The wonderful wizard of Oz: Levels of interpretation

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Diplomski rad

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Potpis

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1 About the author

Lyman Frank Baum was born on May 15, 1856, in Chittenango, New York. Better known by his pen name L. Frank Baum had his first best-selling children's book with 1899's *Father Goose, His Book*. The following year, Baum wrote one of the most famous works of children's literature, *The Wonderful Wizard of Oz* and continued his writing to 13 more *Oz* books before his death in 1919. In 1880, his father built him a theatre in Richburg, New York where he wrote many plays and gathered a company to act in them. Baum even composed songs for his plays and sometimes acted in the leading role (*The maid of Arran*)[1].On November 9, 1882, Baum married Maud Gage, a daughter of Matilda Joslyn Gage, a famous women's suffrage and feminist activist.

Due to the popularity of *The Wizard* since its publication in 1900, Baum transformed it to the stage and it became a highly successful musical play.Before he started writing, he was known as a newspaper journalist and businessman. As editor of a small newspaper in Aberdeen, South Dakota, Baum had written about politics and ongoing events in the late 1880s and early 1890s, just around the time when the Populist Partyformed. After his newspaper business failed in 1891, he moved with his wife and sons to the Humboldt Park section of Chicago, where he started a new job, reporting for the *Evening Post*. Beginning in 1897, he edited a magazine for advertising agencies for several years, focused on window displays in stores. After the pleasant success of his collection of Mother Goose rhymes, Baum was able to quit his sales job, which unfortunately left negative consequences on his health. After he partnered with illustrator *W.W. Denslow*, they shared the copyright and published *The Wonderful Wizard of Oz,* which once again led them to great success, both public and financial.

In 1904, Baum brought back the story of Oz and wrote the first sequel to the book, *The Wonderful Land of Oz*. Among the books of Oz, he continued writing works for children under a display of pseudonyms such as *Edith Van Dyne* and some others. Together with his family he moved to Hollywood, California in 1910, where his

[1]A melodrama with songs based on William Black's novel *A Princess of Thule*.

intention was to transform some of his works into movies. The first film versions of his *Oz* tales were actually short films.

As a result of his poor health, he spent the last year of his life bedridden. He died at his home in Hollywood, on May 6, 1919. The last title he wrote for the Oz series was *Glinda of Oz.* Luckily, Baum's extraordinary characters continued existing even after his death. Certain authors were hired to create more adventures of Oz and along with it a new film version *The Wizard of Oz* appeared in 1939, starring Judy Garland[2]. It has been one of the most watched movies in the history of movies. The latest film version, *Oz the Great and Powerful* was released in 2013, with James Francoin the main role. Furthermore, Baum's book, *Wicked: The Life and Times of the Wicked Witch of the West,* was the basic structure for the popular Broadway musical*Wicked*.

However, in the midst of the various known facts about this author, there is one, not that known. According to Hearn[3], he had a major interest in Theosophy[4].He firmly believed in reincarnation and the existence of an immortal soul, but he did not believe in all of the Theosophical teachings. Although he refused to be their member for some years, later on he finally joined them, together with his wife and mother-in-law. While he was an editor of the *Aberdeen Saturday Pioneer*newspaper, he wrote affectionately of the Buddha,Christ, Confucius andMohammed and therefore he familiarized Theosophy to his readers. Other things linking Baum with Theosophy, according to some, can be found in his work for children —especially in *The Wonderful Wizard of Oz.*

Altogether, it is very interesting how Frank Baum became a famous writer for children only after he started taking interest in Theosophy. He often reflected his beliefs in his writing, but the only mention of a church in his Oz books is the porcelain one which the Cowardly Lion breaks in the Dainty China Country in *The Wonderful Wizard of Oz*.

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[2]Judy Garland was an American singer, actress and vaudevillian, best known for her most iconic role as Dorothy in *The Wizard of Oz* (1939).

[3] Michael Patrick Hearn, one of the best of Baum's biographers.

[4]Theosophy refers to the system of beliefs and teachings of the Theosophical Society, founded in New York City in 1875, incorporating aspects of Buddhism and Brahmanism, especially the belief in reincarnation and spiritual evolution

2 Introduction: Oz- The Victorian fairy tale

Basically everyone has seen or at least heard about the story of the mystical wizard from the Land of Oz and the little girl named Dorothy whose best friend was her dog Toto. Both young and adults from all over the world have enjoyed this magnificent children's novel, but was it actually written for children? Over the years, both book and movie have awoken numerous theories as to the story's hidden essence. Some of these have been openly political; some have been monetary, and some have been spiritual.

The Wonderful Wizard of Oz, a children's novel written by L. Frank Baum and illustrated by W. W. Denslow[5], was originally published by the George M. Hill Company[6] in Chicago on May 17, 1900. Many have wondered who or what inspired Baum to write this story and later on he admitted that the novel was influenced by the Grimm Brothers, but it is also known that he was under the influence of Hans Christian Andersen and Lewis Carroll. Unlike them, Baum left the horrors out of his stories showing the obvious feature of Americanism: he offered the alternative optimistic rosy picture instead. He explained that he wanted to create "a modernized fairy tale" and dedicated the book to his wife Maud Gage Baum (Algeo, 1986:240). This great piece of work was written as an opposite to the Victorian way where books were highly moralized and unimaginative, telling what children should and shouldn't do.

The Victorian period formally began in 1837, the year Victoria became the Queen, and ended in 1901 (the year of her death). According to Murfin (2003:496), Victorians were: "prudish, hypocritical, stuffy, [and] narrow-minded". This perception isn't fully true, but can surely apply to some facet of the era. However, the most important aspects of Victorian morality are certainly religion, industrialism, elitism and improvement. The term "Victorian morality" refers to those values which espouse sexual restraint, strict social behavior policy and low crime tolerance. Talking about the Victorian era, according to some historians, it was the time of opposition because

[5]William Wallace "W. W." Denslow was an American illustrator and caricaturist remembered for his work in collaboration with author L. Frank Baum. Denslow was an editorial cartoonist with a strong interest in politics, which has fueled political interpretations of *The Wonderful Wizard of Oz*.
[6]George M. Hill Company was a publishing company based in Chicago, Illinois. In 1901, the company's main offerings were children's novels authored by L. Frank Baum.

dignity and self-control were somehow inevitable, and on the other hand child labor and prostitution were also established. Children were treated as young adults and raised very strictly, therefore being “pure” was a must-be. There was no talk about emotions or fantasy, especially about sexual feelings. Books for children aimed to suggest what adults thought was good for them, not necessarily what children enjoyed. However, many of talented writers for children came into view in the later nineteenth century. It happened as a result of considerable developments such as the creation of advanced technology, the strengthening of the family unit, the rise of the status of women, the development of extensive educational opportunities and the extended number of the middle class. In British children’s literature, during the “Golden age”, the adventures or boys’ stories and fantasy stories were the most popular ones. American boys enjoyed the same adventure stories but still liked better those set in their own country. “Fantasy has never been as appealing to Americans as to the British – perhaps it has something to do with the Puritan, no-nonsense, work ethic that has imbues the American culture and made fantasy suspect” (Dujmović, Bančić, 2014:23).

Later on, as children started to be educated and began to be able to read, literature for young people turned into a growing industry. It was a very positive improvement considering the fact that at that time writers mainly wrote for adults. Children finally began to enjoy literature and were given a chance to learn morals through different, more entertaining ways.

Religious morality drastically changed during the Victorian era. The Church had the leading power and demanded obedience to God. The elite enjoyed the privilege under their protection while the poor lower class felt the consequences. *The Wonderful Wizard of Oz* wasn’t actually a type of book that would fit in the profile to please all of the laws and needs of the Church. For instance, human values weren’t given by God, instead were developed individually and they also considered that the book had no value for readers. The most important arguments were about animals having human characteristics and the creation of the good witch, which is theologically impossible because a witch is a witch and they cannot be good(Bayley, 2008).

A surprising fact is that, no matter how popular the book was, particular people in fact managed to keep it off the shelves. It happened in 1928 at the Chicago Public Library, according to the research of a high school student Hana S. Field. The research was taken in 1999 and it was about the history of efforts to censor *The Wizard of Oz*. Field reported that after one customer asked for the book, he got the impression that librarians there considered the book "not literature, but, somehow, rather evil for children" (Field, 2000). It continued in 1957 when the director of the Detroit Public Library revealed its 30-year ban of "Oz", but even with strong public interest the ban continued until 1972. Furthermore, in the late 1950s the Florida State Librarian referred to the "Oz" books as "unwholesome for the children in your community" which resulted with the book being on the “no” list. Given the mentioned reasons, it caused an actual problem in 1986 when a number of fundamentalist Christian families in Tennessee wanted to ban the book from public school’s syllabus.

In such a manner, ever since 1900 when the book was published, parents, teachers and even libraries have tried and frequently managed in banning this book either because of its fantasy and witchcraft, or because of its tenacious female protagonist.

3 Follow the Yellow Brick Road

Every human has its own path. We are marching through it each day, the road of our hopes and dreams; our very own yellow brick road. Nowadays when we use that term, it's like we are thinking about a path to a Promised Land. As many believe, there are plenty of hidden meanings in Baum's book *The Wonderful Wizard of Oz*. One of those masked symbols represents the Yellow Brick Road, which originally is the literal road to the Emerald City[7]. It was paved with yellow brick which is for some reminiscent of gold (see figure 1).

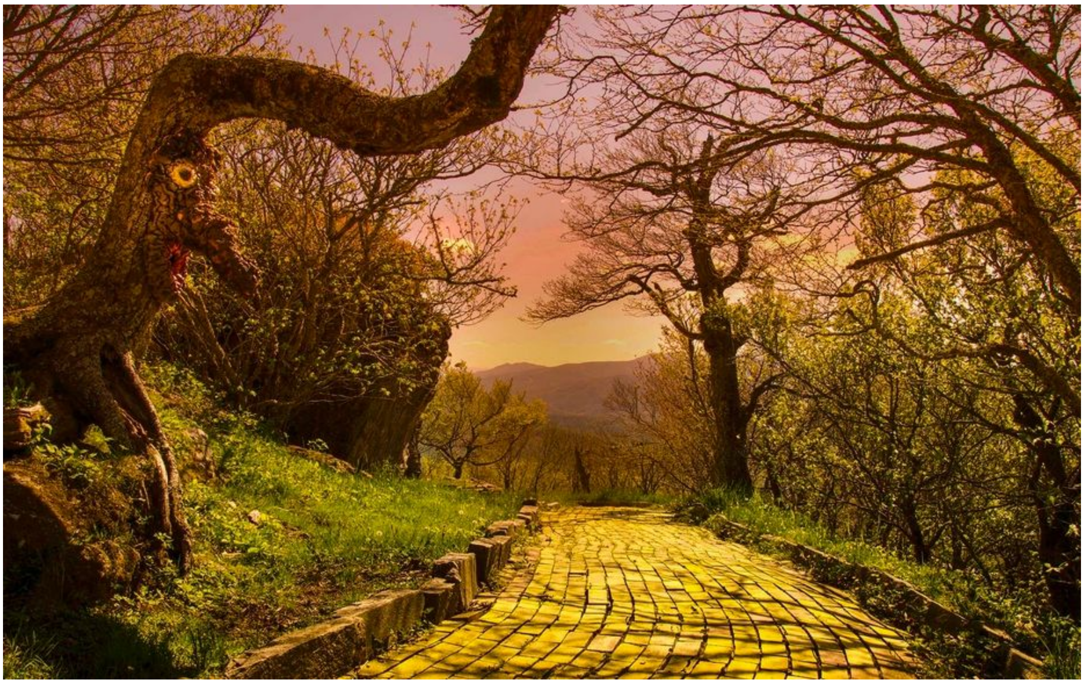

Figure 1: The Yellow Brick Road from the Land of Oz- Themed Amusement Park in North Carolina, retrieved July 5 2016 from http://www.travelandleisure.com/slideshows/land-of-oz-amusement-park

Baum was known as a Theosophist, therefore he believed in a literal afterlife. Dorothy's journey to the Land of Oz also symbolized a man's journey through the afterlife to rebirth.Theosophists wrote about a "golden path" that led through the blue sky to heaven; a path of virtue. According to their beliefs, the entire story of the Wizard of Oz is an allegorical tale of the soul's path to illumination – the Yellow Brick Road. In Buddhism (an influential part of Theosophical teachings) the same concept

[7](Sometimes called the City of Emeralds) is the capital city of the fictional Land of Oz.

is used when speaking of the “Golden Path”. This path of virtue was inspired by ancient sources and according to descriptions from *The Book of the Dead*[8], literal fields of yellow wheat were mentioned and a golden boat carried the deceased across the heavenly ocean. Another interesting theory in connection with the Yellow Brick Road is associated with the occult meaning of *The Wizard of Oz*. The intriguing fact is that the yellow road begins as a seemingly unwinding spiral, which in occult symbolism is the indication of evolving self; the soul transcending from the material to the spiritual world.

For better understanding, here is the explanation of the meaning of *spiral* as an occult symbol (*The Encyclopedic Theosophical Glossary*, 1999:1225):

> Spiral: The path of a point (generally plane) which moves round an axis while continually approaching it or receding from it; also often used for a helix, which is generated by compounding a circular motion with one in a straight line. The spiral form is an apt illustration of the course of evolution, which brings motion round towards the same point, yet without repetition. (…) The complicated spirals of cosmic evolution bring the motion back to the point from which it started at the birth of a great cosmic age.

