

PASSAGE, PILGRIMAGE, AND POWER IN OZ:
TRANSFORMATIVE MOMENTS IN DOROTHY'S JOURNEY

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ABSTRACT

L. Frank Baum's *The Wonderful Wizard of Oz* (1900) and the well-known Metro-Goldwyn-Mayer film adaptation *The Wizard of Oz* (1939) engage themes and imagery related to passage rites, pilgrimage, and power structures. While these areas have been explored explicitly and implicitly in scholarly literature, a close analysis employing the anthropological observations and theories of Arnold van Gennep (1873-1957), Edith Turner (1921-), and Victor Turner (1920-1983) will contribute to a deeper understanding of inter-textual thematic connections. Specifically, this paper looks at 1) van Gennep's analysis of rites of passage, 2) Victor Turner and Edith Turner's observations about religious pilgrimage, and 3) Victor Turner's presentation of the concept of structure and anti-structure, the last with a special emphasis on status elevation and status reversal rites. A common thread linking the three areas of focus is the concept of liminality – a time of transition and transformation occurring between more, to use the Turners' word, "stable" life states – that appears in the anthropologists' works.

After a thorough, yet non-exhaustive review of related scholarly literature and a close reading of the text, film, and related anthropological theories, this paper helps show that Dorothy's experience in Oz exhibits elements of van Gennep's description of the rites associated with passage: separation, transition, and incorporation. Following, it

becomes clear that this passage shares many characteristics of the pilgrimage experience that the Turners bring to light. Finally, through that pilgrimage-like passage, Dorothy and her traveling companions experience situations in which prevailing social structure is challenged and critiqued. This paper discusses how that challenge to authority takes shape in different ways, including plot occurrences that display certain qualities associated with rituals of status elevation and status reversal. Ultimately, this paper aims to contribute to a deeper understanding of the thematic manifestation of passage rites, pilgrimage, and power within the Oz narratives.

Future analyses might broaden this discussion to include the thirteen other Oz novels Baum wrote; expand the Oz-based literature review to uncover more complementary and contrasting viewpoints; evaluate other film and literary adaptations of the Oz text to see how they handle similar themes; and utilize different theoretical frameworks of scholarly study related to passage rites, pilgrimage, and power to enrich this Oz discourse.

PREFACE

When I started my journey in the Master of Arts in Liberal Studies Program, I found great inspiration in the class “Pilgrimage, Travel, and Tourism,” taught by Frederick J. Ruf, Ph.D., associate professor of theology at Georgetown University. It was in his course that I seriously began to think about *The Wizard of Oz* in terms of a pilgrimage. With Professor Ruf’s generous encouragement and patient guidance as a mentor over many months and cups of coffee, I have been able to expand upon that idea and develop this thesis – an effort that at times felt as daunting as Dorothy’s trials in Oz. I will always be grateful to Professor Ruf for his mentorship and helping me find the way.

Additionally, I wish to acknowledge “The Myth of the Hero” course, taught by Arnold Bradford, Ph.D., professorial lecturer in the Liberal Studies Program. It was in this engaging class that I first explored in earnest the issue of power in *The Wizard of Oz* film – as well as in the movie *Snow White and the Seven Dwarfs* – using mythologist Joseph Campbell’s *The Hero With a Thousand Faces* as the theoretical framework. With respect to the 1939 MGM musical, it became clear to me that the characters of Miss Gulch, the Wicked Witch of the West, and the Wizard of Oz each reflect the power-hungry, domineering tyrant monster archetype that Campbell describes and that Dorothy shares characteristics with the hero archetype as she abandons her selfish, ego-centric concerns during her journey and comes to rely on and value others and community. Chapter 4 takes up this intriguing issue of power transformation in Oz, utilizing the theory of anthropologist Victor Turner, who, like Campbell, found inspiration in the work of anthropologist Arnold van Gennep. Not surprisingly, similar themes emerge.

I also point to “The Art of Biblical Literature” course, taught by Tod Linafelt, Ph.D., a professor of theology at Georgetown who wrote an article, cited in this paper, about Job and the Oz story. During his class, I began pondering other potential biblical connections with the Oz narrative and later learned – while doing the literature review – about the contributions of some other writers in this domain. For instance, while writing my final assignment on Ecclesiastes, I started to see how the biblical work – from its mood, to its imagery and language – aligned nicely with the opening Kansas scene in *The Wonderful Wizard of Oz*. And of course, Genesis jumped out at me as well. I am glad I was able to mention these potential parallels in this project, however briefly. These types of interdisciplinary “aha moments” have been a joy of this program.

I want to thank heartily the other faculty members whose classes I took – Elizabeth Duke, Ph.D., Richard Duke, M.A., James Giordano, Ph.D., Adav Noti, J.D., and Gladys White, Ph.D. – for making this experience a truly rewarding one.

On a personal note, I remain indebted to my mother, Charlotte R. Cessato, who helped me believe that I could finish this program. She has given me so much in my life, and due to her encouragement, I have been able to complete two degrees at this amazing university – opportunities that really have been life-changing. My family, friends, professional colleagues, and classmates all deserve a considerable amount of thanks for their interest and understanding during this process. I also express deep appreciation to the School of Continuing Studies, particularly Anne Ridder, M.A.L.S., assistant dean of graduate liberal studies, for her kindness and steadfast support.

What wonderful gifts in, to quote Dorothy, “my own backyard.”

To my late father, William J. Cessato, with love

CONTENTS

ABSTRACT	ii
PREFACE	iv
DEDICATION	vi
INTRODUCTION	1
CHAPTER 1. REVIEW OF SELECT SCHOLARSHIP	6
CHAPTER 2. RITES OF PASSAGE	29
CHAPTER 3. PILGRIMAGE	52
CHAPTER 4. POWER TRANSFORMATIONS	79
CONCLUSION	104
REFERENCE LIST	106

INTRODUCTION

More than 115 years ago, a young girl named Dorothy first traveled down the Yellow Brick Road in L. Frank Baum's (1856-1919) children's book *The Wonderful Wizard of Oz*. Following its original publication in 1900, the book earned bestseller status "for the holiday season" (Schwartz 2009, 294). Nearly four decades later, in 1939, the movie studio Metro-Goldwyn-Mayer produced *The Wizard of Oz* (Fleming 2013), the 102-minute sepia-tone and Technicolor musical starring teenage actress Judy Garland as the troubled and yearning protagonist Dorothy Gale (IMDb n.d.). Some estimate that the book's lifetime readership – by the year of the movie – included about 80 million individuals (Nathanson 1991, 4). The film version carried a price tag of about \$2.8 million (Nathanson 1991, 6). Seventeen years after the film premier at Grauman's Chinese Theatre in Hollywood in the summer of 1939, television aired the movie for the first time, attracting 45 million people during the 1956 showing (Schwartz 2009, 308-309). In 1979, a pair of the glistening ruby slippers from the film was donated to the Smithsonian in Washington, D.C. Perhaps a testament to the story's enduring popularity, the organization publicizes that this costume item remains "... one of the most asked about artifacts at the Smithsonian" (Smithsonian n.d.).

Upon reading the book, viewing the film, and comparing the content of each, some noticeable differences emerge. While both versions make clear Dorothy's longing to return home to Kansas after she and her beloved dog Toto have been carried away to Oz in a cyclone, one commonly highlighted contrast emerges: the celluloid Dorothy's dazzling ruby slippers are silver shoes in Baum's book. Additionally, the 1900 story

presents the Kansan's travels as a part of "real" life, whereas the 1939 movie version orients the Oz-based action within the confines of a head-injury-induced dream state. Lastly, another prominent point of dissimilarity involves the cast of characters. The 1900 book includes Kansas-based Aunt Em and Uncle Henry, who take care of the orphaned Dorothy on their dreary farm. Once in Oz, the young girl encounters a number of individuals, including wicked witches of the East and West; good witches of the North and South, with Glinda firmly ensconced in the latter region; three traveling companions – the Scarecrow, who lacks brains, the Tin Woodman, who lives without a heart, and the Cowardly Lion, whose courage is absent; and, of course, the mysterious Wizard of Oz, who resides in a palace in the Emerald City. The MGM film embellishes the world of Kansas through the addition of other characters, such as the menacing, Toto-hating Miss Gulch, brought to life by actress Margaret Hamilton, who also acts as the Wicked Witch of the West in the Oz dream sequence. Three farmhands, played by actors Ray Bolger, Jack Haley, and Bert Lahr, emerge respectively in Oz as the Scarecrow, the Tin Man, and the Cowardly Lion. Actor Frank Morgan, who is mystical Professor Marvel back in Kansas, fills a few different roles in Oz, not the least of which is the Wizard of Oz himself (IMDb n.d.). Finally, there is only one good witch in the film – beautiful Glinda, whose cinematic realm covers the North, not the South as in the book.

Despite such differences in footwear, plot framing devices, and character lineup, the two works engage similar themes and imagery, specifically related to passage rites, pilgrimage, and power structures. These three key areas will form the focus of this paper's analysis of *The Wonderful Wizard of Oz* and *The Wizard of Oz*. Along with this

writer's observations about these topics, scholars of Oz have offered varied insights about them as well. A substantive, yet non-exhaustive review of related literature in chapter 1 will elaborate on their viewpoints. This summary will provide a helpful backdrop for the bulk of this paper's discussion, which will be a careful analysis of the text and the film, inclusive of their similarities and differences, employing the theories of anthropologists Arnold van Gennep (1873-1957), Edith Turner (1921-), and Victor Turner (1920-1983). A unifying foundational concept in their theoretical models involves liminality, a time of human transition (van Gennep 1960, 11) and transformation (Campbell 2008, 6; Turner and Turner 1978, 2, 11; Turner 2005, 5460) between more "stable" (Turner and Turner 1978, 2; Turner 2008, 94) life states. About this in-between life stage, Edith Turner (2005, 5460) succinctly writes, "*Liminality*, 'being on a threshold,' is the condition that prevails during the inner phase of rites of passage, those rituals performed in many societies to transfer a person from one stage of life to another. Liminality is the experience of being betwixt and between." This paper's side-by-side analysis aims to contribute to a deeper understanding of the thematic manifestation of passage rites, pilgrimage, and power within the Oz narratives, which detail significant instances of character transformation.

