the real God. The Wicked Witch of the West is said to represent Satan, someone who tries to lure us away from the path of righteousness, someone we must fight off in order to overcome temptations that stand in our way.

However, others disagree with this interpretation. Because as Christians, they do not want their children to be taught that human qualities are gathered through life, rather than God-given. They do not want to be linked with supernaturalism that is not ruled by their known God or to think the whole story is theologically impossible.

On the other hand, atheists take almost all the same elements of the story but interpret them in their own way. They take the Wizard as God that does not exist, for he is just a mere illusion, and the Emerald City is made out of emerald only because he made people believe so by wearing green spectacles.

Whichever path of belief we take, we cannot oppose both interpretations for each holds a strong point in case.

10.4 THEOSOPHISTS' THEORY

The last standpoint to be discussed is one of the Theosophists, a society that Baum himself was a part of. Many believe that *The Wizard of Oz* was written as an allegory of Theosophical teachings and that Dorothy's journey is actually the soul's journey towards enlightenment.

In short, Dorothy's story begins in Kansas, which represents the material world, a world from where the spiritual journey begins. She is transported to the Land of Oz by a cyclone which symbolises reincarnation, a new start for our spiritual journey. When in the Land of Oz, Dorothy acquires silver shoes that stand as a symbol of the silver cord, a cord that connects our physical body to our higher self (see Figure 21). Her three companions seek brains, a heart and courage, the qualities one needs to gather on the said quest to enlightenment. Dorothy's dog, Toto, is a symbol of our inner voice that guides us and directs us down the right path. Toto is the one who ran away from the Wizard and his balloon, which leads Dorothy to do the same, and in the end, it leads her to discover her inner self. And as for the case of the Good Witches of North and South and the Wicked Witches of West and East, they represent a never-ending duality between good and evil. The union of the Good and Wicked Witches represent a "marriage between the two perpetual conflicts and perfect balance" (Wizard of Oz Meaning, <https://bhaaslaw.wordpress.com/wizard-of-oz-meaning/>).



Figure 21: Illustration of the silver cord, retrieved March 2, 2019, from <https://gigiyoung.wordpress.com/2012/12/16/ascension-starseeds-integration-of-your-oversoul/silver-cord/>

Taking into account all of the interpretations mentioned above, it is still to be argued which one is true, or if any of them is in fact one hundred percent true. We can only read between the lines and try to interpret the story in the way that best suits us, that will give meaning to the adults and children around us, and more importantly, bring enjoyment for which this book is intended.

11 CONCLUSION

At the turn of the 20th century Lyman Frank Baum wrote a book that is to this day a staple in children's literature, *The Wonderful Wizard of Oz*. According to the author, the book was written exclusively for children, but different theories and interpretations of symbols mentioned in this thesis suggest otherwise. This thesis deals with interpreting various literal symbols such as numbers and colours, draws a parallel between the characters of the book and the Jungian archetypes, as well as connects the story's plot with Campbell's hero's journey.

Who would have thought that a children's story can bring together so many different ideas and interpretation! Each of these interpretations has, at the end, deepened the story. However, even though we may disagree with most of the interpretations that are stated in this thesis, they should not be frowned upon but should be respected. Every story is open for interpretation and such is the case of *the Wonderful Wizard of Oz*.

Following the story of a young girl named Dorothy through her journey in the magical Land of Oz, both children as well as adults can learn a lot about values such as independence, compassion and will that move us forward in life and. at the end, make us better people.

"A heart is not judged by how much you love, but by how much you are loved by others."

-Lyman Frank Baum

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LIST OF FIGURES

Figure 1: The hero's journey from the book *The Hero with a Thousand Faces* by Joseph Campbell. [Online] Retrieved from <http://www.julietbennett.com/2011/09/10/joseph-campbell-the-heros-journey/>

Figure 2: Dorothy Gale with silver shoes. [Online] Retrieved from https://en.wikipedia.org/wiki/Silver_Shoes

Figure 3: Jung's model of the Psyche [Online] Retrieved from <https://www.pinterest.de/pin/103160647694504822/>

Figure 4: The persona [Online] Retrieved from <https://www.pinterest.de/pin/471259548504808577/>

Figure 5: The Wicked Witch of the West. [Online] Retrieved from <http://evolutionofthewickedwitchofthewest.weebly.com/attributes.html>

Figure 6: The shadow [Online] Retrieved from <https://thelovettcenter.com/shadow-integration-101/>