Nevertheless, historians suggest that the Yellow Brick Road actually represents the *gold standard*, a system by which the value of a currency was defined in terms of gold, for which the currency could be exchanged. American experience with the gold standard began in the 1870s, from 1792 until the Civil War. The Gold Standard Act of 1900 made legally conclusive a gold-standard system that had existed since 1879. The act stated that the gold dollar "shall be the standard unit of value, and all forms of money issued or coined by the United States shall be maintained at a parity of value with this standard" (Gold Standard Act, 1900).That meant that the value of every dollar was equal to the value of a gold dollar. Moreover, following the road of gold leads eventually only to the Emerald City, which may be a symbol for greenback paper money that had no value. It is important to mention that in the book, Dorothy was pacing the Yellow Brick Road while wearing silver shoes. The idea of having sliver shoes on a golden road was instantly linked to the Populist platform, with gold

[8]A collection of ancient Egyptian funerary texts from various periods, containing prayers, magic formulas, and hymns to be used by the soul of the deceased for guidance and protection on its journey to afterlife.

representing the gold standard and silver representing the Silverite[9] sixteen to one ratio. They believed that generally it should be possible to pay off both in silver and in gold and advocated for unlimited coinage of silver, aiming to produce elevated and more bendable reserve of goods that would result with more proper economy and advanced social reforms. In the opposite of them, Gold bugs stood for a “sound” national economy that had to be based on the gold standard in order to secure the dollar’s stability and popularize economic liberty (Weinstein, 1970).

Political battles over currency issues became intense, but the gold standard was generally abandoned in the Depression of the 1930s. While today we think of gold as a tool of individual and also financial freedom, in The Wizard of Oz case, it is pictured as a villain. *The Wonderful Wizard of Oz* is replete with references to gold, silver, and green.There is a cynical attitude towards power including wealth, where the real emphasize is given on the true, natural gifts that humans possess and in reality, have the power to transform their lives by themselves.

[9] Members of a political movement in the United States in the late 19th century that advocated that silver should continue to be a monetary standard along with gold, as authorized under the Coinage Act of 1792.

4 Wealth and the affairs of state in the Land of Oz

As it was mentioned before, *The Wonderful Wizard of Oz* was suspected for referencing several late 1800 political issues. The speculations began in 1964, when a high school history teacher *Henry M. Littlefield* linked numerous correlations between the characters and the happenings in the story with the Populist movement in the late nineteenth century, and published an essay about his beliefs in American Quarterly[10]. "Once viewed through a Populist lens, the symbolism of the book appears incredibly obvious" (Hansen, 2002:255). This finding was more than surprising: Baum's story, "written solely" for children, turned out to be a full-blown "parable on populism," a "vibrant and ironic portrait" of America entering the new century (Littlefield, 1964:50).

Littlefield stood firmly behind his claims, especially because of Baum's experience as a journalist before he wrote the book. The fact that he had written on politics and current events just around the time when the Populist Party formed, made this theory even more convincing. Littlefield also suggested that Baum was not only describing the Populist movement but that he was sympathetic to it, supporting William Jennings Bryan[11] in the 1896 election. He considered the book to be a parable of the Populists; an allegory of their unsuccessful attempt to reform the nation. Even so, the parable remained in a "minor key" and did not actually interfere with the fantasy (Littlefield, 1964:50).

Here are some symbols suggested by Littlefield for *The Wonderful Wizard of Oz*: the wicked Witch of the East represented bankers and eastern industrialists who had control over people (the Munchkins); the Scarecrow represented the wise but childlike western farmer; the Tin Woodman stood as symbol of industrial workers, deprived of human qualities; the Cowardly Lion was William Jennings Bryan. Dorothy was a present image of the American values or people: faithful, imaginative and persistent. Others also believed that she represented the U.S. president Theodore Roosevelt due to the similarity among their names: The-o-dore and Dor-o-thy. The Yellow Brick Road and all of its troubles were presented as a symbol of the gold

[10]Academic journal and the official publication of the American Studies Association.
[11]Bryan was a Democratic and Populist leader and a great orator who ran unsuccessfully three times for the U.S. presidency (1896, 1900, 1908).

standard; Dorothy's silver shoes represented the Populists' idea about the “free silver”; Emerald City appeared to be Washington, D.C, and the people in it were obligated to wear and look through green glasses- greenbacks. The Wizard stood as a symbol for any of the Gilded Age[12] presidents (Littlefield, 1964).

The Wonderful Wizard of Oz turned out to be much more than a lovely tale for children. Soon enough, other academics that supported Littlefield’s theory started linking additional relations between the book and Populism. For this reason, Richard Jensen added two new assumptions in his study of politics and culture, in connection with Oz and Toto, even though he thought it was too much to characterize Baum’s work as a parable on populism. According to his beliefs, Dorothy’s loyal companion represented teetotaling Prohibitionists[13], a valuable part of the Silverites, whose famous slogan “16 to1” (the ratio of sixteen ounces to silver to one ounce of gold) indicated to “Oz” being the abbreviation for “ounce” (Jensen, 1971:282-83). Just like Jensen, literary scholar Brian Atteberry considered that the book shared many of the Populist interest. He also presented his own understanding of the main character, where he compared Dorothy to Mary Elizabeth Lease, the best-known orator of the Populist era: "Dorothy, bold, resourceful, leading the men around her toward success, is a juvenile Mary Lease, the Kansas firebrand who told her neighbors to raise less corn and more hell” (Attebery, 1980:86-87).

Many teachers and scholars who found this theory interesting thought that the allegorical reading of *The Wonderful Wizard of Oz* could be used as a teaching tool. For instance, teaching economics by using literature was one of the ideas according to the article by Watts and Smith, suggesting the book as a tool for renewing the study of bimetallism. They believed that Baum’s book "is often considered one of the dullest episodes in money and banking or economic history courses" (Watts, Smith, 1989:298).

Hugh Rockoff, who shared their opinion, suggested that the main benefit of the interpretation of the story as an allegory was pedagogical. In the Journal of Political Economy, he also claimed that the book was "not only a child's tale but also a

[12]The Gilded Age refers to the period from 1870s to about 1900 in the U.S. history. The term was derived from Mark Twain’s 1873 *The Gilded Age: A Tale of Today*, which caricaturized an era of serious social problems concealed by a thin gold gilding.
[13]Members of the political U.S. party best known for their historic opposition to the consumption or sale of alcoholic beverages.

sophisticated commentary on the political and economic debates of the Populist Era" (Rockoff, 1990:739). Rockoff analyzed *The Wizard of Oz* both as a monetary theory and history and as a result new symbols were found: seven passages and three flights of stairs that Dorothy passed through while in Oz represented the Crime of '73. The Crime of 1873 is known as the demonetization of silver enacted by the Coinage Act of 1873. Ever since Alexander Hamilton[14] set the U. S. on a bimetallic standard, the country had not moved from that system (with the exception of the Civil War). In short, it was about the constant switching from a golden to a silver standard and the negative consequences it brought to the people.

Likewise, the populist movement began in the West so it was only natural for the story to begin there. Then again, a reference to Kansas City, Missouri (where Democratic National convention was held in 1900) in connection to an early title *"From Kansas to Fairyland"*, actually meant following the campaign route from Kansas City to Washington, D.C. When Dorothy went away to the Land of Oz, she was carried by a cyclone while she was still in her home. In this way, Baum compared the Land of Oz to America, a country where the gold standard dominated, especially in the East. As the free silver movement appeared out of the West in 1896, the cyclone seemed to be a suitable metaphor for the movement itself. During that time, American farmers were having a hard time due to federal deflation: they were not getting enough money for their work and their debts were constantly increasing. Therefore, they demanded the dollar value to have fixed ratios of both gold and silver. Also, Dorothy's house landed exactly on the Wicked Witch of the East, leaving only her silver shoes which were later on given to Dorothy by the Good Witch of the North. The silver shoes represented the silver component of the bimetallic standard. They were magical, but only the Wicked Witch of the East understood their power while the Munchkins, the residents of the East, did not. The silver shoes and the yellow brick road were Baum's principal symbols for the two metals.

According to Rockoff, the Wicked Witch of the East had two meanings; in general, she represented the eastern financial interests, but for the Populists her character represented Grover Cleveland. He is considered as one of the few truly honest and principled politicians of the Gilded Age and the only president ever to

[14]Alexander Hamilton Stephens, a politician known for serving as vice president of the Confederate States of America during the American Civil War.

serve two discontinuous terms. Still, early in his second term the U.S. was swept with the most relentless economic depression that the country had ever experienced. On the other hand, the Wicked Witch of the West was William McKinley. He was the 25th president of the United States. Under McKinley's leadership, the U.S. went to war against Spain in 1898. Spain had managed to acquire a global empire, including Puerto Rico, Guam, and the Philippines. In connection with the book, the slavery of the yellow Winkies[15] was "a not very well disguised reference to McKinley's decision to deny immediate independence to the Philippines" after the Spanish-American War (Rockoff, 1990:736). McKinley's campaign manager was Mark Hanna. He strongly promoted McKinley's presidential candidacy; therefore, he devoted all of his effort to his political progress. Rockoff believed that the Wizard was actually Mark Hanna himself, although he noted that "this is one of the few points at which the allegory does not work straightforwardly" (Rockoff, 1990:739).

The first person Dorothy meets on her way is the *Scarecrow*. As already mentioned, the Scarecrow represents the western farmers. He himself believes he has no brains because his head is stuffed with straw. But, as the story moves on, he turns out to be very capable: the best problem-solver among the four companions. His importance is pointed out when speaking of the free silver movement – people were in reality capable of understanding the contents of a standard, no matter how complex it might have been. After meeting the Scarecrow, Dorothy meets the Tin Woodman, Baum's symbol for the workingman. He once was a real man, but after being cursed by the Wicked Witch of the East, he turned into a man of tin. He is able to work as well as before, but there is one thing he really misses. It is his heart. Littlefield pointed out that the idea of turning the workingman into a machine resembles the populist and socialist idea of industrialization doing the same thing to men. After some time, when Tin Woodman's joints rust, he cannot work any longer. It is the symbol for the 1890 depression and all of the unemployed people it left behind. Luckily, Dorothy and Scarecrow oil the Tin's joints, and after hearing about their plights, Tin wants to join them on their journey and ask the Wizard for a heart.The last character that joins their little group is the Cowardly Lion. The idea that the lion accompanies them the last, and that he represents William Jennings Bryan is not accidental. Historically, the western farmers were the first who started the movement (the Scarecrow), then the

[15]The inhabitants of the Winkie country in the West ruled by the Wicked Witch of the West.

workingmen (Tin Woodman) joined, and in the end came Bryan (the Cowardly Lion). Taking into account the fact that Jennings was known as one of the greatest American orators, the roaring lion seemed liked a good choice. His famous speech at the convention of 1896, where he challenged the Republicans, granted his success – he won the nominations: “Thou shalt not crucify mankind upon a cross of gold” (Bryan, 1896:206). The comparison to a lion is apparent, but why calling him “cowardly”? With the return of affluence, as the gold supply began to increase, silver was no longer useful in such a manner as it used to be. Many of the Populists expected Bryan to fight for silver, like he already did back in 1896. Anything less would have been simply cowardly. On top of it, the Populists had a habit of giving politicians eccentric nicknames such as the “Lame Lion”, which was a nickname for a Democrat from Virginia, known as John W. Daniel. Another example is the nickname for a Pittsburg astrologer, “Cyclone” Kirtland.

The four companions’ journey to Emerald City reminded Rockoff of “Coxey’s army”. It was a group of unemployed workers who marched to Washington, D.C., during the depression in 1894. Their leader was a businessman named Jacob S. Coxey. They were the only group among several groups that headed off for the U.S. capital and actually reached their destination. Coxey wanted to convince the Congress to approve a wide range of public works to provide jobs for the unemployed. Despite the publicity his group received, no impact on public policy was made.

On their way, Dorothy and her friends face all kinds of tests, showing that in reality each of them already has the feature that is so desperately wanted. The Scarecrow thinks he has no brain, but yet, is very intelligent; the Tin Woodman has no heart, but in many cases proves to be more generous than most men, and the Cowardly Lion turns out to be no coward at all. He is ready to die for his friends. Among Rockoff’s newly-found clues was one in connection to *The Deadly Poppy Field*. One time, the Cowardly Lion falls asleep in the poppy field because poppies are the source of opium, and he cannot continue his path. It is another reference to the jeopardy of placing anti-imperialism before silver. The anti-imperialism movement argued that the U.S. should get out of the Philippines. It was actually an upper class white movement whose members had strong doubts about adding other races into their system. Falling asleep in a field of poppies represents the Populist’s fear of

Jennings falling asleep in the middle of dealing with those new matters. As stated by Rockoff, it was “the anti-imperialism that threatened to make Bryan forget the main issue of silver” (Rockoff, 1990:751). For this reason, it is more than convenient that the field mice (representing the common people concerned with everyday issues) pull the Cowardly Lion out and save him from the fatal field.

When the group finally arrives at Emerald City, the Guardian of the Gate welcomes and assures them that the Wizard is able to solve their problems. But before entering the city, there is this one thing they are obligated to do. They have to put on a pair of green-colored glasses. Everyone in the city has to wear them and they have to be locked on with a gold buckle. These are the orders of the Wizard. These happenings symbolize the conservative leaders of the Emerald City and their intention to force their citizens “to look at the world with money-colored glasses” (Rockoff, 1990:750). In his work, *What Manikins Want: The Wonderful Wizard of Oz and The Art of Decorating Dry Goods Windows*, Stuart Culver explained the function of the spectacles (1988:103):

> Popcorn and lemonade are not naturally green, and the citizens are not mistaking the greenness around them for the outward sign of an intrinsic value. Green is not for them the color of food; rather it is the color of gems … Thus consumption, under the influence of the green spectacles, becomes an endless cycle of visual fascinations and mistaken appropriations; desiring green, the Ozites pursue value in the abstract, which is manifest only in the moment before one consumes a thing or puts it to use.