Following, chapter 2, focusing on passage rites, will draw on van Gennep's influential work *The Rites of Passage*, which originally appeared in 1909. Within this work, which informed the writings of the Turners, van Gennep (1960, 11) describes three categories associated with the umbrella "rites of passage" concept, including ". . . preliminal rites (rites of separation), liminal rites (rites of transition), and postliminal rites

(rites of incorporation)” Related to the book and the film, this chapter will examine Dorothy’s journey with an emphasis on transformative moments including territorial and threshold passages, incorporation of the stranger, and familial immersion.

Chapter 3 will turn attention to Victor Turner and Edith Turner’s assessment of religious pilgrimages in *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*, which was published in 1978 and describes the phenomenon as “the great liminal experience of the religious life” (Turner and Turner 1978, 7). This section will compare Dorothy’s journey through Oz with some of the general pilgrimage-oriented themes the Turners raise, as well as specific examples they provide about actual pilgrim destinations. Themes, such as miracle seeking and suffering, and imagery, including miraculous visions, will help connect the Oz narratives to the pilgrimage experience, in general, and its “‘transformative’ effect” (Turner and Turner 1978, 11), in particular.

Lastly, chapter 4 will delve into the issue of power through insights from Victor Turner’s 1969 book *The Ritual Process: Structure and Anti-Structure*. Special attention will be paid to the liminality-related idea of *communitas*, about which Edith Turner (2012, 169) concisely writes:

Victor Turner and I explored the connection of liminality and ‘communitas,’ the state of oneness and unity that neophytes living outside the norms and fixed categories of a social system share during liminal periods. Equality, undifferentiated humanness, androgyny, and humility are some of the characteristics of this condition. Neophytes are symbolically represented as pure undetermined possibility, the very opposite of social structure with its emphasis on differentiation, hierarchy, and separation. The liminal person comes to stand for the sentiment of undifferentiated humankind: all that is innate, whole, and unified.

In addition to examining the way *communitas* may be generally evident in Oz, this chapter will home in on two related liminal phenomena that Victor Turner describes – rites of status elevation and rites of status reversal – and analyze how elements of these concepts compare and contrast with power shifts in the book and the film.

This close reading of the text and film and the related anthropological theories will reveal that Dorothy's experience in Oz contains certain elements of van Gennep's description of the rites associated with passage: separation, transition or liminality, and incorporation. Furthermore, it will become clear that this passage journey possesses many characteristics of the type of pilgrimage experience that the Turners bring to light.

Finally, through that pilgrimage-like adventure, Dorothy and her traveling companions form a general bond of *communitas*, one that allows them to challenge prevailing societal structures. This paper will discuss how that challenge to authority takes shape in different ways, including status elevation and status reversal. In the end, this paper will strengthen the connection others have observed between the Oz narratives of transformation and motifs of passage rites, pilgrimage, and power.

CHAPTER 1

REVIEW OF SELECT SCHOLARSHIP

The body of academic literature about *The Wonderful Wizard of Oz* and *The Wizard of Oz* is considerable. To assist with this paper's analysis of the way these works reflect the theories of van Gennep and the Turners, a significant, yet non-exhaustive review of the literature related to passage rites, pilgrimage, and power proves necessary. Ultimately, this brief overview of scholarship, which will evaluate separately each category, will set the stage for this paper's critical analysis.

With regard to the first, or passage rites, various authors have described – explicitly or implicitly – the Oz story in this manner, some specifically mentioning Arnold van Gennep and Victor Turner. For instance, Michael Joseph covers liminality and liminal spaces in the book *Keywords for Children's Literature*. At the outset, the author offers that scholars of children's literature – despite this state of being showing up “in the earliest children's texts” (Joseph 2011, 138) – did not explore liminality as a topic until about fifteen years ago. Related to liminality's manifestation in this genre, Joseph (2011, 139) writes that “. . . literary children dismayingly breach boundaries, and in their passage into adulthood (Turner's phrase), they symbolize both chaos and order, antistructure and structure.” Further, certain literary liminal spaces “. . . are projected outside of society and symbolize a borderland through which the protagonist or the community of liminal beings, ‘the *communitas*,’ passes to reenter structure” (2011, 139) adds Joseph, again citing Turner. Or contrary to these external zones, the space may

“signify an interior state” (Joseph 2011, 139). Examples of liminal spaces from literature include Crusoe’s island, Hogwart’s, Narnia, Oz, and Wonderland (Joseph 2011, 139).

Interestingly, in this essay, Joseph (2011, 138) mentions a direct connection – via a book chapter written by Edith Turner – between Victor Turner and liminality evident in children’s literature. Her publication, “The Literary Roots of Victor Turner’s Anthropology,” forms a part of the 1990 work *Victor Turner and the Construction of Cultural Criticism: Between Literature and Anthropology*. Edith Turner (1990, 167) acknowledges that her spouse “. . . found that he had subconsciously recognized rites of passage . . .” in literary works and locations ranging from *As You Like It* and *Moby Dick*, to Narnia and “. . . *Mary Poppins* and countless children’s stories with the theme of passage to adulthood.” Additionally, Victor identified liminal characters and a sense of *communitas* in the children’s story *Adventures of Huckleberry Finn* (Turner 1990, 167-168). In a later work, Edith Turner (2012, 168) herself expounds upon the children’s literature connection, writing, “This threshold time is unfamiliar to the novice, experienced in a strange land with—as it were—long avenues revealing not-yet-understood wonders. . . . One could be in a ghost-land, or a wonderland, like an Alice-child or Harry Potter or the little girl in Hayao Miyazaki’s *Spirited Away*” Related, liminality, Turner (2012, 168) explains, is “a time of wide-open wonder and realization.”

Like Joseph, Paul Nathanson acknowledges the work of van Gennep and Victor Turner in his book *Over the Rainbow: “The Wizard of Oz” As a Secular Myth of America*, which takes as its subject the 1939 musical. He discusses Dorothy’s journey in terms of “growing up” (Nathanson 1991, 180) and “going home.” At the individual

development level, for example, Nathanson (1991, 180) says this means progressing from a self that is “unrealized” to one that is “realized, or individuated.” Regarding the anthropologists’ theories, Nathanson discusses the three phases of passage rites, characteristic passivity and loss of status during liminality, symbolic death and rebirth of the participants, the development of *communitas* among liminals, and the emergence of anti-structure in place of societal structure (Nathanson 1991, 101). With these qualities in mind, Nathanson describes a few comparisons between this framework and the film. For instance, in terms of separation, Dorothy does not fit in her current society and is pulled away from her home in a cyclone. During the in-between stage in Oz, Dorothy and the three traveling companions suffer with each other and bond, forging “a real sense of *communitas*” (Nathanson 1991, 102). Finally, after proving her “worthiness” (Nathanson 1992, 102) and understanding of “the meaning of home” – knowledge that promotes “the social and cultural order” – and thanks to a ritualistic act like the tapping of the ruby slippers’ heels, Dorothy re-enters Kansas “profoundly transformed” (Nathanson 1991, 103), pronouncing “her loyalty to the community.”

Transformation of self is also a key focus of Kristin N. Taylor’s article “Home to Aunt Em: Sentimental Adoption in L. Frank Baum’s *The Wonderful Wizard of Oz*.” While the author does not specifically mention the expression “rite of passage,” her primary topic of adoption is one van Gennep (1960, 38) highlights as a life event featuring rites associated with separation and incorporation. Therefore, its inclusion here makes sense. Overall, Taylor (2009, 386) describes Dorothy’s adventure as “the adoptee’s journey toward self-integration,” both dealing with “her fragmented sense of

identity” and embracing “her adopted life with Uncle Henry and Aunt Em.” The opening of Baum’s book, the author argues, shows Dorothy not quite fitting into a very bleak, gray Kansas home environment (Taylor 2009, 387). The cyclone that forcibly pulls Dorothy away from Kansas represents “. . . an uprooting that seems particularly reminiscent of the disillusionment experienced by adoptees during middle childhood” (Taylor 2009, 387). During the journey in Oz, Dorothy’s behavior displays an initial ambivalence toward the Scarecrow and the Tin Woodman with the young girl thinking that getting home to Kansas, versus the companions achieving their desires, is the most important outcome (Taylor 2009, 388-389). Eventually, this self-centeredness changes, Taylor (2009, 389) adds, revealing, “The characters not only enable her to complete her journey, but the qualities they seek in a brain, a heart, and courage are ones that Dorothy, too, needs in order to be resilient enough to make her way through Oz and achieve self-integration.” The four traveling companions come to value “support systems” (Taylor 2009, 390) in the self-integration process, and the young girl’s destruction of the Witch enables her to find her own internal, yet previously untapped power to go home. Taylor (2009, 390) adds, “Like Dorothy, the adoptee must go through the emotional journey toward self-integration *before* she can accept that home is where she truly belongs—that what she needed, she actually had all along.” One final note of import: earlier in her manuscript, Taylor (2009, 388) touches upon Dorothy’s re-entry to Kansas, one greeted by kisses from Aunt Em. Kisses, van Gennepe (1960, 29) indicates, are considered a part of incorporation rites.

A second work that indirectly applies a rite of passage framework to the Oz book is Evan I. Schwartz's *Finding Oz: How L. Frank Baum Discovered the Great American Story*. Schwartz refers to Dorothy's journey within Oz in heroic terms, partially drawing on the van Gennep-influenced writings of famed mythologist Joseph Campbell, whose seminal text *The Hero With a Thousand Faces* cites the anthropologist's work on rites of passage (Campbell 2008, 6). Simply put, Campbell (2008, 23) offers, "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation—initiation—return*: which might be named the nuclear unit of the monomyth." As for book Dorothy's character growth, Schwartz (2009, 288) contends that she does not experience a "coming-of-age," rather "a transformation-of-consciousness," giving her the "enlightenment" to "master" Kansas and Oz. Dorothy, he says, represents a new heroic model, "a feminine one" (Schwartz 2009, 289). Further, her three companions ". . . become part of her and give her what she needs to take back into the world of common day" (Schwartz 2009, 289). Following, Schwartz (2009, 289) concludes that Dorothy's most significant transformation involves her own:

'The hero,' says Campbell, 'is the one who produces the means for the regeneration of the society.' In Oz, the Scarecrow, the Tin Man, and the Lion all do this by ascending to new positions of leadership. But what about back in the ordinary world, the one with Kansas in it? Dorothy does not seem intent on changing that world. She changed only herself, and if that changes the world, so be it.