Figure 7: The anima/animus [Online] Retrieved from <https://www.thesap.org.uk/resources/articles-on-jungian-psychology-2/carl-gustav-jung/jungs-model-psyche/>

Figure 8: The archetypes as emanations of the hero. [Online] Retrieved from <https://jackjellison.wordpress.com/2017/01/31/the-writers-journey-mythic-structure-for-writers/>

Figure 9: Dorothy and the Witch of the North. [Online] Retrieved from <https://ozmuseum.com/blogs/news/84373508-a-kiss-is-still-a-kiss>

Figure 10: Dorothy and Toto during the cyclone. [Online] Retrieved from <https://nationalpurebreddogday.com/toto-heresy/>

Figure 11: Dorothy and the wizard, illustration by W.W.Denslow, 1900. [Online] retrieved from <https://www.pinterest.de/pin/383580093253212227/7>

Figure 12: The keeper of the gate from the Wizard of Oz movie [Online] Retrieved from <https://www.pinterest.de/pin/455778424758805900/>

Figure 13: The cyclone from the Wizard of Oz movie. [Online] Retrieved from <https://gointothestory.blcklst.com/great-scene-the-wizard-of-oz-3582f511b223>

Figure 14: Dorothy and her allies from the movie Wizard of Oz. [Online] Retrieved from <https://www.nantucketchronicle.com/freaky-friday/2015/freaky-friday-what-does-dorothy-and-wizard-oz-have-do-with-finding-your-soulmate>

Figure 15: The third eye. [Online] Retrieved from <http://dotelekinesis.com/telekinesis/decalcify-third-eye-pineal-gland/>

Figure 16: Map of Oz [Online] Retrieved from https://oz.fandom.com/wiki/The_Marvelous_Map_of_Oz

Figure 17: Chakras alignment. [Online] Retrieved from <https://belindagrace.com/energy-healing/7-chakras-balancing-health-spiritual-connections/>

Figure 18: The Emerald City seen from the yellow brick road. [Online] Retrieved from <https://www.grosh.com/popular-backdrops/emerald-city-backdrops/>

Figure 19: Jung's personality types [Online] Retrieved from <http://2birdsinatreejung.blogspot.com/2017/07/glossary-integrating-four-functions.html>

Figure 20: The Rose of Temperaments. [Online] Retrieved from <https://agilliesdesign.wordpress.com/2014/11/26/the-rose-of-temperaments/>

Figure 21: Illustration of a silver cord. [Online] Retrieved from <https://qiqiyoung.wordpress.com/2012/12/16/ascension-starseeds-integration-of-your-oversoul/silver-cord/>

LIST OF TABLES

Table 1. Comparison of the Outlines and Terminology

Table 2. Qualities Between Integrated and Displaced anima/animus

SUMMARY

The Wonderful Wizard of Oz is a children's novel written by the American author L. Frank Baum at the turn of the 19th century. Some people believe that the book was not written as a simple children's story but as an allegory of the political happenings at the time, and that it contains hidden symbols that, when interpreted in a certain way, give the story a deeper meaning. Despite the numerous implications about the meaning behind the story, it became an instant success catapulting Baum into the realm of notable writers. This thesis explores the various symbols found in Baum's work as well as some theories regarding *the Wonderful Wizard of Oz* that have been made over the years.

Key words: *The Wonderful Wizard of Oz*, L. Frank Baum, symbols, interpretation, archetype, monomyth, Joseph Campbell.

SAŽETAK

Čarobnjak iz Oza je dječji roman koji je napisao američki književnik L. Frank Baum na izmaku devetnaestog stoljeća. Neki ljudi vjeruju da knjiga nije napisana kao samo dječja priča, već kao alegorija na onodobna politička zbivanja te da sadrži skrivene simbole koji, uz određenu interpretaciju, daju priči dublje značenje. Unatoč brojnim indicijama koje upućuju na neko značenje u pozadini priče, ona je postala trenutni uspjeh i katapultirala Bauma u područje značajnih pisaca. Ovaj rad istražuje razne simbole koji se nalaze u Baumovom djelu, kao i neke teorije u vezi *Čarobnjaka iz Oza* koje su nastale tijekom godina.

Ključne riječi: *Čarobnjak iz Oza*, L. Frank Baum, simboli, interpretacija, arhetip, monomit, Joseph Campbell.