The next day they are brought to see the Great Wizard. One by one, they are taken into a big round room to meet him. Then, an unusual thing happens; each of them sees a different character. Dorothy is looking at an enormous head; the Scarecrow is gazing at a lovely lady; the Tin Woodman is looking at a terrible beast, and the Cowardly Lion is staring at a ball of fire. The four companions see different images, but all of them receive the same message: they will get the much wanted help, but only if they do something for the Wizard first. It is a “fair” deal because in this country” everyone must pay for everything he gets” (Baum, 1973:208). This attitude of the Wizard was compared to the Republican perception of the world, but for the Populists, the Wizard definitely represented the already mentioned Marcus Alonzo Hanna.The Populists believed that Hanna himself was behind all of McKinley’s decisions and acts. According to them, thanks to the money he had gained from big corporations, he defeated Bryan.

To fulfill Oz's wishes, Dorothy and her friends have to travel to the West in order to find the Wicked Witch of the West (William McKinley) and destroy her. Whether she is his enemy for real or not, no one can be sure. The Wizard has not always told the truth. His request is linked to Hanna's recommendation to politicians, journalists and common people to visit McKinley at his home in Ohio.

While on their way, the companions have to face many dangers the Witch has set: wolves, crows and bees. Fortunately, they succeed in defeating all of them, but the Wicked Witch has one more ace up her sleeve. She is the owner of the Golden Cap, a magical cap that can summon the Winged Monkeys, and these can make three wishes come true (1900:127-128):

> *...a Golden Cap, with a circle of sparkling diamonds and red rubies running around its solid gold brim. This Golden Cap was a magic one and had a special charm connected to it. Whoever owned it could call upon the creatures, Winged Monkeys, who would obey any order they were given, no matter how evil or silly. But no person could command these strange creatures more than three times. And twice already the Wicked Witch of the West had used the charm of the cap. Once was when she had made the Winkies her slaves, and overthrew the natives and set herself to rule over their land, the Winged* Monkeys *had helped her do this. The second time was when she had fought against the great and powerful Wizard himself, it was the Winged Monkeys who drove him out of the Winkie Country when he tried to challenge the Wicked Witch. Only once more could she use this Golden Cap, for which reason she did not like to do so until all her other powers were exhausted. But now that her fierce wolves and her wild crows and her stinging bees were gone, and her slaves had been scared away by the Lion, she saw there was only one way left to capture the little girl and destroy the beings accompanying her.*

The Winged Monkeys are a symbol for the Plains Indians, according to Littlefield. Those Native American tribes were also not able to avoid the overreaching power of the golden standard. After the command of the Wicked Witch of the West, the Winged Monkeys attack Dorothy and her friends and she ends up doing household chores. Tin Woodman is dropped on sharp rocks, the Scarecrow's straw is pulled out and the Lion ends up behind a closed fence. The Wicked Witch strongly desires Dorothy's silver shoes. She is more than aware of their power, so she makes a plan.

She wants to take one of the shoes because she knows they have no power when separated. Thus, Dorothy will not be able to use them. This refers to McKinley's viewpoint on silver. Back in 1896, together with the Republicans she held the position that bimetallism needed to be put in place again, but only if an international arrangement was set up. In their opinion, that would protect the dollar from being devalued once bimetallism was reestablished. On the other hand, the Populists believed that McKinley's promises were just pure talk in order to hide the real intentions of the Republicans – to keep going with the monometallic gold standard.

Dorothy destroys the Wicked Witch of the West by pouring a bucket of water all over her. She has no idea what will happen and her intention is definitely not to kill the witch, but she simply melts. According to Littlefield's understanding, the whole point of it is that it only takes some water to make the desert plains bloom again. For him, the Wicked Witch represented the dangerous elementary forces of the West. With her death, Dorothy is able to free her friends. Tin Woodman gets repaired thanks to the help of some tinsmiths. He even gets a new axe: its handle made of gold, its blade shimmering like silver. Tin Woodman's new gift is linked to one of the Populists' frequent insistence on having a legitimate bimetallic standard, and not replacing a gold standard with a silver one. He also receives a silver oilcan, decorated with gold and rare stones – a symbol for preventing the return of unemployment. The other companions also receive some gifts. The Scarecrow's gift is a walking stick with a golden head, and Toto and the Cowardly Lion are given gold collars, without any silver. Coincidence or not, William Jennings Bryan used to get similar gifts (an ink bottle made of gold and silver, gold-headed canes), which illustrated the struggle between the standards.

After defeating the Wicked Witch, Dorothy and her little group return to Emerald City in hope of receiving what was promised. Soon enough, the mysterious Wizard of Oz gets unmasked and they realize he is nothing but a simple humbug, hiding behind the curtains the whole time. He presents himself as an ordinary man from Nebraska (Bryan's state), but after all this lying, how could anyone be sure he is telling the truth? Rockoff saw the correlation between this and Hanna's own transformation after the election in 1896, when he presented himself as a common man, supported by farmers and workers. He was accepted, true enough, but that never meant people should believe everything he said.

Even though the Wizard turns out to be a fake, he still shows he is intelligent and manages to solve the problems of Dorothy's friends. The Scarecrow finally gets his brain: a combination of pins, needles and bran. Tin Woodman becomes the proud owner of a heart "made entirely of silk and stuffed with sawdust" (1900:167) and the Cowardly Lion suddenly finds his courage after drinking a green liquid. The Wizard promises Dorothy that he will help her go back to Kansas. He thinks of an idea of taking her home in a hot air balloon, but that goes wrong. The line that is holding the balloon suddenly breaks and the Wizard gets carried away while Dorothy is left behind. The Wizard's promises turn out to be just so much hot air, just like those of the freshly changed Hanna.

As she is struggling to return home, Dorothy decides to search for Glinda, the Good Witch of the South. It is known that the South mostly supported the free silver idea. For that reason Glinda the Good Witch is placed in the South. Dorothy's friends join her once more, and together they search for the Good Witch. On their way they come across an odd land called the Dainty China Country. Its inhabitants are made of bone china[16] – they are actually just little figurines. In order to enter their land, one must pass through a high wall. The wall has been compared to the Great Wall of China itself. When Dorothy and her friends finally enter the Dainty China Country, they damage some of the figures, but only by accident. A China Princess appears and explains the fragility of the figurines. Thus, the little group decides to leave their land so there will be no more damage. The approach of the China Princess was linked to one of the Dowager Empresses of China, Tzu Hsi. The Chinese opposition to the West came to an end in the summer of 1900, during the Boxer Rebellion when a Chinese secret organization attempted to drive all foreigners out of China. Their main goal was to destroy the dynasty and the Westerners who enjoyed a privileged position in China. According to Hearn's annotations, all of the wrongdoing in Baum's story was caused by foreigners.

In the South, where Glinda lives, the favorite color is red. It was immediately linked to the same red color of the American soil in the South. When Dorothy and the companions finally reach the Good Witch, she solves all of their problems. The Scarecrow rules the Emerald City; the Tin Woodman becomes the ruler of the

[16] A type of soft-paste porcelain that is made of bone ash, feldspathic material and kaolin.

Winkies and the Cowardly Lion becomes the ruler of the jungle. Their fulfillment is a reflection of the Populist's dream come true: achieve political power with the help of the South. With the help of the Good Witch, Dorothy learns how to return to her home in Kansas. All she has to do is click three times the heels of her silver slippers together. The solution of going home has been there all along; if only she had known... Solving the problem in this way symbolized adding silver to the money stock.

This interpretation of *The Wonderful Wizard of Oz* as a monetary allegory is true, for some, while for others it is far from the truth. According to Rockoff, there is a considerable amount of circumstantial confirmations for the populist interpretation. "If this interpretation is right, then Baum's story gives us some real insight into how a detached but informed Populist viewed free silver" (Rockoff, 1990:757).

According to Rockoff's understanding, the *Oz* tale is best viewed as a symbolic and satirical representation of the Populist movement and the politics of the age, as well as a children's story. However, historical research on Baum's life history and his writings confirmed he did not have Populist sympathies and did not aim to teach, but to entertain.

5 Oz as a feminist allegory

If we consider the time period in which *The Wonderful Wizard of Oz* was written, we might see the book as an early feminist novel. At the beginning of the twentieth century, women started acquiring their independence in terms of government acceptance and national freedom. The mentality of people began to change when speaking of the position of women.

At that time, it was uncommon for novels to have a female protagonist. Women had no right to vote or the right of birth control; they were expectedonly to give birth to children, to take care of the family, stay at home and do household chores. Following the years of the women's right movement, it all started in 1848 when the first Women's Right Convention was held. Eventually, at the turn of the twentieth century, women gained the right to vote thanks to the nineteenth amendment and the authorization of birth control in the early 1900s.

According to some, the social mentality of the United States' citizens is presentably portrayed in the 1900 version of Frank L. Baum's *The Wonderful Wizard of Oz.* The fact that the main character was female led to the conclusion that Baum interpreted the feminist ideals throughout his work. Taking into consideration his personal life, this interpretation might be more than acceptable. He married the daughter of the woman suffrage leader *Matilda Joslyn Gage*, author of the book *Women, Church, and State*, who with other women right activists wrote a book about the history of the suffrage movement. It described the struggle for the women's right to vote and run for office, and in general about the women's rights movement.

Baum's mother-in-law was a philosopher and Theosophist, as well as a historian. She believed in reincarnation and was obsessed with witches and witchcraft. We may say she made a great impact on him so he became fond of her ideologies and "for within a few years he was committed to feminism and sympathetic to Theosophy" (Rogers, 2002:13). Baum's biographers have frequently informed us that he borrowed the concept of the Good Witch from Gage's writings, even though he never acknowledged it. His Oz books and other works supposedly uphold women's rights.

Feminism implies the full integration of women into society, demanding women's equal rights, equal work, equal pay, equal status and treatments in public and private relations.The term itself can be used to describe a political, cultural or economic movement regarding the protection of women. According to Mickey Moron, feminism was characterized by the 1920s in terms of female independence. The main purpose was to abolish the distinctions based on gender. The issue of gender played an important role in the Oz series. In accordance with the rigorously gendered division of labor at the turn of the century, Dorothy's uncle and aunt have suitable roles: Uncle Henry works in the fields, while Aunt Emily takes care of the household chores.

Being Dorothy, the main character, a girl and not a boy, was pretty significant at that time. Not only she, but many other female characters from the book are presented as very strong and dominant. While traditional fairy tales often illustrated young heroines as passive characters that needed others (fathers, men, boys or some other male characters) to solve their problems or save them, in *Oz* that image completely vanished. Dorothy not only protects herself, but she also helps solving the issues of the male characters with whom she has befriended.

Besides being strong and self-reliant, Dorothy is portrayed as patient and rather peaceful in general, which makes her appear even more feminine. The little orphan girl strongly believes in the concept that nobody else seems to understand, not even the great Oz himself. She has a sincere belief in home, constantly telling her friends "no matter how dreary and gray our homes are, we people of flesh and blood would rather live there than in any other country, be it ever so beautiful. There is no place like home" (1900:44-46).

Even though she finds the Land of Oz very beautiful and pleasant to live in, her biggest wish is to return home, also because she does not want to cause her family economic problems: "…Aunt Em will surely think something dreadful has happened to me, and that will make her put on mourning; and unless the crops are better this year than they were last, I am sure Uncle Henry cannot afford it" (1900:208). In this way, Dorothy shows how big-hearted she truly is and that she is becoming a responsible person. As a true heroine, she is courageous in many occasions throughout her adventures. For instance, that time when she stands in front of a lion (before knowing he is a coward) to protect her friend Toto, while her other male companions are scared to death. Unlike them, she is not afraid of facing Oz the Terrible; she even gets angry after finding out he is a fraud.

The adventures she goes through help shaping her own personality and view of life. Even though she is just a little girl, she discovers many hidden features of herself, and all that she has learned will help her grow into an intelligent and strong woman. The usual, quite frequent romantic element in connection with female characters does not exist in Dorothy's, not because of her being a strong and independent character, but due to her young age - she is too young to be interested in such things.

On the other hand, the Wicked Witch of the West represents the typical traditional evil fairy tale character; old and ugly, manipulative, selfish and mean. The opposite of her is another traditional female archetype – Glinda, the Good Witch of the South. She is beautiful, merciful, supportive and generous. The witches are the ones who hold the real power in Baum's book and Dorothy finds her way back home thanks to Glinda's help. The only male character that is expected to help Dorothy fails sadly. Though known as "great and powerful", he turns out to be nothing more than a simple humbug, hiding behind the curtains and selling cheap tricks to everyone.

When comparing male and female characters, it is obvious that in *The Wonderful Wizard of Oz* women are the only ones that carry real power, while men are never up to the mark. The Wizard of Oz himself is just a man without any powers. He lacks both physical strength and pride; therefore he cannot fit into the traditional male gender role. The Scarecrow has no brain; the Tin Woodman is missing the heart and the Cowardly Lion has no courage. The three of them oppose male stereotypes as well. The only gendered animal without obvious human characteristics from the beginning of the story is *Toto.*

The Scarecrow is the one who often comes up with smart solutions in different occasions as the "brain" of the group. Moreover, he also has the tendency to collect fruits and nuts for Dorothy to eat, and he seems very gentle. The Tin Woodman, however, shows some qualities that traditionally correlate with manliness, such as his physical strength and his being a craftsman. But, he does have the habit of frequently crying out of empathy for others. The lion is missing the attribute that is frequently considered as very masculine – courage. Dorothy's desires are humble and down-to-earth because in the end she is only searching for a way back to Kansas, while her male companions are searching for things that seem very much out of reach. Ultimately, she is the only one among the four companions that is given a real gift – the silver shoes. Along with all of this, the three of them do not actually lack what they claim, but they are constantly in need of Dorothy's help.