For Schwartz, Dorothy does not bring back to Kansas the type of mass societal change expected of Campbell's returning hero. Rather, her major transformation, unlike her friends who assume powerful roles in Oz, involves her own outlook. (Interestingly, Nathanson [1991, 91], whose work looks at film Dorothy, makes a similar argument

about the protagonist acquiring the personality traits of “wisdom, courage, and compassion” that her dreamed friends desire – a familiar observation evident in Taylor’s work as well. Like Schwartz, Nathanson [1991, 92-93] frames Dorothy’s journey as a “hero’s quest” [92], one involving a masked god figure and the discovery of the internal power to return home.)

Ronald L. Boyer – in his manuscript “Entering the Other World of Oz: The Threshold Passage of Dorothy Gale,” which appears on the website of the paper-sharing service Academia – takes as its primary focus this connection between Campbell’s hero journey and the Oz story. The author notes that Campbell’s hero framework, described above, shares characteristics with initiation and passage models put forth respectively by religious historian Mircea Eliade (1907-1986) and van Gennep, whose thinking was “further developed by anthropologist Victor Turner” (Boyer n.d., 14). After elucidating areas of overlap between Campbell and van Gennep, particularly related to the sequential steps of separation, transition and transformation, and return vis-à-vis heroes and initiates, Boyer (n.d., 16) asserts, “Campbell thus equates the heroes of mythology to the archetypal initiates in rites of passage.” A specific commonality between the authors revolves around threshold passages, he writes, noting, “This archetypal transition to the other world typically requires, as both van Gennep and Campbell suggest, a ‘threshold passage,’ a crossing through a symbolic portal or ‘gateway’ that signifies entry to the other world” (Boyer n.d., 23). Some key points he raises related to Dorothy’s heroic passage journey involve: Dorothy voluntarily tries to separate by absconding with Toto and fails, but then she experiences a forced separation from her day-to-day reality

compliments of the cyclone (Boyer n.d., 21-22); the young girl, after a sudden head injury, begins her internal journey to a new place, which Boyer describes, citing van Gennep, in terms of liminality (22); Dorothy receives assistance and protection from “magical helpers” (28), such as Glinda, Campbellian magical ““amulets”” (30) in the form of the ruby slippers, and an elevated “heroic status” (30) in the strange land as the one who vanquished the Wicked Witch of the East, whom Boyer (30-31) identifies, along with the Wicked Witch of the West, as threshold guardians (n.b., This guardian concept, which Campbell utilizes, is also evident in van Gennep’s [1960, 21-22] book – a point that will be fleshed out in chapter 2.); and the Kansan must journey to the Wizard of Oz, or the “powerful, patriarchal god of this realm” (33), to aid with her homeward-oriented desire. Boyer (n.d., 36) writes:

From Dorothy’s common-day life in Kansas and her involuntary call to adventure and tornado-driven threshold passage into the other world to the dangerous threshold guardians that oppose her and the supernatural mentor and ally who guides and protects her, the initial stage of the Oz adventure resembles in both broad structural outline and symbolic detail, the path of countless archetypal heroes, past, present, and (predictably) future.

Ultimately, he concludes, the young girl’s inward “transformational [and] initiatory journey” (Boyer n.d., 38) – while dangerous – will lead Dorothy to her new self.

Juliet McMaster’s “*The Trinity Archetype in The Jungle Books and The Wizard of Oz*” picks up on a similar theme of transition to adulthood, but without naming it a passage rite. For McMaster (1992, 104), Dorothy’s homeward-facing journey equals “growing up and achieving her identity.” The writer’s manuscript focuses on the qualities of knowledge, love, and power that appear in different cultural traditions, such as the Christian Trinity with the Holy Spirit representing the first, God the Son the second, and

God the Father the third (McMaster 1992, 101). She argues that this motif is also evident in the Oz book with the three traveling companions desiring related elements: a brain, a heart, and courage (McMaster 1992, 102). Like Nathanson, Schwartz, and Taylor, McMaster (1992, 104) indicates that a part of Dorothy's journey involves an integration of the characteristics that her companions covet. She writes, "The three companions represent not only Dorothy's knowledge, love, and power, but her desire to possess these attributes, and her own healthy self-doubt" (McMaster 1992, 104). Later, McMaster (1992, 106) offers a very insightful textual observation about a figurative melding of the characters in Oz, writing they "are made one" during their respective visits to the Wizard of Oz. To summarize, Dorothy sees a gigantic head, which a reader might think the brain-seeking Scarecrow would experience. The Scarecrow views a lady, which one might expect the lovelorn Tin Woodman to encounter. The Tin Woodman sees a beast, which the courage-seeking Cowardly Lion would probably experience. And finally, the Cowardly Lion observes a fireball, a vision that makes more sense for the fire-fearing Scarecrow (McMaster 1992, 106). Their collective experiences in Oz, McMaster (1992, 108) asserts, signify "a harmonious relation" among knowledge, love, and power. She writes, "Dorothy helps and is helped by her self-deprecating companions . . . who enable her to complete her pilgrim's progress from Kansas to Oz and back" (McMaster 1992, 108). Notably, McMaster (1992, 108) frames Dorothy's journey of "maturation" as a pilgrimage – the next major motif to be considered.

However, before moving on to pilgrimage, it is worth highlighting a biographical perspective related to Dorothy's trio of friends. Schwartz (2009, 280), in *Finding Oz*, puts

forth that the Scarecrow, the Tin Woodman, and the Cowardly Lion are actually “magical incarnations” of Jnâna Yoga, Bhakti Yoga, and Karma Yoga – meditations focused on, respectively, “wisdom,” “compassion,” and “courage.” Along with Râja Yoga, which involves “inner harmony” and “serenity” (Schwartz 2009, 211), the three featured in the lectures of Swami Vivekananda (2009, 280) as a method of leading a person down the “inner path” to the “true Self” (2009, 211). Vivekananda had been chosen to “introduce Hinduism to America” during the World’s Parliament of Religions in Chicago in September 1893 (Schwartz 2009, 209), an event that Baum and some family members attended (2009, 236). Schwartz (2009, 268) adds that the Yellow Brick Road is a place of “spiritual adventure” and that “. . . this long and difficult path of tests and trials was inspired by a concept central to Theosophy, Buddhism, and Hinduism.”

The second focus of this review of related literature involves pilgrimage, an area about which several writers have offered commentary in terms of Baum’s book and the MGM musical. To start, an article in the anthropological journal *Etnofoor* reveals the way the film’s imagery informs the thinking of actual individuals on a modern-day pilgrimage. Writers Janneke Peelen and Willy Jansen expound upon the experience of pilgrims who are making the trek to Santiago de Compostela, a pilgrimage site in Spain. Peelen shares a story about having met a family from Australia while on the pilgrimage road. At one point, the group cannot locate the yellow arrows that mark the way, and the Australian family breaks into a tune from *The Wizard of Oz*. Additionally, they tell Peelen the tale of Dorothy and her three traveling companions. The writer documents the moment, explaining, “Travelling on a yellow brick road they all find what they were

looking for. For me the yellow arrows paralleled Dorothy's yellow road and symbolized my own quest and those of my fellow pilgrims” (Peelen and Jansen 2007, 81). Of note, the two also mention van Gennep's and the Turners' respective work on rites of passage and pilgrimage, highlighting the concepts of liminality and *communitas* (Peelen and Jansen 2007, 83).

In addition to this modern real-life example, several authors have drawn literary links between Dorothy's story and the seventeenth-century work *The Pilgrim's Progress*, John Bunyan's (1628-1688) story of pilgrimage to the Celestial City. Nathanson (1991, 208), in *Over the Rainbow*, is one of them, writing, “Given the popularity of literary classics such as *The Pilgrim's Progress* by John Bunyan, it is not surprising to find that many hymns present the Christian life more specifically in terms of a quest, a pilgrimage.” Following, he compares hymn motifs with the Oz plot. To summarize, some examples: Dorothy's journey from Oz to Kansas mirrors the “Christian pilgrimage” from this life to the afterlife. Dorothy's adversary of the Wicked Witch is likened to Satan, the challenger of the journeying pilgrim. To counter this evil force, the young girl offers prayerful pleas to Aunt Em when the elder becomes manifest in the Witch's crystal ball (Nathanson 1991, 208-209). Lastly, reaching home preoccupies both Dorothy and the Christian pilgrim (Nathanson 1991, 213). (n.b., It is worth mentioning here that Nathanson [1991, 216-218] views the Emerald City as mirroring the description of the new Jerusalem in Revelation and rural Kansas as an approximation of the original biblical paradise of Eden in Genesis. Since Dorothy ends her journey in Kansas, not Oz, Nathanson [1991, 218] indicates that the film, reflecting the social and economic context

of the 1920s and 1930s, does not completely replace “the agrarian tradition” with an urban one.)

Complementing his discussion of hymns, pilgrims, and Oz, Nathanson also focuses on the physical layout of the Emerald City. He writes that the city “. . . is strikingly similar to those of temples, churches, and other sacred buildings—particularly those associated with pilgrimage routes” (Nathanson 1991, 227). He points to Dorothy and her friends having to make it through a gatekeeper before reaching the “inner sanctum” (Nathanson 1991, 227) and traveling down the “long and distinctly numinous corridor.” About their experience with the Wizard, he writes:

Still, they emerge from this awesome corridor—a vaulted pastiche of the naves in Cistercian abbeys—and find themselves in a grand audience hall. Confronted by the Wizard’s august presence, they fall to the ground in terror Just below the exalted visage of Oz, the Great and Powerful, they find an altar, candles or incense burners (flames) and what appear to be organ pipes. These visual motifs are all familiar features of modern American churches. At the heart of the Emerald City, in short, is a church or temple. (Nathanson 1991, 228)

These similarities, Nathanson (1991, 228) contends, justify the Emerald City being interpreted as “the goal of a pilgrimage route.” Finally, before concluding with Nathanson (1991, 229), another point of comparison he raises is pertinent: the Yellow Brick Road, acting something like the pilgrimage route of religious journeys, “. . . is not only the open road to freedom, it is also the Way to inner harmony, mystical union or, at the very least, a better life in the world to come.”

Various authors elaborate more fully on the Bunyan-Oz connection mentioned above. The point here is not to focus on the numerous textual comparisons – an activity that is beyond the scope of this paper – rather to highlight that scholars have seen strong,

yet varied connections between the Oz story and this seventeenth-century pilgrimage tale. The first, J. Karl Franson's (1995, 92) "From Vanity Fair to Emerald City: Baum's Debt to Bunyan," posits that Bunyan directly influenced Baum. The author, who argues that Baum attempted to create a story of an internal "spiritual growth" (Franson 1995, 93) versus advocating for any specific "organized religion or established creed," offers considerable parallels in terms of character, plot, and setting. As for intended impact, the author writes, "Baum apparently hoped that *The Wonderful Wizard of Oz* would affect his young readers in much the same way *The Pilgrim's Progress* affected him as a child or youth, opening to him a vision of a spiritual journey from fear to reassurance, from discouragement to hope, from selfishness to compassion" (Franson 1995, 109). (n.b., It is worth noting that Franson [1995, 108], unlike some other authors under consideration, does not see the Wizard as being "a parody of God" or representing clergy, rather as a good man who becomes afraid and "powerless" in the presence of the wicked witches.)

The next work, Karla Walters' (1994, 153) book chapter "Seeking home: Secularizing the quest for the celestial city in *Little Women* and *The Wonderful Wizard of Oz*" argues that Alcott and Baum's books ". . . are linked to Bunyan's work and to the Bible by their motif of pilgrimage and quest for a Celestial City." But she contends that these children's classics secularize the religious journey presented in the older work:

. . . Alcott and Baum transform the metaphor of the pilgrim's quest for the Celestial City into a metaphor for the submission of personal ambition to domesticity and civilization. In varying degrees, Baum and Alcott transpose the pilgrim's quest for the Celestial City from the realm of spiritual salvation to the secular confines of the American home, and in doing so, present very different views of the purpose and role of personal ambition, particularly for women. (Walters 1994, 153-154)

Walters supports this claim in a few ways. Echoing Nathanson, for instance, she notes that Baum's Emerald City is reminiscent of the biblical new Jerusalem. However, the author says, it is a secularized version (Walters 1994, 160-161). While the four travelers venture to this famed and otherworldly urban center to achieve their desires, they eventually learn that the Wizard who lives there is a total hoax (Walters 1994, 164-165). Further, the young girl, who is described by Walters (1994, 167) as being inherently good, has "no pilgrimage of moral development" and "no sense of choice in choosing one's personal destiny." The author builds up to this conclusion by arguing that Dorothy did not kill the Wicked Witch of the West out of a noble good-versus-evil personal quest, rather because the Wizard commanded it. Further, her actual murderous act was an accidental one (Walters 1994, 167). Walters (1994, 168) suggests that Dorothy's return to Kansas puts the final domesticating and secularizing nail in the heavenly city coffin; after all, the moral of the Oz story involves self-reliance and the value of remaining at home.

The last Bunyan-oriented work to be considered is Carol McGuirk's article "SF Intertextuality: Echoes of *The Pilgrim's Progress* in Baum's *The Wizard of Oz* and Burroughs's First 'Mars' Trilogy." The author notes that comparisons with Bunyan include character and plot (McGuirk 2003, 544), highlighting, for instance, an "entourage of other pilgrims" (McGuirk 2003, 545) within the Bunyan and Baum stories, opening scenes that seem rife with despair, and special marks bestowed upon the characters signaling a level of import and protection (McGuirk 2003, 546-547). Related to this review, it is particularly noteworthy that McGuirk (2003, 548) frames the Oz journey as a "deluded pilgrimage" with the three companions already having the attributes they seek

and the land itself being uncovered “as a false Heaven” and the Wizard “a false god” – a view not unlike Walters’ demystified Celestial City argument. In that journey, McGuirk (2003, 550) writes, Dorothy becomes an “[emancipator] of oppressed peoples.”

This issue of a dubious pilgrim experience also arises in the last article to be analyzed related to this theme – David C. Downing’s “Waiting for Godoz: A Post-Nasal Deconstruction of *The Wizard of Oz*.” The author opens with a strong assertion about the 1939 musical, labeling it “. . . one of the most devastating exposes of institutional religion ever to reach the screen” (Downing 1984, 28). The film, he argues, advances the “central thesis” (Downing 1984, 28) that the “metaphysical realm” is only a “projection of the physical realm,” represented by the overlapping characters of Kansas and Oz. He calls Dorothy’s travels with her companions a pilgrimage and “Grail-like quest,” noting that her new friends come along “. . . in hopes of conquering some emptiness within” (Downing 1984, 29). The article, like Nathanson’s book, underscores a comparison between the Emerald City and a Gothic cathedral (Downing 1984, 29), one that houses a “god-figure” (1984, 30) who ends up being a “human projection.” Downing (1984, 30) explains that Dorothy’s shrine-bound pilgrimage was pointless as “[s]he has had the power within her all the time.” Additionally, her companions get what they desire by their belief in the Wizard, accentuating how “. . . the religious quest fulfills psychological needs regardless of its actual truth-value” (Downing 1984, 30).

Following this discussion of passage rites and pilgrimage motifs, this review of Oz-oriented scholarly literature will now focus on the third and final thematic point: power, including its representation and subversion. The issue arises in a number of

publications. One, which appears in *The Sociological Quarterly*, looks at cult films with a focus on *The Rocky Horror Picture Show*. Patrick T. Kinkade and Michael A. Katovich (1992, 196) note that characters, like Dorothy, in this type of movie effectively subvert power structures and put forth different models for society, explaining, “In *The Wizard of OZ*, Dorothy’s mundane (in Kansas) and extraordinary (in OZ) experiences expose the dynamics of unjust hierarchical authority. In Kansas she ignores a court mandate and her family’s wishes by attempting to keep her dog, Toto. In OZ she defies the Wicked Witch of the West and stands up to the ‘great and powerful’ OZ.” The authors suggest that Dorothy and her traveling companions, in a plot move that speaks to the cult film genre, ultimately diminish the power figures within the film (Kinkade and Katovich 1992, 196). (n.b., While this is certainly true for the Wizard and the Wicked Witch of the West, it remains unsolved what happens to the Kansas-based terror Miss Gulch, who makes no reappearance within the film’s concluding scene.) Briefly, in a similar way, *Over the Rainbow* author Paul Nathanson proposes that film itself can perpetuate or undercut existing social values. The 1939 musical uses satire “. . . to deflate the smugness and pomposity of contemporary America but also to reaffirm the youthful energy and homespun authenticity of an earlier America” (Nathanson 1991, 257).

Also in the cinema studies vein, John Lyden discusses the children’s film genre within *Film as Religion: Myths, Morals, and Rituals*. Liminality, or the time away from day-to-day structure, permits characters in these films to accomplish extraordinary things they would not do at home; Lyden (2003, 194) writes:

The liminal nature of children’s films allows children both to temporarily fantasize about stepping outside their normal roles, and to return to them afresh

afterwards. Usually their subversion of their normal role has a noble purpose, so that they are serving a higher moral cause in their temporary revolt, and this cause may even help them readjust to their normal status afterwards, accepting their proper place in the family.

Film Dorothy exemplifies this liminal pattern. Lyden (2003, 194) explains that the teenager “. . . manages to exert enough power while she is ‘over the rainbow’ to destroy two witches and debunk a wizard, but all her actions are motivated by the desire to return home and atone for her desire to run away.” Later, in the chapters dedicated to pilgrimage and power transformation, this paper will elaborate on two issues that Lyden specifically mentions – the protagonist’s atonement and her temporary exalted status.

Complementing Lyden’s evaluation of power, Elisabeth Bronfen proposes a Freudian reading of the film in *Home in Hollywood: The Imaginary Geography of Cinema*. She engages the contrast between our idealization of home and the fact that “no real place” (Bronfen 2004, 76) could satisfy totally that perception. As for the gingham-clad girl, Bronfen (2004, 72) calls her the “liberator” of Oz and notes she is able to go back “home with impunity.” Additionally, related to this analysis, she puts forth the idea that Dorothy’s dream world allows the young girl to deal with the real-life slights of the powerful:

In this world beyond the rainbow, however, Dorothy finds her relation to representatives of the law in the world she has left behind reduplicated, and the fantasy scenario that unfolds there offers satisfaction because she is able to transcend their curtailing and punishing power. The self-aggrandizement so typical to the work of fantasy, according to Freud, is evident in the first sequence in Munchkinland, with Dorothy’s elevation to the status of national heroine. (Bronfen 2004, 86)

Like Lyden, Bronfen (2004, 90) sees Dorothy’s journey as one that makes her finally comfortable in the home environment – a “threshold” passing that allows “the desiring

individual (who dreams of escape)” to become “the mature subject (who accepts curtailment of her desire).” For Bronfen (2004, 90), this means Dorothy’s capacity to maintain an absolute belief “in the ideology of home” along with a concurrent and firm understanding “of the fictionality of this belief.”

Sarah Gilead’s article “Magic Abjured: Closure in Children’s Fantasy Fiction” engages a similar theme of Dorothy reconciling her place at home. Her reading of Baum’s book – centering on the recurring motifs of “enslavement” (Gilead 1991, 279), “immobilization,” and imprisonment for Dorothy, the Munchkins, the Scarecrow, the Tin Woodman, the Lion, the Winkies, and the Winged Monkeys – draws a creative connection between Aunt Em and the Wicked Witch of the West. Both characters are “domestic enslaver[s] and prisoner[s]” (Gilead 1991, 280) who have been “desiccated” over time. To cope with her reality back in Kansas, Gilead (1991, 280) contends that Dorothy must confront this menacing mirror issue in Oz:

To return to reality, Dorothy must first make the fantasy kingdom safe. That is, she must make reality endurable by ensuring that it can sometimes be transcended. The power that Dorothy must recognize and use is twofold and paradoxical: she must allay reality’s crushing force and must act out her loathing and fear of reality in order to accept it after all.

Gilead (1991, 280) posits that the child’s time with the Witch elicits a “cathartic” effect in Dorothy, who becomes “. . . freed from enslavement both to reality and to fantasy.” She is “transformed,” “matured,” and greeted by Aunt Em, who, “. . . now physically and emotionally energized, welcomes Dorothy effusively, no longer as an orphan and a stepchild but as a beloved daughter” (Gilead 1991, 280). (n.b., Before moving on, it seems worth noting here that, based upon textual evidence, Gilead’s claim regarding

Aunt Em's emotional and physical revivification during Dorothy's absence may be a bit of a stretch. Certainly, Aunt Em does seem excited to see Dorothy in the book's muted four-sentence final chapter. However, when Dorothy first spots Aunt Em upon returning from Oz, the elder is emerging from the family's new post-cyclone house to water cabbage plants [Baum 1996, 140], presumably carrying on with her normal life on the farm. Further, it remains curious that, although time has clearly passed, there are no hints of mourning for the missing child. All signs point to business as usual.)