Besides Dorothy, the indisputable heroine of Baum's story, the other female characters have great importance likewise. *The Queen of Mice* and the female *Stork* may be minor characters, but their roles cannot be easily ignored. If it was not for the Queen of Mice, the Cowardly Lion would be forever lost in *The Deadly Poppy Field.* Furthermore, she also helps the four companions to find their way back to the Emerald City by telling them about the Golden Cap. In addition, it is the Stork who saves the Scarecrow by pulling him out of the river and putting him safely on the ground. According to Ranjit S. Dighe, the Stork is the symbol that Baum used to show his support for the women's suffrage movement, because in a Populist interpretation the stork could stand for the Populists' associates in the movement (Dighe, 2002).

Another character that only appears in a back-story is the beautiful princess *Gayelette.* She is a very active character, even though she is only mentioned in one occasion. People love her for her kindness, yet she has one flaw– her temper. Being neither bad, nor perfectly good, she makes one complex character and thanks to her own persistence to go for her ambitions, she fits the frame of the feminist prototype.

Nevertheless, while Baum's book is viewed as a feminist novel, the MGM's[17] adaptation of his work represents a negative view of women. The 1939 movie version presents Dorothy as a weak, terrified girl that is always in need of her male friends' help. She is seen as a little troublemaker, desperately trying to escape the gray setting of her home. Her Oz experience was portrayed only as a "bad dream", which may imply that Dorothy (as a woman) was not capable of making a radical change and that she lost the fight for her independence. Moreover, both the book and the movie interpret Dorothy's desire to go home, but her willingness and anxiety significantly vary in both works. In the movie, her wish to return home becomes the main motif and is, therefore, exaggerated. Leaving her home represents a big

[17]An abbreviation for Metro-Goldwin-Mayer Studios Inc.

mistake, meaning women should not leave their homes and their chores –an anti-feminist approach, clearly opposing Baum’s attitude towards women.

Due to many important differences between the book and the movie, one cannot completely understand and undergo *The Wonderful Wizard of Oz* only by watching the movie. Moreover, if the main character was a little boy rather than a little girl, would both the novel and the film version become this popular? That is a question worth pondering.

6 The heroine's journey

> "There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before." – Willa Holland

The Wonderful Wizard of Oz is often treated as a kind of journey, rather than just a simple story. Many have written about the spiritual journey and the spiritual lessons that the book provides. There is even a 'family' interpretation, written by Baum's great-grand daughter *Gita Dorothy Morena*. Among all of the interpretations, there is one by Jesse Stewart, joining the 1900 book and the 1939 movie, talking about their archetypal symbols. *Secrets of the Yellow Brick Road: A Map for the Modern Spiritual Journey*, based on *The Wizard of Oz*, highlights the spiritual depths of the story, some of which are described in short in the next paragraph.

Dorothy as an orphan is linked with the understanding of *Kuthumi Lal Singh*, one of the early Theosophical teachers, who spoke about humanity as "the great Orphan" (Stewart, 1997:67). She is brought into another world by a cyclone – the cycle of birth and death. Her journey back home begins the moment she starts following the Yellow Brick Road, an unwinding spiral, a path of virtue. According to Stewart, Dorothy's companions represent the three aspects of human personality: thinking, feeling and will. Likewise, the three paths of yoga: knowledge, devotion, and action.

Another example of his understanding refers to the Wizard as the ego-self within us. The Wizard is always expected to do what in reality cannot be done; therefore, Stewart believes that it is we who make the ego-self a humbug wizard by expecting the impossible (Algeo, 2000).

It is more than clear that the story of Oz is a very complex piece of work, considering the amount of different perceptions and interpretations it has created among the readers. It is not just an adventure in a fictitious land; it is a *myth.* Myths are works that deal with worries common to all humans. They help us find our deeper meaning in a way uniquely suitable for a certain time and a certain place. Whether referring to the book as an American myth or a spiritual allegory, both lead to the same understanding: it is ajourney that all of us can be found wrapped in.

According to W*illiam J. Bausch* (who was clearly influenced by Joseph Campbell) these quests are just metaphors that actually symbolize the search for God and the three phases of the human spiritual journey that can be categorized as departure, struggle and the return.

> The storyline of the Wizard is as old as the hills, one of the ancient hero-myths we all know. It is the story of one on a quest who journeys in search of a goal or a treasure or a lady love – or the Emerald city or “no place like home”. In each, the hero meets opposition and returns from the journey wiser (Bausch*,* 1999:8).

Many consider myths as impressive representations of the human psyche, our inner world. On the other hand, ancient cultures, such as the Egyptian, Greek, and many others, have described myths as the products of human imagination that are not at any time associated with anything that has happened in reality. This standpoint when speaking of myths was popularized by *Joseph Campbell*, an American mythological researcher, a writer and lecturer.

In his long-lasting research, Campbell discovered many characteristic patterns that appeared in stories and myths about heroes from all around the world. At last, years of exploration and committed work finally paid off; his research led to a major discovery. Campbell realized there are several basic stages in almost every quest, through which all heroes from stories and myths need to pass. The stages remain the same, regardless of the culture the myth is coming from. Consciously or not, all story-telling follows the ancient patterns of myth. From simple jokes to the greatest pieces of literature, all stories can be comprehended as the *“monomyth”*, the term Campbell borrowed from James Joyce’s *Finnegans Wake* from 1939[18].

Joseph Campbell published a series of books on the subject and it was the publication of *The Hero With a Thousand Faces* in 1949 that ensured him the title of one of the most distinguished mythologist of all times. The purpose for writing the book was his wish to create a guide for reading myths. There was actually nothing new in the book, nothing that we had not heard before. The ideas he offered are older than the Pyramids, but Campbell brought them together, formed and named the hero’s journey stages. He explained how a challenging experience could be seen as the beginning of an adventure and that the most unique part is actually the

[18]As a notable scholar of his work he co-authored an important analysis of Joyce’s final novel under the name of *A Skeleton Key to Finnegans Wake (1944).*

connection between ancient stories and the emotional burden of the present-day life. He presented the patterns that lie behind every story ever told; the central ideas of myths are basically the same story, endlessly retold. Considering the fact that Campbell was a student of the well-known psychologist *Carl Gustav Jung*, the ideas presented in the book are often considered as Jungian. As his reputation became stronger, people started joining him together with Jung himself, even with Sigmund Freud, because of Campbell's contribution to mythology and the psychological wisdom of it.

> The latest incarnation of Oedipus, the continued romance of Beauty and the Beast, stands this afternoon on the corner of 42nd Street and Fifth Avenue, waiting for the traffic light to change(Campbell, 1973:2).

Beside the book that granted his success, the documentary series *Joseph Campbell and the Power of Myth* from 1988 turned out to be pretty successful as well. The documentary was originally broadcast in six parts, presenting the conversations between Campbell and a journalist, Bill Moyers. In their discussions, Campbell presented his thoughts about comparative mythology and the aspect of myth in human society. The conversations also included fragments from *The Hero With a Thousand Faces.*

Many considered the above mentioned book as the most influential of the twentieth century. The book itself has had a great impact on the telling and writing of stories and an even greater one on movie-making. Famous movie-makers such as Steven Spielberg and Francis Coppola followed Campbell's patterns when searching for ideas and producing movies. By using these patterns, anyone can make up a story that will fit any situation, a story that is entertaining, dramatic and psychologically valid. The creator of Star Wars, George Lucas, claimed that he was inspired by Campbell's monomyth and that the saga became popular exactly because of the endless story-structure that has been known since forever.

Campbell's book is based on Jung's idea of the archetypes – consistently repeating characters that appear in myths of all cultures and in our dreams. He believed that in reality they are reflections of the human mind. The young hero, the wise old man and many other characters that constantly reappear in the hero myths have turned out to be the same as the archetypes of our mind, which can be seen in our dreams. For this reason, all of the stories and myths based on the mythological model are always psychologically true, even though they portray impossible, fantastic events.

According to Christopher Vogler, the author of *The Writer's journey*, *The Hero With a Thousand Faces* is a great key to life, and even Christ, Mohammed and Buddha applied the principles from the book for their guidance towards millions. Generally speaking, the Hero's journey has been considered as the manifestation of a male-dominated warrior culture. As stated by Vogler (2007:21): "Critics say it is a propaganda device invented to encourage young males to enlist in armies, a myth that glorifies death and foolish self-sacrifice." It is true that in many stories and myths, heroes are warriors indeed. But, that is only one of the roles a hero might have. When it comes to the journey itself, it can be the same for all humans, though there might be a difference between men's and women's journeys. Vogler believes that men's journeys are more linear, while women's may be spiral – just like in Dorothy's case (the beginning of the Yellow Brick Road).

The Hero With a Thousand Faces consists of two major parts; The Adventure of the Hero and The Cosmogonic Cycle. It illustrates the usual adventure of the archetype known as The Hero, the one that goes on a journey and accomplishes great achievements on behalf of a civilization, tribe or group. Since many versions of Campbell's monomyth stages were made by his numerous followers, certain stages were sometimes renamed. As a result, there are many versions of the Hero's Journey that hold identical basic elements.

Every story-teller shapes the myth in his own way and that is the reason a hero has a thousand faces. In his book, Campbell talks about the monomyth, myths and our dreams, the relation between the Hero and God, etc. He divided the Hero's adventure into three main parts; departure, initiation and return. These three

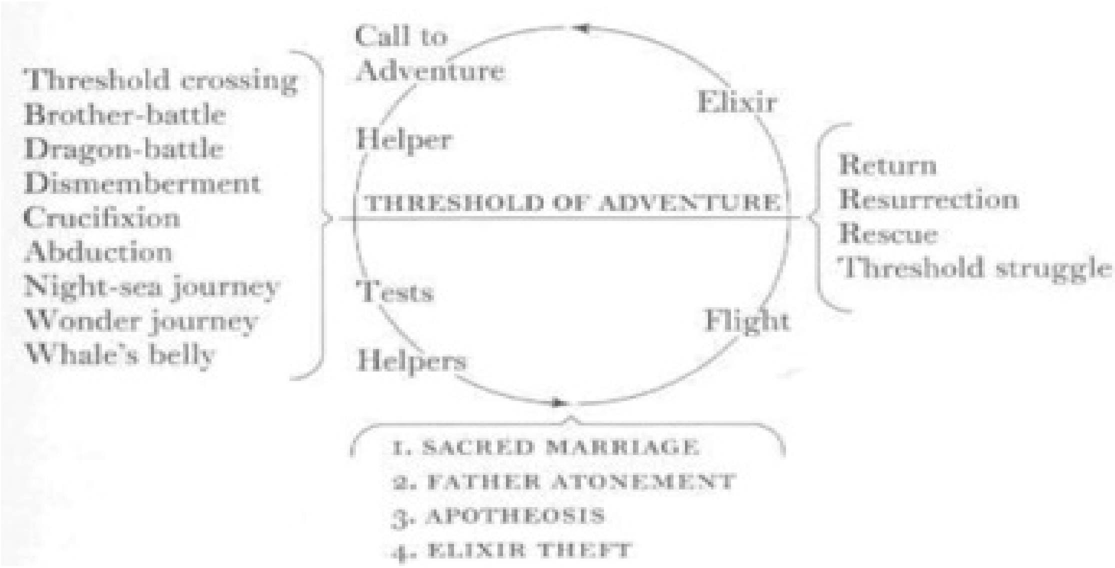

Figure 2: The Hero's journey from Joseph Campbell's book *The Hero With a Thousand Faces* retrieved July 31 2016 from http://www.julietbennett.com/2011/09/10/joseph-campbell-the-heros-journey/

parts altogether include seventeen stages, from the beginning until the end of the adventure (see Figure 2).

The first stage of the Hero's journey, the *Departure*, consists of five steps that the hero may follow: Call to adventure, Refusal of the Call, Supernatural Aid, Crossing the First Threshold, and In the Belly of the Whale. Dorothy's journey does not always follow the exact order of these steps, but she certainly experiences each step.

The second stage of the adventure is the *Initiation*. Under this heading there are six parts of the journey: The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis and the Ultimate Boon. Some of these steps are in Dorothy's case rearranged, and some are even excluded.

In the final stage of the Hero's journey, the *Return,* there are six parts once again: 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. Baum's heroine Dorothy is not a part of all of the mentioned above. However, she participates in some.

The story starts with the separation of the hero from the normal world. The world they live in at the beginning of the story is considered ordinary and uneventful. The heroes are often seen as odd and different from the others who live there. They are usually portrayed with some ability or feature that makes them feel confused, like they do not belong there. All the excitement has long gone from their lives and the heroes are feeling bored. However, there is a hidden purpose behind the presented world. It is supposed to be exactly this dull and grey in order to achieve the wanted contrast between the extraordinary world and the normal one. That is the reason we firstly meet the heroes in their mundane world, otherwise it just would not feel the same. Moreover, the amount of normality is useful in creating a bond between the readers and the hero; one can easily associate with the hero, attaching their identities together in the future journey.

This is exactly the case with *The Wonderful Wizard of Oz;* anyone is able to notice the connection between the written above and Dorothy from Kansas. They fit the Kansas setting perfectly. Dorothy feels like something is missing, everything in her world is grey:

> When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were thesame gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else (1900:15-16).