This question of power and home has also been posed with a religious flare. For instance, Linda Hansen (1984, 98) expresses a related sentiment in her "Experiencing the World as Home: Reflections on Dorothy's Quest in *The Wizard of Oz*," which looks at Dorothy's journey as one of being "'at home' in the world." In that discussion, she offers a strong analysis of the power structures of Oz, adding that the main characters' operation as "a little community" (Hansen 1984, 95) helps them achieve their desires as opposed to promises by the fraudulent and supposedly powerful Wizard. As for models of power in Oz, Hansen (1984, 100) maintains that the Wizard of Oz and the Wicked Witch of the West desire power that is "individual [and] dominating." In the end, the Wizard finds redemption as a man who can "rejoin the community," but the Witch, too far gone in her greed for power, meets a wet end (Hansen 1984, 100). Glinda, on the other hand, does not represent such authority, rather she helps Dorothy recognize the power within herself (Hansen 1984, 100-101). This argument about cultivating power on the inside leads to Hansen's belief that we should look for the sacred "around us and within us" (Hansen

1984, 101), as opposed to “outside this world,” and that Oz has become Dorothy’s “vision of what is possible *in Kansas*” as she seeks to turn it into an inhabitable home.

Some writers carry the theme of skepticism of external authority even further. Two, in particular, evaluate the issues of belief and power. First, within “‘That Man Behind the Curtain’: Atheism and Belief in *The Wizard of Oz*,” Justin Remes writes about the book and the film. He argues that Baum’s Wizard “. . . is a thinly veiled reference to the anthropomorphic Judaeo-Christian deity” (Remes 2013, 85) and offers parallels between the 1900 text and biblical passages, including the by-now-familiar comparison of the Emerald City with the New Jerusalem in Revelation (85-86). Thus, the exposure of the Wizard at book’s end indicates that the biblical God is also unreal (Remes 2013, 86). Remes underscores that while Baum may have been a critic of “traditional Christianity” (2013, 86), the Oz author, who subscribed to a spiritual movement known as Theosophy, did not endorse a completely atheistic outlook. Remes (2013, 86-87) explains, “Even though the anthropomorphic deity of Oz is exposed as illusory, Oz itself is still real, as are its myriad otherworldly wonders (such as magic words, witches, and Winkies). Baum critiques the facile conceptions of God that have been promoted by most organized religions, but he still leaves room for the spiritual and the supernatural.” (Of note here, *Finding Oz* offers an extensive account of the Baum family’s involvement in Theosophy and notes that the Oz author and his wife Maud (1861-1953), who was the daughter of Matilda Gage (1826-1898), a suffragette who blamed institutions like “‘Church and State’” [Schwartz 2009, 42] for the oppression of women, became members of the Theosophical Society in September 1892 [Schwartz 2009, 207]. A key influence on

Baum and his Oz story, Schwartz [2009, 108] writes, involves Theosophy's teaching about the Astral realm, ". . . a sphere somewhere not far from this world where anything was possible" and ". . . a place of intense meditation where one could have an out-of-body experience and work through one's fears and struggles.")

On the other hand, adds Remes (2013, 87-88), the film questions "any and all claims of the spiritual or supernatural" by, for instance, making Oz a mere figment of Dorothy's imagination and adding the character of the spiritual con artist Professor Marvel. He also highlights examples when the characters hold onto the idea of belief, even when they have no reason to believe. For instance, despite the revelation of the Wizard's true identity, the Scarecrow, the Tin Man, and the Cowardly Lion still gratefully accept his "powerless trinkets" (Remes 2013, 91) – a phenomenon of "decaffeinated belief," or "belief without belief" (2013, 92).

From a different vantage point, author Helen M. Kim also examines belief and power in her article "Strategic Credulity: *Oz* as Mass Cultural Parable." For Kim (1996, 222), Dorothy is a "liminal figure" on the Kansas farm whose "dissatisfaction" with life there brings her "toward the threshold of Oz." Once in the new land, she takes a "pilgrimage to the seat of [the Wizard's] power" (Kim 1996, 225). The Wizard, she writes, ". . . represents the type of power against which Dorothy must struggle, the *deus ex machina* of mass culture" (Kim 1996, 225). Kim (1996, 225-226) argues that Dorothy's persistent belief in the Wizard's power ruins him by forcing him to make good on his promises, an act that leads to his humiliation. Kim (1996, 227) writes:

. . . because his powers are based on an inherent contradiction—promising to deliver what they cannot—there is room within the structures of these powers for

her to subvert their intentions. By placing too great a faith in the Wizard's abilities, Dorothy simultaneously exposes their inadequacies and boldly claims for herself benefits which the Wizard cynically believes to be illusory.

Ultimately, Dorothy gets what she needs because of the magical ruby slippers.

Meanwhile, the three companions develop "the confidence to believe in themselves" (Kim 1996, 229) because of the "superficial tokens" offered by the Wizard. Further, citing author Stuart Culver, Kim (1996, 229) says these physical items represent "spiritual qualities." After her adventure, Kim (1996, 230) puts forward, the big takeaway lesson for Dorothy is that power is "constructed, opposable, and not natural," a shift in perspective that may aid her back on the farm in Kansas.

Finally, in "The Wizard of Oz: Job, Dorothy, and the Limits of the Sublime," Tod Linafelt (2006, 99) discusses the possible "theological subtext" of the Wizard's reverse apotheosis. Linafelt (2006, 95-98) presents several illuminating parallels between the film and the biblical Job, including each having a prologue and an epilogue, Job's adversary being akin to Dorothy's Miss Gulch, the characters having three companions apiece, the ancient text containing a whirlwind and the musical a cyclone, the locations of Uz in Job and Oz in the film, and the meetings the main characters have with God or a godlike (i.e., the Wizard) figure. As for the movie's implications about God, Linafelt (2006, 99) – like Remes (2013, 92) – invokes Nietzsche and writes, "The fact that Oz turns out to be a kindly gentleman who offers a somewhat blandly reassuring humanistic message—i.e., that everything Dorothy and her three friends were searching for can be found within them—does not seem to be quite enough to cancel out the anxiety generated by the absence of God, or even (to use Nietzsche's if not Toto's phrase) the *death* of God,

implied by the unmasking of Oz.” He continues on with a detailed analysis of the beautiful versus the sublime, concluding that the movie “. . . evinces a fundamental mistrust of sublimity: in the pulling back of the curtain, what seemed sublime is revealed to be a sham, and the wizard an admitted ‘humbug’” (Linafelt 2006, 105). Rather, he proposes that the movie embraces beauty, embodied by Glinda, who is able to help Dorothy return home, unlike the fraudulent (and seemingly sublime) Wizard of Oz (Linafelt 2006, 106). (n.b., While Linafelt [2006, 106] asserts that all male figures in the film are ineffectual, it is important to note that, without the bravery of the three companions, Dorothy would have likely remained trapped in the Witch’s castle of her own nightmare. Even if they are not real figures, the child dreams them as effective.)

Following this short review of select Oz-focused scholarship, a clear picture begins to emerge. Passage rites, pilgrimage, and power recur as dominant themes. First, the discussion related to rites of passage accentuates connections that some authors have made between the children’s story and van Gennep and Victor Turner, the latter of whom expressed sensitivity to the manner in which these rites figure in children’s literature. The synthesis also engages related scholarship about adoption, the hero via mythologist Joseph Campbell, and the Trinity archetype. Dorothy’s personal growth in Oz and a common thread regarding her own development of courage, knowledge, and love – the characteristics that her friends seek – are topics that resurface. Chapter 2 will elaborate on this passage rite theme utilizing van Gennep’s *The Rites of Passage*. Second, a pilgrimage-focused analysis has spotlighted several authors who suggest a connection between the Oz story and a pilgrim’s journey, ranging from religious architecture and

hymns to comparisons with John Bunyan's *The Pilgrim's Progress*. Chapter 3 will draw on the Turners' *Image and Pilgrimage in Christian Culture* as the theoretical framework in which further comparisons between the pilgrim experience and the Oz narrative will be illuminated. Third, power – both its manifestation and subversion – is a clear topic addressed in Oz scholarship. Chapter 4, which focuses on power transformations, will build upon this discussion. Specifically, a comparison will be made between the book and film and Victor Turner's structure/anti-structure model presented in *The Ritual Process*. Questions of power, status, and structure will be engaged. A common strand unifying each of these chapters will involve a focus on transformation in Oz, and many of the Oz-associated keywords we have seen thus far, such as atonement, belief, community, and suffering, will resurface.

CHAPTER 2

rites of passage

Arnold van Gennep's *The Rites of Passage*, an influential work of the first decade of the twentieth century, illuminates a three-part model for passage rites that has enjoyed a wide reach, informing, for instance, the later thinking of anthropologists Edith Turner and Victor Turner (Turner and Turner 1978, 2-3; Turner 2008, 94) and mythologist Joseph Campbell (2008, 6, 23). (n.b., Joseph [2011, 138] also notes the van Gennep, Victor Turner, and Campbell connections.) This chapter will spend time looking at how Baum's *The Wonderful Wizard of Oz* and MGM's *The Wizard of Oz*¹ reflect aspects of van Gennep's passage model, which the anthropologist describes through an analysis of life event ceremonies representing various cultures and periods of history. Of course, one must recognize here that the Oz book appeared nine years before van Gennep's work. Therefore, this paper will not attempt to draw any causal – and anachronistic – conclusions. Rather it will examine each work closely and investigate areas of thematic overlap. Attention will be paid to fleshing out van Gennep's tripartite passage model; examining territorial and threshold passages; reflecting on transformative moments like the engagement of the stranger; and highlighting sleep and figurative death, the role of human actors in rituals, and familial incorporation.

¹ The author is grateful to Alexander Street Press for its electronic version of *The Wizard of Oz* continuity script. This resource was invaluable in the research and writing process. Quotes that appear in this manuscript reflect the MGM film itself. Both are on the Reference List.

To begin, a brief overview of the way van Gennep categorizes rites will provide necessary context for this chapter. At the book's outset, the anthropologist lays the groundwork for the broad relevance of the passage motif, contending, "The life of an individual in any society is a series of passages from one age to another and from one occupation to another" (van Gennep 1960, 2-3). Such transition is so part and parcel of human existence among some societies, elaborates van Gennep (1960, 3), that "... life comes to be made up of a succession of stages with similar ends and beginnings" Examples include birth and death, class elevation, and matrimony, according to van Gennep (1960, 3), who writes, "[f]or every one of these events there are ceremonies whose essential purpose is to enable the individual to pass from one defined position to another which is equally well defined."

Outlining the purpose of his book, van Gennep (1960, 10) reflects that he is attempting "... to assemble here all the ceremonial patterns which accompany a passage from one situation to another or from one cosmic or social world to another." These life transitions he places in a "special category" (van Gennep 1960, 10) called "*rites of passage*." Rites of separation (preliminal), transition (liminal), and incorporation (postliminal) are the three components of this umbrella term, and van Gennep (1960, 11) offers concrete examples of each: funerals feature separation rites; adoption, betrothals, and initiations invoke transition rites of varying degrees; and marriage may involve incorporation rites. A few caveats, according to the anthropologist, involve recognizing that each rite category is not "equally important" (van Gennep 1960, 11) and "equally elaborated" in all situations; understanding that at times one step within a larger passage

rite may itself contain elements of separation, transition, and incorporation; and accepting that, for example, a rite of birth may serve its own end in addition to being a part of a larger passage rite.

Lastly, van Gennep (1960, 12-13) brings to light the way life passages may involve a fluidity between sacred and secular states of being, noting, “Such changes of condition do not occur without disturbing the life of society and the individual, and it is the function of rites of passage to reduce their harmful effects” (13). About this, van Gennep (1960, 12) highlights an intriguing example: the individual who exists in secularity at home, but finds himself in the “realm of the sacred” upon journeying and becoming the stranger in a new land. This observation provides an excellent segue from this general overview of van Gennep to this chapter’s focus on the passage of Dorothy, an ordinary young girl from Kansas whose sudden journey to Oz takes on an air of magic.

A major point of comparison between the Oz adventure and van Gennep (1960, 15) derives from the anthropologist’s description of “territorial passages.” Within certain tribal cultures, he notes, territorial boundaries may be marked by elements of nature such as “. . . a sacred rock, tree, river, or lake which cannot be crossed or passed without the risk of supernatural sanctions” (van Gennep 1960, 15). Manmade boundaries include milestones, portals, and stakes (van Gennep 1960, 15). If a stranger steps onto such demarcated land, “. . . a sacrilege analogous to a profane person’s entrance into a sacred forest or temple” results (van Gennep 1960, 16). In addition to these types of off-limits areas, neutral zones (e.g., deserts, forests, and marshes) exist for all to use (van Gennep

1960, 18). He observes that the territorial passage motif – a time indicating transition – is present in many ceremonial situations:

Because of the pivoting of sacredness, the territories on either side of the neutral zone are sacred in relation to whoever is in the zone, but the zone, in turn, is sacred for the inhabitants of the adjacent territories. Whoever passes from one to the other finds himself physically and magico-religiously in a special situation for a certain length of time: he wavers between two worlds. It is this situation which I have designated a transition, and one of the purposes of this book is to demonstrate that this symbolic and spatial area of transition may be found in more or less pronounced form in all the ceremonies which accompany the passage from one social and magico-religious position to another. (van Gennep 1960, 18)

A neutral zone can be as basic and small as a threshold (van Gennep 1960, 19), the crossing of which indicates unification “with a new world” (1960, 20). The author equates a threshold with the period of liminality in the passage rite. He elaborates, “. . . I propose to call the rites of separation from a previous world, *preliminal rites*, those executed during the transitional stage *liminal (or threshold) rites*, and the ceremonies of incorporation into the new world *post-liminal rites*” (van Gennep 1960, 21). Importantly, sometimes thresholds have guardians, and the traveler must pray or offer sacrifices to them, van Gennep (1960, 21-22) states, indicating that, “A rite of spatial passage has become a rite of spiritual passage” (22).

Van Gennep’s focus on neutral and sacred zones and threshold crossings can be compared with the Oz story. To start, *The Wonderful Wizard of Oz* includes a layer of detail that did not make its way into the 1939 film: A desert surrounds Oz, and this fact presents all sorts of challenges for the protagonist. For example, after Dorothy, Toto, and the farmhouse land in Oz on top of the Wicked Witch of the East, the young girl explains to the Munchkins and the Witch of the North her desire to return home to her aunt and

uncle. One Munchkin pipes up, ““At the East, not far from here . . . there is a great desert, and none could live to cross it”” (Baum 1996, 10). Dorothy immediately learns a similar situation exists in the North; the South, where the Quadlings live; and the West, where the Winkies, enslaved by the Wicked Witch of the West, reside.

Later, once the Wizard’s true identity becomes known, the mortal man tries to keep his promise to Dorothy and comes up with the idea of carrying her home – over the desert – in a balloon made from silk and glue. The plan fails when Dorothy, who is looking for Toto, misses her ride, so to speak (Baum 1996, 113-115). Enter the Winged Monkeys, another enslaved group in Oz who must perform a maximum of three wishes for whoever holds the magical golden cap (Baum 1996, 97). Dorothy, who has taken the headgear from the Wicked Witch of the West’s castle after the crone’s demise, summons them. Upon hearing her request, the king replies, ““That cannot be done We belong to this country alone, and cannot leave it. There has never been a Winged Monkey in Kansas yet, and I suppose there never will be, for they don’t belong there. We shall be glad to serve you in any way in our power, but we cannot cross the desert. Good-bye”” (Baum 1996, 118).

Finally, beautiful Glinda, the Good Witch of the South, tells Dorothy that her silver shoes, which she received from the feet of the dead Wicked Witch of the East, will take her home over the vast desert. ““If you had known their power you could have gone back to your Aunt Em the very first day you came to this country,”” Glinda, somewhat unhelpfully, contributes (Baum 1996, 137). Farewells said, a solemn Dorothy claps her

heels together three times; is transported over the desert, where the silver shoes fall and are “lost forever” (Baum 1996, 138-139); and lands back on the prairie of her homeland.

This desert boundary in Baum’s book engages key concepts that van Gennep raises. The desert itself forms a neutral zone of sorts between Dorothy’s home in Kansas and her new location of Oz. The fact that Dorothy’s mind is reaching back to Aunt Em and Uncle Henry, but her body remains trapped in this desert-encircled land indicates that the child, to use van Gennep’s (1960, 18) words, is wavering between worlds – old and new. Further, the Winged Monkeys’ inability to cross the desert and bring Dorothy to Kansas reinforces the type of territorial boundaries that van Gennep raises. These creatures, including their power, belong to the territory of Oz, and their services, however extraordinary, would be of no use in Kansas – a reflection, perhaps, of the type of “supernatural sanctions” (van Gennep 1960, 15) that occur when people venture into an where they do not belong.

The last and most salient point, especially since it engages Dorothy’s passage and transformation, involves the manner in which her return to Kansas over the desert finally occurs. As it turns out, the Wizard, who loses his deity-like status and emerges as an ordinary human, cannot help Dorothy. His manmade hot air balloon, clearly a non-magical device, leaves her in the lurch. On the other hand, Dorothy, who has transformed from “an innocent, harmless little girl” (Baum 1996, 6) to the holder of real magical power, finds the ability to wish herself home with the aid of the silver shoes. This situation seems to reflect the special magico-religious situation that van Gennep (1960, 18) describes related to the person experiencing transition. Earlier in the work, the

anthropologist offers his definition of the expression “*magico-religious*” (van Gennep 1960, 13); in a nutshell, it involves the ceremonial or ritual “techniques” (i.e., “*magic*”) of a belief or “theory” (i.e., “*religion*”). So it should not be surprising that the Wizard’s tool of implementation, or a balloon filled with hot air, fails Dorothy in the same way belief in his power ultimately did. On the other hand, the young girl’s instrument of magic, or the silver shoes, and her belief in their real supernatural power and her ability to harness that power accomplish the job. As Dorothy heads back to where she started, it also makes sense that this source of magical power vanishes – or becomes neutralized – in the desert, signifying the end of otherworldliness and a return to her ordinary territory *and* self. These shoes, like the Winged Monkeys, belong to the magic of Oz and have no utility back in Kansas.

(This look at the desert passage should not suggest that the film ignores the issue of transitional imagery altogether. It might be noted, for example, that Judy Garland’s memorable song from the musical involves going over the rainbow [Fleming 2013]. Van Gennep [1960, 185] later discusses ceremonies involving “carrying and being carried” in which “[t]he subject of the ceremony must not touch the ground for a specific length of time” – a transitional period when an individual may hover between worlds (186). Van Gennep [1960, 185] notes that such an act of being carried may be considered similar or dissimilar to “being transported over something.” The cyclone that carries Dorothy over Baum’s desert and MGM’s rainbow seems to fit the bill.)

In addition to this observation about zone passages and the desert surrounding Oz, a second comparison emerges related to van Gennep’s description of threshold

guardians and gate guardians in Oz, which exist in the book and the film. For van Gennep (1960, 22), the guardian of the threshold foregrounds the threshold itself; she becomes the recipient of “prayers and sacrifices,” and her presence elevates the passage from spatial to spiritual in nature. He writes, “The act of passing no longer accomplishes the passage; a personified power insures it through spiritual means” (van Gennep 1960, 22). With regard to the Oz narratives, this discussion will reveal that the travelers’ interaction with the Emerald City guardians exhibits a mystical, spiritual quality and will showcase related imagery that reinforces the passage motif of this plot sequence.

In Baum’s work, for example, Dorothy and her companions meet a “Guardian of the Gates” when they first reach the Emerald City, which is enclosed by a wall with a “big gate, all studded with emeralds that glittered” (Baum 1996, 59). Dorothy rings the doorbell, and a gate opens. A little man wearing green greets them and inquires about their purpose. Upon hearing the request to see Oz, “[t]he man was so surprised at this answer that he sat down to think it over” (Baum 1996, 59). He tells the group that no one has requested to see the Wizard in years; only a small number of individuals has ever inquired about meeting him face to face. Further, he says, Oz is “powerful and terrible” (Baum 1996, 59) and might destroy anyone whose “idle or foolish errand” disturbs his “wise reflections.” However, the travelers’ plea works, and the Guardian of the Gates agrees. But first, he makes an unusual request: they must, like all citizens of the city, wear a pair of locked spectacles to help prevent “the brightness and glory of the Emerald City” (Baum 1996, 60) from blinding them. The guardian holds the only key. The group travels through a “portal” (Baum 1996, 60), and the guardian leaves the four with a

soldier at the Wizard's palace door. The soldier brings the travelers inside and, in a moment of domesticity, asks them to wipe their feet on a mat. He relays their request, through a screen, to the Wizard, who agrees to see them (Baum 1996, 61-62). Before her audience with the mysterious figure, Dorothy puts on a new dress she finds in a wardrobe (Baum 1996, 63-64).