After the introduction of the hero in his everyday life, here comes the next stage; for a hero to begin his journey, he or she must be called away from the ordinary world. Incredible quests do not just happen every day. The heroes must be taken out from their routine and common environment. At the beginning, most of them only show hesitation to leaving their home and family, but in the end they all accept their destiny and head out for the journey of their lives. This is the part where they are usually presented with a challenge, an adventure, some sort of problem, a discovery or some danger that sets them on their paths – *The Call to Adventure*. For instance, in detective stories it would be when the hero accepts a new case. In some occasions the heroes end up on their quest by accident. Here is an example, the explanation of one of the ways in which the adventure might start according to Campbell:

> A blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood. As Freud has shown, blunders are not the merest chance. They are the result of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs. And these may be very deep—as deep as the soul itself (Campbell, 1973:46).

The hero is forced into a much different world than the previous one where he lived in: “This fateful region of both treasure and danger may be variously represented: as a distant land, a forest (…) or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight” (1973:53). Campbell’s description may be imprecise or questionable, but if we just think of the magnificent lands from all kinds of stories, such as *The Land of Oz*, *Narnia*, *Wonderland,* and many others, the new world is surely filled with many magical adventures.

The call may appear gradually, or it can be in the form of a disastrous event – just like in the Wizard of Oz case. Dorothy never actually chooses the quest as much it can be said that she is chosen by it, right at the moment when she is “abducted” by that terrible force of nature. Her hero journey begins not with a conscious choice of her will, but as the result of an accident caused by *The Cyclone:*

> Then a strange thing happened. The house whirled around two or three times and rose slowly through the air. Dorothy felt as if she were going up in a balloon. The north and south winds met where the house stood, and made it the exact center of the cyclone. (…) the great pressure of the wind on every side of the house raised it up higher and higher, until it was at the very top of the cyclone; and there it remained and was carried miles and miles away… (1900:19)

Generally speaking, the goal of the adventure is usually considered as a type of treasure, whether material or non-physical. It can be in the form of acquired knowledge, freed captive, given fortune, and so on. Will the hero accept the call? The readers are certainly hoping so, and that he will do what is right and moral. The hero himself fears the challenge because he does not know what danger he might be in if he accepts the call. He is given a choice; to accept the quest or to deny it. However, the hero is the only one that can complete the given test.

Because of the pressure and the fear of the unknown, the hero might refuse the call. This is the next step that the hero passes through – *The Refusal of the Call*. What happens if the call is refused? What would happen to Dorothy if she just jumped out of her house and found a shelter until the cyclone was gone? There would be no story about the Wonderful Oz, would there? There are many stories about heroes who did not accept their destinies. In his book, Campbell mentioned several stories of that type, noting that the refusal of the quest only brings disastrous events and that those who refuse their quests often become characters in need of rescuing (e.g. the King Minos story); “The divinity itself became his terror; for, obviously, if one is oneself one's god, then God himself, the will of God, the power that would destroy one's egocentric system, becomes a monster” (1973:55).

> The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest. The future is regarded not in terms of an unremitting scries of deaths and births, but as though one's present system of ideals, virtues, goals, and advantages were to be fixed and made secure(1973:55).

Dorothy is carried away to the world of the unknown – The Land of Oz; “…in the midst of a country of marvelous beauty. Therewere lovely patches of greensward all about, with stately treesbearing rich and luscious fruits… and birds with rare and brilliant plumagesang and fluttered in the trees and bushes” (1900:21-22). Things are much different in here than in gray Kansas, and Dorothy needs to follow new rules in order to complete her quest.

The next stage is yet to come. The hero-journey continues with a protective figure – *The Supernatural Aid*. “What such a figure represents is the benign, protecting power of destiny” (1973:66). There is no rule that says the help always needs to be magical. Plenty of hero stories do not have witches or wizards mentioned at all. Supernatural simply refers to the help of Mother Nature, and sometimes above her law. Heroes almost always start their journey with the help of a character who knows the laws of the outside world and helps them gain the needed wisdom. From a simple wise old lady to a powerful wizard,“one has only to know and trust, and the ageless guardians will appear” (1973:66).

The guardians often gift the heroes with some sort of means to help them with completing their quests. Sometimes it is the gift of some simple wisdom, other times the heroes are given magical powers, but it is always something that the hero must possess in order to succeed. In *The Wonderful Wizard of Oz*, Dorothy's guardian appears in the shape of a little old woman – *The Witch of the North*, and it is she that gives Dorothy the silver shoes; "She reached down and picked up the shoes, and after shaking the dust out of them handed them to Dorothy" (1900:27). Then again, the good witch gives Dorothy one more gift – a kiss on the forehead that later on turns out to be a powerful mark. By receiving this aid, Dorothy has everything she actually needs to finish her quest.

The guardian can only go so far with the hero. Their job is only to give the hero what he needs to finish the quest, not to finish it for him. Also, the given help must not be too powerful, otherwise there would be no excitement left. Eventually, the hero must face the unknown by himself. However, there is another possibility. The hero may also be joined by a companion of some sort or even a couple of them. Those can provide help during the hero's journey, but just like the guardian, they cannot do what the hero is destined to do. The companions support the hero and they are in contrast with him or her, highlighting their heroic qualities. Without their assistance most heroes would fail.

The heroine of Baum's story is accompanied by three extraordinary companions: the Scarecrow, the Tin Woodman and the Cowardly Lion (see Figure 3).

Figure 3: The three companions; Dorothy meets the Cowardly Lion, retrieved August 3 2016 from https://www.pinterest.com/pin/460493130625288440/

In more than one occasion, the three companions have helped Dorothy and stood by her side no matter the consequences. They are not only her helpers, they are true friends. Nevertheless, Dorothy's loyal dog Toto has been with her from the beginning of the story, and therefore, she already has one companion before she meets the others.

Finally, here comes the moment at which the hero fully enters the other world of his story for the first time. It is the moment when some romance begins or a plane takes off and the adventure gets going. The acceptance of the call is ultimately followed by physical action. This is the point of no return, when the hero sets out on the journey– *The Crossing of the First Threshold.*

The crossing of the threshold indicates commitment and change, accepting the new and leaving what is behind. It is a highly symbolic step, such as the rites of passage or transition to adolescence or similar. It is often the first active choice that the hero makes, which implies his independence and responsibility. Stepping into the unknown is hard and it can be frightening due to the possible dangers one can encounter; this is a defining moment in the life of the hero. According to Campbell, passing through the threshold also symbolizes the passage into the sphere of rebirth.

In the Wizard of Oz, Dorothy is carried away to the threshold of the adventure by a cyclone; she lands in Oz. Campbell noted that at the threshold, the hero meets a "shadow presence" that guides the entrance. If the hero defeats "this power", he may "go alive into the kingdom of the dark…" (1973:245-46). Dorothy does exactly the same when her house lands on the Wicked Witch of the East, even though she is not aware of it. At that point, she crosses the boundary between her ordinary world and the extraordinary one.

As mentioned, thresholds are often guarded by a certain someone. It can be a human, a monster or some other type of obstacle which has to be overcome; "With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power" (1973:71).

> As the rising smoke of an offering through the sun door, so goes the hero, released from ego, through the walls of the world—leaving ego stuck to Sticky-hair and passing on(1973:82).

After crossing the first threshold, or sometimes after further travelling, the hero enters the hazardous zone, the already mentioned sphere of rebirth. The hero gets swallowed into the unknown “in the worldwide womb image of the belly of the whale“(1973:83) and it seems as if the hero was dead. *The Belly of the Whale* is just a very figurative description which simply refers to entering somewhere dangerous (also a reference to the Biblical story when Jonah entered the whale).

In Campbell’s original list of stages, this event would be out of order because it is the cyclone at the beginning of the story that takes Dorothy into the Land of Oz. She experiences a sort of rebirth and becomes ready to accept her adventure even though she is not aware of it yet. As stated by Campbell, the passage of the threshold is a type of self-destruction, with the main purpose of being born again. Under his observation, the hero’s quest is always an inward journey, emphasizing the true importance of death and rebirth.

In many myths the hero has to go through hell to save the loved one, or enter a cave to fight a monster, etc. In the Wizard of Oz, Dorothy has to enter the Emerald City to find the powerful wizard. The hero has to confront his worst fears and overcome them.

Now that the hero is separated from the normal world and has gone through several stages, the departure is done. Here comes the main part of the story when the hero starts with a new phase – *Initiation*. His true character begins to take form through various trials, daring situations and battles. However, the road is not filled with battle only. There are moments of relief along the way, such as meeting others that are willing to help, collecting useful information or some kind of rewards for passing each of the trials.

After passing the first threshold, the hero continues his adventure and comes to the dream landscape where he must survive a number of given trials. *The Road of Trials* is long and each trial may be more challenging than the previous one, but the hero grows in confidence and capability. There could be a battle between the hero and his already well-known rival the *Brother Battle*, and a battle against some terrible monster known as the *Dragon Battle*. Brother Battle symbolizes the fight with other aspects of the self; the other (maybe dark) side of the hero's persona which may be found in any inner struggle. On the other hand, Dragon Battle symbolizes the fight against the unknown, against a superior and horrifying power (the "battle" between Dorothy and the Wicked Witch).

> The hero, whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed (1973:99).

While going through her adventure, Dorothy and her friends have to deal with all sorts of dangers that The Wicked Witch has thrown at them. Their first trial is facing the dangerous wolves. But, thanks to the brave Tin Woodman, they are easily conquered; "There were forty wolves, and forty times a wolf was killed, so that at last they all lay dead in a heap before the Woodman" (1900:125).

The next battle follows and wild crows attack the little group. It is the Scarecrow that saves them this time: "There were forty crows, and forty times the Scarecrow twisted a neck, until at last all were lying dead beside him. Then he called to his companions to rise, and again they went upon their journey" (1900:126).The danger is not over yet. The Wicked Witch is very angry and persistent in her intention of destroying Dorothy and the rest of the group.

Her next attempt is commanding the black bees to sting them all to death, but unfortunately for her, the Scarecrow's brilliant idea saves them once more. They hide under his straw while only the Woodman is left standing; "… so they flew at him and broke off all their stings against the tin, without hurting the Woodman at all. (…) that was the end of the black bees, and they lay scattered thick about the Woodman, like little heaps of fine coal" (1900:127).

After the bees come the little Winkies, the Wicked Witch's slaves. They are not brave and they simply have to obey what they are told, but the Lion scares them away and once more the group is safe. However, the last attack of the Wicked Witch turns out to be successful. The powerful Winged Monkeys capture Dorothy and the Cowardly Lion, while the other two companions are badly "injured": the Tin Woodman ends up dropped on sharp rocks and the Scarecrow is thrown to the top of a tall tree. Dorothy is not harmed because of the powerful mark on her forehead, but the Lion is penned behind a fence. Ultimately, Dorothy destroys the Wicked Witch and gets reunited with her friends. She becomes stronger and continues her journey.

> One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable (1973:99).

The road of trials can be a metaphor for the entire life because of the hero being reborn and gaining a whole new role after passing the first threshold. He confronts either death or another changeover while facing the villain in the last breaking point.

Having survived the trials, the hero comes to the point of *The Meeting with the Goddess*. It may be a powerful female figure, a mystical or supernatural being or an ordinary woman with whom the hero finds unity of some kind, and gains support and alliance. This is a very important step in the process of the hero's journey, and although Campbell symbolizes it as the meeting with a goddess, it does not have to be represented by a woman.

The goddess represents the female side of the hero— his *anima,* and these two parts joined together make the hero complete. If the hero is a female, then it is reversal; the heroine meets a God who represents her *animus*, the male side of the female. The hero and his other half combined form the *sacred marriage*; the joining of souls, therefore the hero gains exceptional power. Joining with the goddess may illustrate absolute perfect love.

> The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity: amorfati), which is life itself enjoyed as the encasement of eternity(1973:109).

In the *Wonderful Wizard of* Oz, Glinda the Witch of the South helps Dorothy by guiding her. The good witch explains Dorothy what she needs to do to finally return home. She plays the part of supernatural aid, but she also represents the meeting with the goddess.

The Meeting with the Goddess is followed by temptation – *Woman as the Temptress.* The purpose of the temptation, often in female form, is to test the hero and try to make them stray from their path by offering easier solutions. By resisting the temptation, the hero proves to have true heroic values and demonstrates his dedication to achieving the primary goal. Meeting the temptress opposes the love of the goddess and represents material love that in reality has no value.

Moreover, the journey itself has a spiritual nature while under Campbell's understanding a woman is a metaphor for the physical or material. Temptation could be a deliberate act of the villain, but it can also happen by chance. It is possible that the Goddess herself plays the role of temptation as well. It does not necessarily have to be a bad thing; the allurement may be used to further test the hero's strength in making difficult decisions. Generally speaking, the temptress may refer to temptation of any kind that distracts the hero away from his path.

The wicked witch plays the part of the woman as temptress because she uses her powers in more than one occasion to keep the little group off their path. The already mentioned wolves, crows and bees are a part of the many other distractions that try to stop the heroine and her friends on their way. For example, while searching for Glinda, they have to fight the trees, pass the high wall of The Dainty China Country and the wild forest while fighting a monster: "Like a great spider, with a body as big as an elephant and legs as long as a tree trunk. It has eight of these long legs…" (1900:199).

Later on, along comes the Hammer-heads (see Figure 4). Dorothy and the companions are attacked, but with the help of the Winged Monkeys, they are safely transported into the land of Quadlings.