This brief scene from the book illustrates a number of van Gennep-esque passage moments. Most importantly, the first guardian, in his description of Oz, creates a level of mystique around the Wizard, ascribing to him a godlike nature that several authors covered in the review of literature also note. So in addition to the physical gate, the Guardian of the Gate establishes a narrative wall around the Wizard, which the four travelers must, through their own pleas – not unlike the prayer that van Gennep (1960, 22) describes – penetrate. Further, after granting their request, the guardian requires that they wear the special glasses, which, as readers later learn (Baum 1996, 105) make everything only appear green. Altering their vision in this manner removes them from day-to-day, empirical reality and gives their coming experience inside the city's walls an otherworldly sensation – a spatial-to-spiritual transition that recalls van Gennep (1960, 22). Of course, this spiritual quality intensifies when the second guard speaks to the Wizard through a screen, creating a quasi-religious aura that brings to mind a church confessional, an interpretation that complements Downing's (1984, 29-30) and Nathanson's (1991, 228) description of the Emerald City as a churchy pilgrimage destination.

During this uncanny experience with the guardians, the group experiences familiar elements of passage rites. For example, they venture through the city wall's gate and a portal – passageways that the anthropologist cites in his discussion of thresholds (van Gennep 1960, 19-20). Additionally, the fact that the soldier guardian makes them wipe their feet on a doormat before entering a room places a special emphasis on a threshold passing – in a way indicating that Dorothy and her friends must leave the past world behind before entering the new realm of the powerful Oz. Indeed, van Gennep (1960, 130) notes that “washing one's feet” is an example of a separation rite, a theme that becomes amplified when Dorothy changes clothing, another signifier of separation that the anthropologist highlights, in preparation for her visit with the Wizard.

Before turning to an analysis of the film guardian, one important point remains. Thus far, this chapter has revealed a grand passage, that of Dorothy over the desert. Within that broader passage context, the four travelers' encounter with the Emerald City threshold guardians presents a second, smaller passage. This micro-passage includes prayerful pleas to a gate guardian, quasi-spiritual mood setting through green-tinted glasses and a confessional screen, and imagery of separation rites like washing feet and changing clothes. This passage-within-a-passage scenario provides another strong thematic link with van Gennep (1960, 11), who, as shown previously, indicates that one step within a broader passage rite may itself exhibit the characteristics of a passage rite: separation, transition, and incorporation.

The MGM musical also features a gate guardian, a role played by Frank Morgan, who acts as Professor Marvel in Kansas, as well as the driver of the Horse-of-a-Different-

Color-drawn coach, a palace guard, and the Wizard of Oz in the Emerald City (IMDb n.d.). The scene becomes far more comedic than represented in the book, particularly when Dorothy rings the doorbell, which incidentally works, and the guardian snipes at the group for not reading a notice. When he realizes he had forgotten to hang the sign, which verbally shouts, “BELL OUT OF ORDER PLEASE KNOCK” (Fleming 2013), he quickly does so and only communicates with the four once Dorothy follows his directive and raps on the door. Reflecting van Gennep’s (1960, 21-22) description of the power of the threshold guardian over passage rites, it is abundantly clear that this officious Emerald City guardian sets the rules for forward motion. Indeed, his requirement must be followed exactly, regardless of its evident absurdity.

Eventually, after showing the guardian the ruby slippers that Dorothy is wearing, he permits entry. Once inside, a coach driver, also Morgan, diverts the group’s attention from the Wizard and takes the four to the Wash & Brush Up Co., where the Tin Man is shined, the Scarecrow stuffed with fresh straw, the Cowardly Lion trimmed, and Dorothy’s hair brushed and taken down from pigtails. According to van Gennep (1960, 130), entering a carriage, “being washed,” and “releasing the hair” are all examples of separation rites, which he describes in a chapter on betrothal and marriage. These passage-oriented details are akin to the book’s doormat and dress change.

However, unlike the book in which the green glasses and confessional-type screen give the guardian-controlled passage an otherworldly, spiritual quality, the film achieves this spatial-to-spiritual (van Gennep 1960, 22) effect in a different way, namely making the passage journey a dream, one that reflects Dorothy’s interior self. (Of note, “closing

the eyes” [van Gennepe 1960, 130] indicates separation, presenting a connection with MGM Dorothy’s departure from Kansas while asleep.) The barriers she must cross are mental ones and incorporate the emotional turmoil she experiences during her awakened state – a point that Bronfen (2004, 86) and Gilead (1991, 280) highlight in their works. Interestingly, the guardians of passage in the Emerald City – the coach driver is included here because of his stall tactic – are all dream versions of Professor Marvel, who, in Kansas, also stymies Dorothy’s progress as she attempts to run away from the farm. Even the Wicked Witch of the West, who menacingly demands surrender in the initial Emerald City scene, is an imagined version of Miss Gulch, who diminishes the child’s autonomy back on the farm by snatching away her dog. Thus, moving past these Oz figments becomes far more spiritual – at least loosely defined – than spatial in nature, reflecting a level of inward resolve and transformation in Dorothy’s character. (From a Freudian perspective, Bronfen [83-84] describes Dorothy’s dream version of Miss Gulch, who invokes the law to take Toto, and Professor Marvel, who stops her effort to run away and convinces her to go back home, and her interaction with their Oz counterparts in terms of “wish fulfillments” [83]. Dorothy’s dreamed “. . . obstacles allow her to play through her imaginary relation to various modalities of the law” [Bronfen 2004, 86].)

A strong piece of support for this view involves the way Dorothy and her friends eventually get beyond the last palace guard who stands between them and the Wizard. Upon hearing that the young girl is “the Witch’s Dorothy” (Fleming 2013), the guard says he will ask the Wizard about entry. He soon returns with a denial from the all-powerful one, indicating that Dorothy’s mental barrier to denouement is still in place.

The young girl bursts into tears and expresses audibly her deep soul sickness and remorse, “Auntie Em was so good to me, and I never appreciated it – running away and hurting her feelings. Professor Marvel said she was sick. She may be dying, and it’s all my fault. I’ll never forgive myself. Never, never, never” (Fleming 2013). That powerful sentiment, reflecting the adolescent’s internal transition from selfishness to other-concerned and verbalized as something like a prayer of lamentation, does the trick. The guard of Dorothy’s dream sobs with empathy, relents, and opens up her mental passage forward. The prayerful nature of this film scene not only aligns with van Gennep’s (1960, 22) description of actions before the threshold guardian, but also reinforces the spiritual quality of Dorothy’s dreamed passage.

Thus far, this analysis has evaluated the threshold motif presented by van Gennep and related it to specific transitional passages that Dorothy makes, including the literary child’s trip, forth and back, over a desert zone and the book and film’s depiction of the threshold guardian motif at the Emerald City. From this general look at more territorial-oriented passages, this paper will shift focus to transformative moments. A powerful archetype that the anthropologist describes, that of the stranger (van Gennep 1960, 26-27) among some groups of people, will provide the framework for this analysis.

These societies, as he writes, are segmented “. . . and passage from one to another must be made through formalities and ceremonies which show extensive parallels to the rites of territorial passage . . .” (van Gennep 1960, 26). The stranger in a new society exists in two seemingly conflicting states of being:

An individual or group that does not have an immediate right, by birth or through specially acquired attributes, to enter a particular house and to become established

in one of its sections is in a state of isolation. This isolation has two aspects, which may be found separately or in combination: such a person is weak, because he is outside a given group or society, but he is also strong, since he is in the sacred realm with respect to the group's members, for whom their society constitutes the secular world. In consequence, some peoples kill, strip, and mistreat a stranger without ceremony, while others fear him, take great care of him, treat him as a powerful being, or take magico-religious protective measures against him. (van Gennep 1960, 26)

Van Gennep (1960, 26-27) adds that this stranger may be perceived as “supernaturally benevolent or malevolent” and certain rites may be done to cause the stranger to become “neutral or benevolent.” The process of incorporating a stranger or strangers, van Gennep (1960, 28) adds, may involve a number of elements. The group of strangers, for example, may meet with a high-ranking official of the particular society “. . . since he is better immunized against this contact than the ordinary inhabitants” (van Gennep 1960, 28). While the rites of incorporation are varied, some relevant to this paper include anointing (van Gennep 1960, 28), kisses (29), eating together (29) and food exchange (28), shoe removal to mark a common separation “from the outside world” (33), and jointly or independently feeling a “sacred object” (28). Finally, if a stranger is incorporated into a new land and then ventures home, he will, van Gennep (1960, 35-36) offers, need to experience some type of “reverse of the rites of incorporation” (35) and separation rites, including, in the arena of “leave-taking” (35), wishes (36).

Although van Gennep's description of the stranger-incorporation process includes many complex examples and this paper does not try to oversimplify them, it is necessary to focus on those that have a direct bearing on the two works under consideration. First, with regard to the book, the opening Oz scene provides a substantive literary parallel with the anthropologist's account. Baum (1996, 6) writes:

When these people drew near the house where Dorothy was standing in the doorway, they paused and whispered among themselves, as if afraid to come farther. But the little old woman walked up to Dorothy, made a low bow and said, in a sweet voice,

‘You are welcome, most noble Sorceress, to the land of the Munchkins. We are so grateful to you for having killed the wicked Witch of the East, and for setting our people free from bondage.’

Almost immediately, Dorothy is perceived as the stranger. The Munchkins fear her, and one slightly more powerful representative (i.e., the Witch of the North), like van Gennepe (1960, 28) elucidates, first interacts with her. Further, the Witch assumes that Dorothy is a sorceress of the kind variety, or “supernaturally benevolent” (van Gennepe 1960, 26), since she has freed the people. Meanwhile, the little girl, perplexed by this label of sorceress, thinks to herself that she is really just an “innocent, harmless little girl” (Baum 1996, 6). This disconnect between Dorothy’s perception of herself and the Witch’s view of the little girl underscores van Gennepe’s (1960, 26) observation about the stranger being in a paradoxical state: weak and strong at the time.