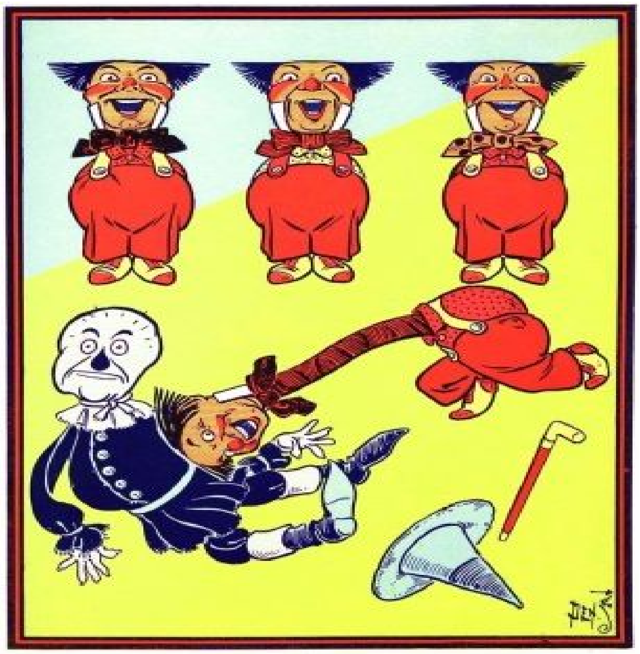

Figure 4: The Hammer-heads struck the Scarecrow, retrieved August 6 2016 from http://www.storynory.com/2012/06/13/chap-22-wonderful-wizard-of-oz/

The next step is connected with a father-like figure that the hero encounters on his journey*.* All of the previous steps are actually leading to this point – *Atonement with the Father*. Though, it does not have to be an encounter with a male figure, just someone that holds a great power. In many stories however, that person is the father or someone powerful with high authority, but it can also be a god or some kind of immortal. The hero is the one that has to confront and be initiated by whatever holds the ultimate power in his life.That is the centralpoint of the journey.

In some ways, the father figure represents all fathers with whom many sons have a relationship that is somehow uncertain, where they both seek for approval and also compete for a higher status among themselves. If the ultimate power that the father has over the hero can be taken away, then the hero himself becomes the one that is supreme; he becomes the father.

> The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands —and the two are atoned (1973:135).

For the transformation to take place, the person, as he or she has been, must be "killed" so that the new self can come into being. This can be connected with Dorothy and the fact that she kills the evil witches, especially the one from the West. Taking into consideration Baum's description of the wicked Witch of the West where he indicated that the witch is afraid of the dark and afraid of water (which fits the description of a child), by destroying her, Dorothy kills something childish inside herself. As the witch is falling, Dorothy is growing – the process of her becoming adult has been initiated.

Campbell's understanding about the atonement with the father cannot however literally apply to Dorothy. At one point it does seem like she has achieved some kind of father atonement when the Wizard accepts to help her to go back to Kansas, but due to the fact that he does not succeed in that intention and that he breaks his promise, he turns out to be nothing like a helping father. Then again, according to Richard Tuerk, Dorothy experiences a kind of mother atonement with Glinda the Good, followed by her reunion with Aunt Em:

> …Dorothy's subsequent killing of the Wicked Witch of the West, her journey to Glinda's palace, and her loving reception by Glinda involve a kind of additional mother atonement that reconciles Dorothy to her mother's death, a necessary prelude to her return to Kansas and her reunion with Aunt Em (Tuerk, 2007:26).

Here comes the point of rest and peace, when the hero is fulfilled and ready for the return; the point of realization in which the hero achieves a higher understanding – the *Apotheosis*. It symbolizes the notion of achieving perfection, reaching the state of nirvana and the hero being ready for the final act: "With the final "extirpation of delusion, desire, and hostility" (Nirvana) the mind knows that it is not what it thought: thought goes. The mind rests in its true state. And here it may dwell until the body drops away" (1973:152).

> Now that they were reunited, Dorothy and her friends spent a few happy days at the Yellow Castle, where they found everything they needed to make them comfortable. But one day the girl thought of Aunt Em, and said, "We must go back to Oz, and claim his promise."(…) This they decided to do (1900:141).

After Dorothy successfully destroys the Wicked Witch, she goes back to Oz because of the given promise that Oz himself will help her return home. Her friends are given a reward, the "false" gifts, which are just symbols for the already achieved inner change, but Dorothy is still left in the Land of Oz. When Oz's balloon flies away, she realizes her chance of leaving has gone, but is ready to find a new way of returning home.

The last step of the initiation process is *The Ultimate Boon*. It is the point at which after all the trials and dangers the hero has faced, the goal of the journey gets achieved. That is the ultimate boon which may be gained after the battle with the ultimate villain or after the last difficult trial. It is often the climax of the story, where the leading tension of the story is finally sorted out. The purpose of the previous steps has been to purify the hero, who is now ready to receive his reward.

The main phases of Dorothy's journey clearly fit Campbell's pattern of the Hero's journey. After all, she returns with the boon of conception that there is no place like home. At one point, Campbell pointed out that even though in many myths the heroes may save an entire culture, the heroes from fairy tales usually earn "a domestic, microcosmic triumph" just like Dorothy does(1973:37-38).

The initiation process is followed by the final stage, the *Return:* "When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer must still return with his life-transmuting trophy" (1973:179).

Usually after gaining the final boon, the hero wants to stay in the place where he found enlightenment. The thought of going home is not that appealing anymore, and this is why this step is called the *Refusal of the Return*. The Return brings Dorothy back to Kansas where she reunites with her family. However, the refusal of the return is not Dorothy's case because her feelings about going home have never changed, and she clearly wants to return home throughout the whole journey.

The next step is*The Magic Flight*. It is the point at which the hero hurries home or, sometimes, must even escape with the boon; "The flight is a favorite episode of the folk tale, where it is developed under many lively forms" (1973:184). The adventure is almost done, but that does not mean that the return journey will be easy to overcome. It can be just as dangerous as it was while passing through the trials on the journey itself.

In the Wizard of Oz, Dorothy manages to avoid various dangers by having some sorts of flights (e.g. that time when she summons the Winged Monkeys to fly her and her companions back to Emerald City). Nevertheless, Dorothy's magic flight appears in the shape of a green balloon that is supposed to take Oz and herself back home. The balloon, however, flies away without Dorothy, because at that verypoint she cannot find her little dog Toto, and she is not willing to leave him behind:

> Toto had run into the crowd to bark at a kitten, and Dorothy at last found him. She picked him up and ran towards the balloon. She was within a few steps of it, and Oz was holding out his hands to help her into the basket, when, crack! went the ropes, and the balloon rose into the air without her(1900:174).

Even though Dorothy loses the chance of leaving with Oz, she does not lose her hope. This is the step in the hero's journey when the *Rescue from Without* appears. The hero may be in need of assistance or some sort of guideline to bring him back to everyday life, especially if he has been weakened for some reason. Sometimes, the hero does not even realize it is time to return or that they are able to return. At this point, the hero gets unexpected assistance and gets rescued. The rescuer may be someone unfamiliar or someone already known from the story, while in myths the rescue may come from a god.

The soldier with the green whiskers advises Dorothy to search for Glinda the Good and ask for her help. It is Glinda that "rescues" Dorothy by revealing the power of the silver shoes. If only she had known she had had that power all along. But, what would have happened to her friends? Would there have been any adventure? Dorothy would certainly not be the hero of this story. She puts the needs and the happiness of her friends ahead of her own, just like a true hero.

> Whether rescued from without, driven from within, or gently carried along by the guiding divinities, he has yet to re-enter with his boon the long-forgotten atmosphere where men who are fractions imagine themselves to be complete (1973:201).

Finally, by using the silver shoes given to her, Dorothy *"Crosses the Return Threshold"* and returns home. Crossing the return threshold is just as important as crossing the first one. The first threshold symbolizes the departure from the hero's ordinary life, while the final transition is a symbolic rebirth back into the known world. It is up to the hero to retain the gained wisdom from his journey and to assimilate that wisdom into his human life, maybe even share it with the rest of the world. It is interesting to note that Dorothy returns to Kansas in the same way she was brought to the Land of Oz. She was very calm while leaving her home in the cyclone, and she is just as unafraid as she travels back home through the whirlwind: "Instantly she was whirling through the air, so swiftly that all she could see or feel was the wind whistling past her ears" (1900:212).

Now that the hero's quest has ended, the gained success is life-changing for the hero himself and for many others. This is shown in the way Aunt Em reacts when she finally sees Dorothy (1900:215): "My darling child!" she cried, folding the little girl in her arms and covering her face with kisses." For the first time, Aunt Em reacts with joy and happiness, which is far from the grey description of the aunt from the beginning of the story.

Grown in spirit and strength, the hero has become *Masters of the Two Worlds* and is now able to pass the threshold between the two without additional trials. However, in *The Wonderful Wizard of Oz* story, Dorothy is not able to bring the silver shoes (see Figure 5) back to Kansas with her: "At the return threshold the transcendental powers must remain behind…" (1973:228). Anyhow, she brings back something far more important than the silver slippers – the power to love selflessly.

> 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 (1900:213).

Figure 5: Dorothy and the silver shoes, retrieved August 9 2016 from https://en.wikipedia.org/wiki/Silver_Shoes#/media/File:Dorothy_Gale_with_silver_shoes.jpg

The journey would be completely meaningless unless the hero returns with some sort of treasure or some lesson from the other world. It can be the given experience, or just knowledge. If the goal of the adventure is not achieved, the hero is doomed to repeat the journey until the goal is gained.

The final step that completes the Hero's journey is the *Freedom to Live*. After conquering all of the given obstacles and trials, the hero has earned to live as he chooses. His life may take many paths: one of wisdom, the one of a ruler, teacher, and so on. Maybe the hero will settle down, or maybe he will start a new adventure. Starting a new journey may happen because sometimes, after returning home, the hero feels different, unhappy. The journey has changed him in such a manner that he no longer fits in his common environment. As a result, the hero might just leave and seek for another adventure.

After all, Dorothy acknowledges the Freedom to Live. She understands that she has come from the Land of Oz and that her friends are still there, but thanks to the adventure she has been through, she returns to Kansas as a much stronger version of herself. She becomes a brave young woman. Along these lines, Dorothy is a true quest hero who achieves that "domestic, microcosmic triumph" that Campbell was talking about, at least when it comes to the real world of Kansas.

> Where in the world did you come from? From the Land of Oz, said Dorothy gravely. And here is Toto, too. And oh, Aunt Em! I'm so glad to be at home again! (1900:215)

A quest does not have to include monsters, witches and other magical beings. It can just as easily happen in the real world. The monomyth exists anywhere and everywhere. The order of Campbell's hero's stages applied in *The Wonderful Wizard of Oz* is just one among the many variations. Other stages can be added, deleted or drastically changed without losing their significance. Campbell presented a framework to help us understand how a man can become a hero throughout the journey of his transformation. The important thing is the value of the myth itself and the lecture that is given. However, it is up to the readers to pick their perspective, whether they are going to look through green goggles or choose to see differently.

As mentioned earlier, Joseph Campbell was profoundly influenced by Carl G. Jung; therefore the obvious parallels between his interpretation of the hero's journey and the corresponding theory of the collective unconscious involved Jung's archetypes, which will be explained in the next chapter.

The journey of a hero or in this case a heroine, as Joseph Campbell describes it "is often a type of the adventure in which the hero has no idea what he is doing, but suddenly finds himself in a transformed realm... with the typical hero act- departure, fulfillment, return" (Campbell, 1991:58).

7 The Jungian thing

It is already well known that the symbolism of mythology has a psychological significance as well. Many psychoanalysts have studied the connection between the myths and human dreams, and there is little doubt that “either myths are of the nature of dream, or that dreams are symptomatic of the dynamics of the psyche” (1973:237).

Around the time when Baum first published *The Wonderful Wizard of Oz,* a small group of innovative psychological theorists brought out the knowledge about the similar patterns and relation between myths and dreams. With their discovery, new cognition about the unconscious part of human behavior was brought. It was the Swisspsychiatrist and psychotherapist, *Carl Gustav Jung,* who proposed an alternative hypothesis for the psychological analysis of symbols and also greatly expanded Sigmund Freud’s theories. Histheory and the concept of the unconscious, however, differ from Freud’s.

Jung's psychology is based firstly on his own experience with human beings, normal, neurotic, and psychotic.He established his theory on the ego, the personal unconscious and the collective unconscious. The ego is perceived with the conscious mind, the personal unconscious basically refers to our easily remembered memories,and the collective unconscious implies things that simply happen, such as our instincts, the near-death experience, déjà vu, and similar. We cannot truly define the collective unconscious because we do not have the needed knowledge about its true nature, but we can observe it and describe it, and try to understand it as far as we can. A substantial amount of Jung’s work has been devoted exactly to this task.

Likewise, Jung has spent much time in studying myths due to his belief that they are fundamental expressions of the human nature. As he stated, the collective unconscious could be projecting through the whole of mythology.Under his perspective, the collective unconscious consists of mythological motifs and primary images. These primordial images or dominants (Jung also called them other names) are known as the *archetypes* that spontaneously reappear through our dreams, fantasies, myths and fairy tales from all over the world ever since ancient times. According to Jung, an archetype is an unlearned tendency to experience things in a certain way. Although it has no form of its own, it acts as an organizing principle affecting the things we see or do. Basically, the archetype represents the contents of the collective unconscious. However, it is not determined by the contents and it only becomes clear when it turns into a part of the conscious. Jung also describes archetypes as predispositions that we are all born with, and his theory is that in order to be healthy, we must keep the conscious and the unconscious in dynamic balance.

> The archetype in itself is empty and purely formal, nothing but a *facultaspraeformandi,* a possibility of representation which is given a priori. The representations themselves are not inherited, only the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only. The existence of the instincts can no more be proved than the existence of the archetypes…(Jung, 1980:79)

Besides being considered as images, the archetypes are also experienced as emotions, and their effect is especially evident in situations typical and meaningful for human beings: birth, death, triumph over everyday difficulties, stages of transition (e.g. adolescence),etc. For all that, some of the various figures which recur in our dreams and fantasiesare isolated as well because of their typical significance. It has been possible to correlate them with historical parallels and myths from all around the world. Jung described them as some of the principal archetypes that affect human thought and behavior and named them the *persona*, the *shadow*, the *anima* and *animus*, and the *self*.

There are many other character types that continuously appear and reappear in myths (the trickster, the hero, etc.), and within each archetype there are the so called sub-archetypes. For example, an archetype such as the Mother has various sub-archetypes such as the neglectful mother, the caring mother, etc. Still, some archetypes can have a personal aspect while others are more collective than personal.

Jung called this process of confronting and dealing with archetypes *individuation.* Individuation takes place in the second half of life; the focus is to adjust to inner reality and acquire deeper self-knowledge. In accordance with Jung's understanding, the process of individuation is a natural, spontaneous development of the psyche[19]. The union of the two psychic systems- conscious and unconsciousrepresents the last

[19]In Jung's work, the term "psyche" is synonymous with "soul" and denotes the totality of all psychic processes, conscious as well as unconscious. The psyche is divided into two parts – conscious and unconscious.

stage on the path of individuation. That is the *self*, seen as the central archetype. Jung considered it as the most important archetype – the one that attracts all of the other archetypes. Unlike Freud, Jung placed the ego at the center; in between the conscious and the unconscious. The ego is the only aspect of the self that still remains obscure; therefore, Jung believed that we can only experience the self if we know the ego. Being the unity of personality, the self is symbolized by a mandala[20], a symbol of "wholeness" based on a circle or a square.It may be in the form of a cross, wheel or a flower. Mandalas may appear at any stage of the individuation process and their typical characteristic is the number four.

According to Jung, *fourness* has been symbolized by our representation of the four seasons (winter, spring, summer and fall), the ancient elements (earth, wind, fire and water), and similar. The archetype of fournesscan be seen in the Wizard of Oz as well, where there is a classic quaternity in Dorothy's search for home – the Scarecrow, the Tin Man, the Cowardly Lion and Dorothy's loyal dog Toto. The three companions are actually reflections of her inner experience. Her quest to find her home again may reflect her conscious attempt to understand her unconscious self and gain the whole personality. It is the self that motivates the person to become whole. In order to find the self, one must follow the path of individuation and explore his inner dimensions. This requires passing psychic objects such as obstacles, obsessions and other tensions on the road of our assimilation, our journey home.

In *The Wonderful Wizard of Oz,* Dorothy's journey represents the actual journey of awakening. She is given a pair of shoes to walk through the steps of her self-realization: the process of growing up and becoming a full-rounded person.Dorothy is told that the secret of going home is already inside her, not through the Wizard. Dorothy herself is the answer. Jung viewed this as the assimilation of the unconscious into the conscious, where a new center of balance is achieved. Dorothy's center is her home; thus the journey to Oz is about discovering our own center and then living genuinely from there, which is not an easy journey. Jung even characterized the process of individuation and therapy as one, where the patient was forged between the hammer and the anvil –he believed that perfection of personality can be truly achieved only by death.

[20] In Jungian psychology, a symbol representing the effort to reunify theself.

When it comes to the s*hadow*, Jung defined it as the inferior part of the personality. It contains individual and collective aspects of the psyche, both the unconscious and the repressed content, that conflict with the individual sense of the self.

> The shadow is that hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realms of our animal ancestors and so comprise the whole historical aspects of the unconscious (…) but also displays a number of good qualities, such as normal instincts, appropriate reaction, realistic insights, creative impulses, etc. (Jung, 1963:417).

The shadow is often seen as the "dark side" of the ego that is usually rejected for ethical or cultural reasons. Therefore, a conflict with the shadow involves moral. The shadow evolves in alignment with the ego and appears because of our need for repressing certain elements. However, the acceptance of the shadow strengthens the ego. Jung believes that children do not really have a shadow. Actually, the shadow is not naturally evil – it is neither good nor bad, just like animals: "If the repressed tendencies, the shadow as I call them, were obviously evil, there would be no problem whatever. But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad" (Jung, 1983:90).

In the story of Oz, the Winged Monkeys symbolize the shadow figure. Sometimes they help Dorothy, and sometimes they go against her. In any way, they simply do what they are told to. The flying monkeys are controlled by others, which makes them neutral, just like the shadow. In addition, the negative face of the shadow can as well be represented through villains or enemies, and for that reason, the Wicked Witch may also be the present image of the shadow.

It is possible for the shadow to come together with other archetypes, which often happens with the archetype of the soul-image, the *anima* and *animus*.

> I shall begin with a brief statement: in the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality (Jung, 1963:511).

Every man has a feminine side, an unconscious feminine figurecalledthe anima, and every woman possesses the unconscious male figure– the animus. These archetypes get projected through our dreams, or sometimes through the person we become attracted to, because they actually reflect the qualities of our own psyche. Therefore, men and women instinctively seek to marry those onto whom they project their anima or animus, which can be linked to Greek mythology, stating howwe always search for our other half whom the Gods have taken from us, a part of us as the opposite sex.

According to Jung, anima may appear as a young maiden, a witch or a goddess, an angel or a demon, a devoted companion and in many other forms. It holds all the stereotypical female personality characteristics, such as love, emotional wisdom, etc. The animus as well may take many different shapes, which is usuallya male figure, such as a wise old man or a sorcerer, but they do not have to be persons; they might as well be animals or simple objects. The male archetype is typically characterized by strength, courage, independence, power, etc.

In *TheWonderful Wizard of Oz*, Baum was drawing the attention to the fact that the modern man must accept his feminine heroine archetype to healthe wounded aspects of the psyche (representedby Dorothy's traveling companions). Considering there are no male heroes in this story, it seems like their anima is "weakened".Therefore, they are portrayed as weak and powerlessas the Wizard himself turns out to be.Heis hiding behind a mask as a compensation for his actually insecure and wounded self. The Wizard represents the masculine archetype, the animus, but the ones that hold the true power in the story are the female figures (Dorothy, the witches), the feminine aspects of the psyche– the anima. On further notice, since *The Wonderful Wizard of Oz* was written by Frank L. Baum, then, there is a possible interpretation of the story with Dorothy herself being an expression of his own anima.

Dorothy firstly encounters the three companions and the Great Oz as her inner masculine spirit, and then comes the encounter with the Wicked Witch of the West and Glinda the Good. This symbolizes the process of rejoining the opposites, masculine and feminine, into a further stage of progress.

It isimportant to note that animus and especially anima are also influenced by another important archetype – the *persona;*

> I call the outer attitude, the outward face, the *persona;* the inner attitude, the inward face, I call the a*nima*. (…)The persona, the ideal picture of a man as he should be, is inwardly

compensated by feminine weakness, and as the individual outwardly plays the strong man, so he becomes inwardly a woman, i.e. the anima, for it is the anima that reacts to the persona(Jung, 1963:467).

Persona is the form of an individual's general, psychic attitude or a part of the ego turned towards the outside world. It is a sort of mask that represents our public image – a mask that we put on before showing ourselves to others. It is not who we truly are, it only shows who we want to be; hence it is the part of us most distant from the collective unconscious. In spite of it, there is a certain danger involved if the individual identifies with his persona, which leads to denying other parts of his psyche and only brings negative consequences. In this case, the persona becomes mechanical.

There is a certain character in Baum's story that literally hides behind a mask. Obviously, it is the "great" Oz himself. He is the perfect representation of the persona archetype besides representing the animus. After successfully deceiving everyone by hiding under his mask, Oz manages to gain the leading power by using his illusions. He presents himself as a very powerful person, capable of anything, and people look up to him throughout the whole story until the very end. The mask is only hiding what he truly is- just a simple humbug. It is not until the end of the story that The Wizard's mask is revealed by Dorothy's lovely dog Toto.

This leads to one morearchetype, known as the collective shadow or the *trickster*. This archetype manifests the energies of mischief and the desire for transformation. As Vogler noted, he cuts big egos down to size and brings heroes and readers down to earth. The trickster draws attention by making certain pranks,often provoking laughter with his absurdity. He strongly affects the lives of others, yet stays unchanged, which makes him a sort of catalyst. The trickster is neither good nor bad; he is beyond morality and never leaves things to get boring or permanent. His main role is to cause us question things and not accept them blindly. The trickster can be a companion or an ally of the hero, but he can also work for the villain.

Dorothy's dog Toto quite fits the pattern of the trickster; he sometimes makes things go in the wrong direction, but in the end they turn out with a happy ending. Toto also represents man's animal instincts, and the intuitive sense in us; he feels and recognizes things that others do not, and he plays a crucial part in each stage of

Dorothy's quest. It is he who feels that the Scarecrow is alive and tries to tell this to Dorothy. He exposesthe Great Wizard, and he stops Dorothy from entering the balloon. Basically, Toto appears every time Dorothy needs some sort of guidance. Both of them are very much alike; small and fearful, and together they protect each other in many occasions.

In the same essay in which Jung defined the archetypes as primordial images, he explained his theory and described a standard myth with a basic view of the external world, which was built upon the natural cycle of sunset and sunrise;

> Every morning a divine hero is born from the sea and mounts the chariot of the sun. In the West the Great Mother awaits him, and he is devoured by her in the evening. In the belly of a dragon he traverses the depths of the midnight seas. After a frightful combat with the serpent of night he is born again in the morning (Jung, 1974:39-40).

Jung's interpretation of the sun-hero's journey as a reflection of our unconscious aspects is thoroughly explained in *Symbols of Transformation*, where he illustrates the hero archetype as a representative image of the *libido* – the psychic energy that activates the psyche. Jung further defined the true structure of the hero as a figure "who passes from joy to sorrow, from sorrow to joy; and like the sun, now stands high at the zenith and now is plunged into the darkest nigh, only to rise again in new splendor" (Jung, 2001:17). This understanding of the sun-hero symbolizes rebirth, a journey that leads back to the mother's womb, where the hero is renewed and returns back to life –reborn.

Jung relates the process of rebirth with the individuation process itself, the process of our psychic transformation and development, emphasizing that individuation is achieved over a process similar to the earliest ordeal. In accordance with Jung, becoming who we truly and uniquely are– the process of individuation, is the "ultimate goal of human life" (Eliade, 1958:135).

One of Jung's best known concepts is his typology of *personality*. According to his theory, our psychological type is what determines and limits our judgement from the very beginning, seeing that "every judgement made by an individual is conditioned by his personality" (Jung, 1963:234).He differentiated eight typological groups: two personality attitudes and four functions of orientations: each of the four functions may operate in an introverted or extraverted way.

The extraverted attitude is characterized by an outward flowing of libido; thus,the extraverted person shows interest in various events, things, people and relationships with them. This type of personality is motivated by distinct outside factors and is exceedingly influenced by the environment. Extroverts are very sociable and confident in an unaccustomed setting. Generally speaking, they are sympathetic towards the world, and when disagreeing with it, they prefer to have an argument and adjust things according to their own understanding. In contrast to the extrovert type, the introverted attitude is oriented towards the subject and tends to recoil- the libido flows inward. This type is characterized with the predominance of inner necessity; introverts lack confidence in relations with others, they are not usually sociable and enjoy being alone, but they often make loyal and caring friends.

The two attitude types usually misunderstand one another, where the extravert sees the introvert as egoistical and tedious; the introvert thinks the extravert is superficial and dishonest. However, the Jungian attitude is principally said to be introverted, since the aspects of Jung's interest are mostly those from the inner world, especially regarding the collective unconscious.

In addition to this, Jung's four basic functions (see Figure 6) which we use to make sense of our world are: *sensing, thinking, intuiting*, and *feeling* (again the quaternity archetype). These four functions of our consciousness are differently developed in every individual; less for some, and more for others. Feeling is determined with adjustments that are based on feelings of pleasantness or unpleasantness, recognition or refusal. It has a special connection with reason, because a decision is based on one or the other. Jung considers both as rational functions, contrary to sensation and intuition which he sees as irrational functions.

Basically, one of these functions is the dominant one in each of us. It is called the *primary* or *superior function*, the one that we automatically use because it comes to us most naturally. Practically, the auxiliary function is always the one whose rational or irrational nature differs from the primary function. For instance, feeling cannot be the secondary function when thinking is the dominant one, because they are both rational functions and it is the same the other way round. In the same way, when sensation is the primary function, intuition cannot be the auxiliary function, and vice versa. In this manner, thinking and intuition can easily join, and so can thinkingand sensation.

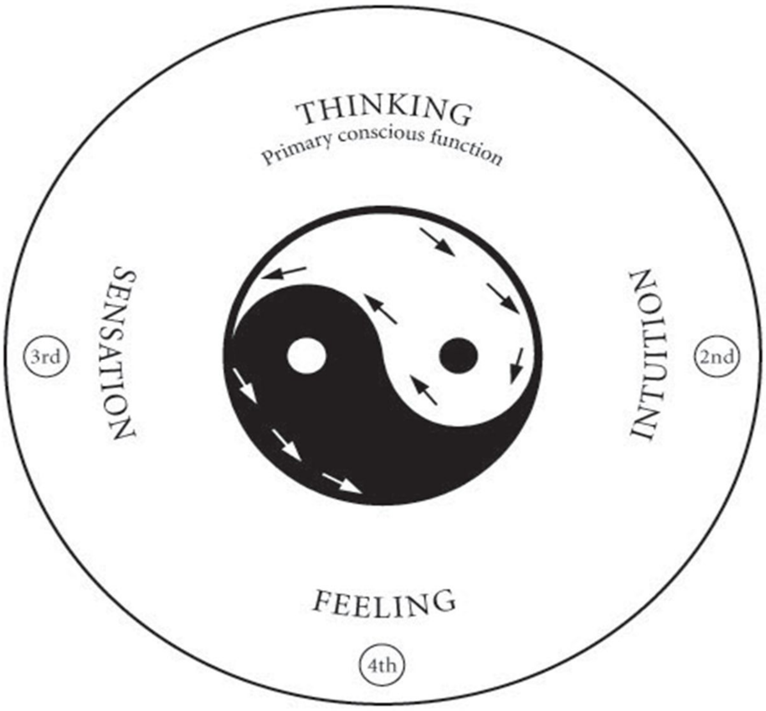

Figure 6: Jung's four functions of orientations, retrieved August 17 2016 from http://www.cgjungsociety.org.uk/aboutjung.php

When the actions of an individual are the result of a carefully thought-through procedure, and when his life is mainly ruled by thinking, he may be called a *thinking type.* Their thinking is usually of an intuitive nature; it is positive and always produces something, and is more frequently found among men.

> Even when it analyses, it constructs, because it is always advancing beyond the analysis to a new combination. (…) It is, in any case, characteristic that it is never absolutely depreciatory or destructive, but always substitutes a fresh value for one that is demolished. This quality is due to the fact that thought is the main channel into which a thinking type's energy flows(Jung, 1983:442).

While thinking judgments are based on objective principles, feeling judgments are based on personal or universal values. To understand what Jung means by feeling, one needs to comprehend the distinction between the ways in which the word can be used; feeling that something will happen is connected to our intuition, while feeling hot or cold refers to our sense-impression.Hence, feeling is often confused with emotion. The key distinction between the feeling and sensing/intuition usage of the word is rationality. Nonetheless, Jung emphasizes that any function can lead over to emotion, but the emotion itself is not the function. Unlike the thinking type, feeling is more often found among women than among men.

> When we think, it is in order to judge or to reach a conclusion, and when we feel it is in order to attach a proper value to something(Jung, 1983:105).

Being a rational function, feeling is especially concerned with human relationships and the value of people, and thus makes an important factor in many religions. When feeling dominates the other functions, one can speak of a *feeling type*, and when the type is extraverted, feeling gets controlled by and adapted to the environment. The feeling type usually shows a real desire to help when it comes to injustice or misfortune and is very sympathetic in general.

Although Jung's perception of feeling often gets misunderstood, his conception of sensation is very clear; it is what reaches us through the senses. The *sensation type* experiences things as they truly are, and is, therefore, irrational. These people are usually easygoing, with a calm and even phlegmatic nature. The opposite function to sensation is intuition; while sensing is the process of becoming aware of some definite information, intuiting is the process of becoming aware ofsome conceptual information. Intuition is likewise irrational, and both of them simply perceive things as they are; sensation sees the content of the external world, and intuition sees what is in the inner world.

According to Jolande Jacobi, a student of Jung and one of his closest associates, the mixture between the opposites of thinking-feeling and sensation-intuition is not really possible, although there is always a compensatory relation betweenthem. Jung has also written that it is impossible to integrate all the contents of the unconscious, but it is possible that we reach a relative state of wholeness.

> Personality, as the complete realization of our whole being, is an unattainable ideal. But unattainability is no argument against the ideal, for ideals are only signposts, never the goal (Jung, 1983:172).

If we connect Jung's four primary functions of the human psyche (rational, emotional, intuitive, and sensitive) with Baum's Wizard of Oz, the crucial moment is when Dorothy encounters all three major characters – the Scarecrow, the Tin Man, and the Cowardly Lion. She finds a supple intelligence in the Scarecrow, immobilized feelings in the Tin Man, and insecure wildness in the Cowardly Lion. The three companions need to be “fixed”, even though they already own what they are searching for.

The Scarecrow has no brain, yet he is the one that always proposes solutions and possible alternatives to the challenges in the story; he indeed is the brain of the group. He fits the pattern of the rational function. Woodman is the one missing a heart, but he obviously has one because he is the most emotional character of their small group who cries easily, and cares a lot about Dorothy. He also claims that having a heart is better than having a brain; therefore he represents the emotional function. The Cowardly Lion is in pursuit of courage, but it is clear throughout the journey that he has always had courage within himself,which he is just unaware of.In numerous occasions he saves his friends from many dangers, risking his own life at the same time. The Lion is thus defined in terms of sensation, where his intuition is so inferior that he never seems to expect real danger whichis always present.

The three companions are not aware of their true abilities until Dorothy finally comes along. Then, each of them discovers the virtue they previously lacked and become whole. On the other hand, without their help, Dorothy would not be able to finish her quest- her helpers are the key qualities that release the forces within her.

When talking about the intuitive function, even though the Lion also has an intuitive moment or two, Dorothy’s loyal dog Toto is the one that represents intuition. As it has already been mentioned in the paragraph describing Toto as the trickster, he perceives the world through his senses and through him, the intuitive sense in us is portrayed. With his power of insight, he reveals the fake wizard and ensures that Dorothy completes the journey of self-discovery when he “stops” her from entering the hot air balloon.

Furthermore, Jung’s theoryconsists of the *principle of the opposites* – the idea that the conflict between opposing processes or tendencies is necessary to generate psychic energy (libido). The existence of opposites may refer to heat versus cold, height versus depth, and similar. The same goes with psychic energy; every wish or feeling has its opposite. This opposition or so called conflict between polarities is the primary motivator of energy behavior. According to Lucy Huskinson[21], the interaction of opposites is crucial to Jungian psychology. Jung himself claimed that “life is born only of the spark of opposites” (Jung, 1974:78).

John Beebe, a Jungian analyst, identifies the story of Oz with Jung’s principle of opposites, stating that for everything good there must be something bad. He believes The Wicked Witch is the shadow, the alter ego of Glinda the Good, and that Toto is the opposite of the Cowardly Lion. In addition, he thinks Glinda represents Dorothy’s good conscience, white the Wicked Witch represents the bad one.

Considering the position of witches from the story, the opposition of good and bad is more than obvious; the Witches of the East and West are the evil ones, while the Witches of the North and South are the good ones. Usually, North and East are portrayed as the “good” sides, but we can see that Baum’s intention was different; pointing out that the horizontal existence is on Earth (W and E), so one should go beyond it to the vertical existence (N and S). Another similar reference from the story, when speaking of opposition, is concerned with the appearance of the winds; the wind comes from the North, but also from the South, which is a sort of indication that the opposites will be joined – “coincidentiaoppositorum”; the opposites constantly meet. The same thing happens when the Wicked Witch of the West is killed; the journey back goes eastward: the journey of rebirth for both Dorothy and the wizard.

The coincidence of opposites in fact plays the central role in Jung’s thought. He believed that the union of opposites enables the individual to surpass and ultimately conquer his or her conflicts. Key concepts such as the self, the collective unconscious, and wholeness are said to be part of the coincidence of opposites. Someanalysts even believed that for Jung, the “coincidentiaoppositorum” is the ultimate aim of the whole psychic activity.

From a Jungian perspective, *The Wonderful Wizard of Oz* is seen as a journey of psychic transformation represented by the symbolism of death and rebirth, expressed through the imagery of descent and return. It is a story that in fact talks about an unconscious battle of our psyche. It teaches us how to deal with internal conflict through our persona, and how to achieve complete balance of all the psyche parts, which in reality is the process of individuation itself. This is made clear when Dorothy

[21] The author of *Nietzsche and Jung: The Whole Self in the Union of Opposites.*

goes back home to Kansas, and when she realizes that there is no place like home. Her struggle throughout the whole story has been worth it - she finally becomes a full-rounded person and embraces her own *self,* which is the ultimate goal of the self-knowledge journey.

However, according to the method of C.G. Jung and his close colleague, Marie-Louise von Franz, fairy tales and myths are more than just stories about an individual person or an individual ego. The characters from the stories may not be real people, but they certainly are descriptions of our inner aspects or archetypes, and those patterns of the unconscious affect not only individuals, but societies in a collective way.

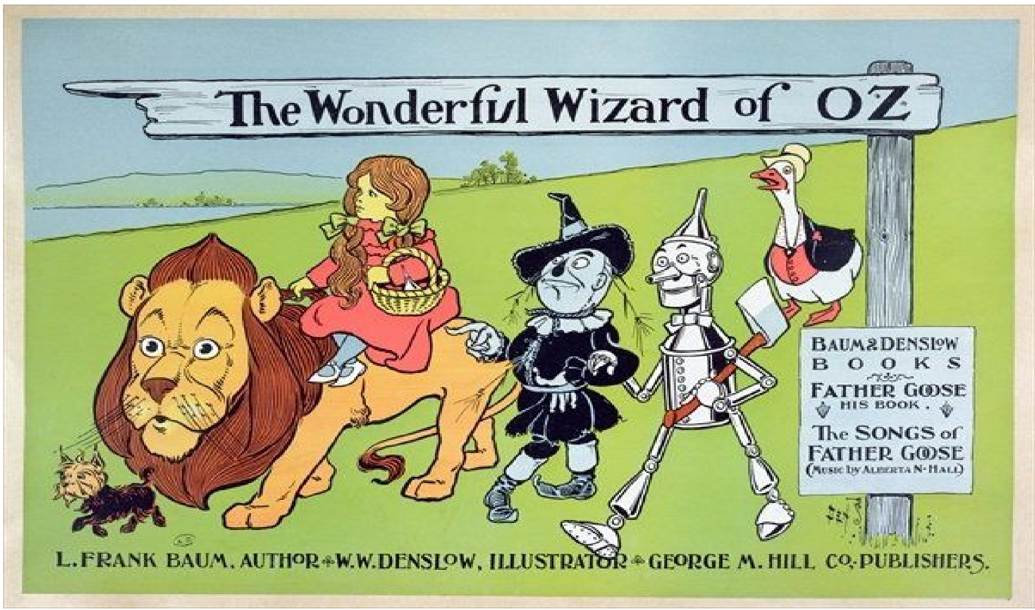

Figure 7: The heroes of Baum’s story, retrieved August 19 2016 from http://glindasguidance.com/dorothys-musings-from-the-original-yellow-blog-road/

8 Conclusion

This thesis offers an insight into the complexity of one of America's favorite piece of juvenile literature, *The Wonderful Wizard of Oz.*The well-known author of this novel, Lyman Frank Baum, claimed that the book was written exclusively for children, but taking into account all of the mentioned theories, together with the many others that were not pointed out in this work, maybe he wished to imply just the opposite. The analyzed theories include parallels to Theosophy, Littlefield's and Rockoff's theory on the story representing Populism, Oz as a feminist allegory, Campbell's Hero's journey, and Jungian Psychology.

It is less likely possible that only one book is able to bring together so many different interpretations and ideas, yet this is exactly what *The Wizard of Oz* has given to its readers. All of these ideas have led to many different conclusions about the story, but who would have ever thought that under the surface of a simple fairy tale, there is an entire sea of hidden essence? Out of all the political, religious and psychological views based on this complex piece of work, it is hard not to believe that Baum did truly write the story with a higher meaning, other than just a story about a little girl on her journey back home.

Each character from the story can actually be representing a part of something that happened during the period in which the book was written, and each of them may as well represent the psychological aspects of human behavior. For this reason, the Populism theory and the Jungian interpretation of Dorothy's journey might seem to make the most sense. Regardless of how many interpretations have been made, there is no solid evidence, however, that Baum wrote*The Wonderful Wizard of Oz* for any of those purposes.

The story of an orphaned Kansas girl, swept by a tornado into a mysterious land and her journey back is one of the world's best-loved narratives, considered as the Harry Potter of its time. In any case, the book brings an important lesson to both children and adults of any generation, reminding us that we are capable of doing anything we want if we only believe hard enough, with the highlight that there is no place like home. Meeting the trials of everyday life is most certainly not an easy task, and will always require the brains of a Scarecrow, the good heart of a Tin Woodman and the bravery of a Lion.

> “I have learned to regard fame as a will-o-the-wisp ... but to please a child is a sweet and lovely thing that warms one's heart and brings its own reward.”
>
> -L. Frank Baum

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Summary

The Wonderful Wizard of Oz is an American children's novel, written by L. Frank Baum during the Victorian Age in the 1900. However, there have been many speculations about Baum's actual intention when writing the story of Oz, indicating that the story itself is actually a clever allegory about the political happenings around the nineteenth century. Over the years, various theories about the book have been made, mainly focusing on the political and social aspects of the allegory. The purpose of this thesis is to show the storyhidden between Baum's lines by analyzing the complexity of one of his greatest works.

Key words: L. Frank Baum, *The Wonderful Wizard of Oz,* interpretation, Theosophy, Populism, feminism, myth, Joseph Campbell, Carl Gustav Jung, analytic psychology, collective unconscious, archetypes

Sažetak

Čarobnjak iz Oza je američki roman za djecu, kojeg je napisao L. Frank Baum tijekomViktorijanskog doba 1900. godine. Postoji velik broj spekulacija o tome koja je zapravo bila njegova prava namjera dok je pisao priču o Ozu, ukazujući na to da je sama priča zapravo jedna pametno osmišljena alegorija o političkim zbivanjima oko devetnaestoga stoljeća. Tijekom godina, osmišljene su i razne teorije o knjizi koje se prvenstveno bave političkim i društvenim aspektima alegorije. Svrha ovog rada je ukazati upravo na priču skrivenu između Baumovih redaka, analizirajući kompleksnost jednog od njegovih najvećih djela.

Ključne riječi:L. Frank Baum, *Čarobnjak iz Oza*, interpretacija, Teozofija, Populizam, feminizam, mit, Joseph Campbell, Carl Gustav Jung, analitička psihologija, kolektivno nesvjesno, arhetipovi