In the same scene, three of the stranger incorporation rites that van Gennepe highlights (i.e., anointment, a kiss, and shoe removal) also occur. First, the Witch of the North gives Dorothy the magical silver shoes previously worn by the dead Wicked Witch of the East. One of the Munchkins explains, “. . . there is some charm connected with them; but what it is we never knew” (Baum 1996, 10). The child removes her old shoes and puts on the new “sacred object” (van Gennepe 1960, 28) she has been given before her journey to the Emerald City (Baum 1996, 13). Next, the Witch of the North, before Dorothy leaves, offers to kiss her forehead. She says, “. . . no one will dare injure a person who has been kissed by the Witch of the North” (Baum 1996, 11), framing this

act as a protective anointing of sorts – minus the oil. These gifts prove very useful to the incorporating stranger in a number of ways. For example, the shoes give Dorothy credibility with the rich Munchkin Boq, who insists that she is ““a great sorceress”” (Baum 1996, 14) and ““friendly witch”” because of the metallic footwear and the fact that her dress is blue and white, which are the respective colors of Munchkins and witches. Further, Boq himself serves Dorothy “a hearty supper” (Baum 1996, 14), “a meal in common” (van Gennep 1960, 28) that further incorporates this stranger in a new land. The Wizard of Oz only becomes interested in meeting with the little girl when he hears that she has both the forehead kiss and the shoes on her person (Baum 1996, 64-65). In addition, when the Wicked Witch of the West sends the Winged Monkeys to kill Dorothy, the leader notices the anointment-like kiss and says, ““We dare not harm this little girl . . . for she is protected by the Power of Good, and that is greater than the Power of Evil”” (Baum 1996, 81). (n.b., In a similar way, Walters [1994, 165-166] notices a parallel between Dorothy’s mark and the defense it accords her and the 144,000 individuals in Revelation who receive protective seals on their own foreheads, as well a similar marking in *The Pilgrim’s Progress*. Franson [1995, 99] and McGuirk [2003, 547] also see the Bunyan-forehead connection.) Further, when the Wicked Witch first meets Dorothy and sees her new shoes, she begins to “tremble with fear” (Baum 1996, 81), again reflecting the possible fright associated with meeting a stranger (van Gennep 1960, 26). Lastly, it is worth noting that when Dorothy, by now an incorporated stranger, goes home, she says, ““Take me home to Aunt Em”” (Baum 1996, 138-140), a wish marking separation (van Gennep 1960, 36); loses her silver shoes in the desert, a reversal of a rite

of incorporation into Oz (1960, 35); and receives multiple kisses from Aunt Em, a signal of incorporation (1960, 29) back home in Kansas that seems to override the one kiss she received from the Witch of the North – moments that strengthen a thematic connection to various points, as previously shown, that van Genneep raises.

Turning to the film, Dorothy's entry into Munchkinland is similar to the book, but contains some noteworthy differences. For example, when Glinda first arrives in her multicolor-then-pink bubble, she poses a question, of utmost import, to the young Kansan, "Are you a good witch or a bad witch" (Fleming 2013)? Unlike the Witch of the North in the book, who assumes Dorothy is noble, there is palpable worry about Dorothy's goodness or badness. This level of uncertainty about the child's intent shares characteristics with van Genneep's (1960, 26) portrayal of the concern around the stranger's benevolence or malevolence. Eventually, the child is deemed a "national heroine" (Fleming 2013), indicating her transition from a stranger to an incorporated member of the new culture.

This stranger motif intensifies later in the same scene when the Wicked Witch of the West emerges in Munchkinland furious that her sister has been killed. (n.b., This plotline differs from the book in two significant ways: The literary Dorothy does not encounter the Wicked Witch of the West until she and the traveling companions seek her out at the Wizard's command, and, more importantly, Baum's wicked witches are not related.) She first expresses unhappiness about her sister's death, but then becomes even more enraged when Glinda gives Dorothy the ruby slippers from the dead witch's feet. Glinda tells the child, "Keep tight inside of them. Their magic must be very powerful or

she wouldn't want them so badly" (Fleming 2013). Now magically empowered, Dorothy becomes the mortal enemy of the surviving witch sister. The Wicked Witch's immediate reaction to this powerful stranger and subsequent all-out campaign to destroy her to attain the magical slippers ring true with van Gennep's (1960, 26) description of how certain groups try to neutralize or kill the stranger. That approach, of course, runs counter to how Glinda and the Munchkins have treated this young girl with awe and kindness, another possible approach to strangers raised by van Gennep (1960, 26).

In addition to territorial and threshold passages, it becomes clear that *The Wonderful Wizard of Oz* and *The Wizard of Oz* contain significant elements of another passage motif that van Gennep highlights in his work, namely the integration of the stranger. As shown, Dorothy experiences various rites associated with an individual entering a new land. To further support this overall comparative effort between van Gennep and the Oz narratives, a few other significant and interrelated examples will be considered briefly, namely motifs of death and sleep, human actors in passage rites, and reinforcing membership in the family and totem group.

About the first, motifs of death and sleep in rituals, van Gennep (1960, 75) describes how "[i]n some tribes the novice is considered dead, and he remains dead for the duration of his novitiate." Steps include "physical and mental weakening" (van Gennep 1960, 75) to break the bond with childhood, instruction for the novice in tribal culture, and "a special mutilation" to make the novice like the adults. Van Gennep (1960, 75) writes, "Where the novice is considered dead, he is resurrected and taught how to live, but differently than in childhood." The practice of falling asleep and awakening as

an adult can also form a part of an initiation process (van Gennep 1960, 183). In terms of the second theme, or the role of actors in rites, van Gennep (1960, 78) describes an initiation rite involving masked gods; at one point in it, “[t]he four gods remove their masks, and the novice recognizes them as men.” Later, in a chapter on betrothal and marriage, the anthropologist illuminates a part of one rite in which men play the role of ““thieves”” (van Gennep 1960, 122) who try to abduct the bride and are mistreated in the process. Finally, regarding incorporation into the totem group and the family, van Gennep (1960, 64) highlights the way children go through official rites. On the same topic, he later writes, “. . . an individual can enter totem groups only through ceremonies of passage which separate him from his previous environment and incorporate him into his new restricted environment” (van Gennep 1960, 76). Germane to this discussion, the anthropologist points out that totem group incorporation rites “. . . are an exact counterpart of rites of incorporation into the family . . .” (van Gennep 1960, 64).

With this context in mind, each of the three will be considered alongside the Oz story. First, the motif of ritual-style death and sleep is clearly evident in the book and film. In the former, it seems safe to assume that Aunt Em and Uncle Henry might have considered their niece dead during her passage to Oz. Toward the end of the book, the young girl, sensing this sad reality, pleadingly tells Glinda, ““My greatest wish now . . . is to get back to Kansas, for Aunt Em will surely think something dreadful has happened to me, and that will make her put on mourning . . .”” (Baum 1996, 135). In the film, Dorothy’s Oz passage is mental, occurring with her eyes closed and within a dream.

Following van Gennep's line of thinking, it is also not difficult to see the way Dorothy suffers mental and physical distress during this period of figurative death or sleep. The book offers examples of Dorothy experiencing desolation (e.g., ". . . she felt lonely among all these strange people" [Baum 1996, 10]) and tears of sadness at not seeing her family again (Baum 1996, 72). As for physical torment, she becomes a slave in the Wicked Witch's castle (Baum 1996, 82). MGM Dorothy – also trapped in the Witch's castle with a looming death threat, presented via an ominous hourglass – undergoes a similar emotional crisis, screaming to the vision of her aunt in the Wicked Witch's giant crystal ball, ". . . I'm trying to get home to you, Auntie Em. Oh, Auntie Em, don't go away. I'm frightened. Come back. Come back" (Fleming 2013). The Wicked Witch, her mental and physical tormentor, soon obscures her beloved aunt's image in the magical device and ridicules the young girl's cries of anguish.

During this transitional period of death (book) or sleep (movie), with its mental and physical strain, does Dorothy break her ties with childhood and prepare for adulthood, as van Gennep describes? As shown in the review of literature, scholars have offered various theories on this point, ranging from her gradual development of the characteristics her traveling companions seek and recognizing a power that comes from inside herself, to appreciating finally the value of her family and home. Additionally, Chapter 3 of this analysis, with its focus on pilgrimage, will elaborate on Dorothy's repentance for her childish behavior. Following, her character development, taking place within the framework of being dead to the world or asleep, seems to reflect van Gennep's description of related rituals that move children to adulthood.

Next, in relation to humans playing the part of gods or other figures in passage rite scenarios, a strong parallel with the Oz film emerges. Since the 1900 story details a real journey, the characters that Dorothy meets somewhere over the desert are presumably real. However, in the movie – as Downing (1984, 28) notes utilizing the language of “projection” – several Kansas characters do play roles in Oz; as described previously, Professor Marvel is the Wizard, among other characters; Miss Gulch transforms into the Wicked Witch of the West; and the three farmhands become the traveling companions. If the Wizard, as scholars have addressed, represents a costumed godhead, the ordeals he puts Dorothy through (i.e., killing the Wicked Witch of the West) and his eventual unmasking by the young girl’s dog are not dissimilar from the rite van Gennepe (1960, 78) describes involving god figures striking the novice before having their masks removed, revealing their mortal status. Further, the Lion, the Scarecrow, the Tin Man – mental projections of her friends from back on the farm – aid the protagonist in her movement through this dreamed passage. While there is no unmasking of them in Oz, Dorothy makes clear in the film’s final scene that the three farmhands (and Professor Marvel) were with her through it all – another moment of consonance with van Gennepe.

The third and final passage motif to be considered here – the integration of an individual into a family (n.b., like the totem group incorporation process) – appears most evident in the film. Certainly, Dorothy of the children’s book spends her time in Oz wishing to return home. Aunt Em does give her a big kiss upon her surprise arrival – a symbol, as we have seen, of incorporation (van Gennepe 1960, 29). Additionally, Gilead (1991, 280), as summarized in chapter 1, believes that Aunt Em’s reaction at the end of

the book indicates a change in status for Dorothy: from orphan to actual daughter, a view that complements this discussion of familial incorporation. However, the film presents an even deeper connection to van Gennep due to added plot elements, namely Dorothy's opening desire to go over the rainbow and attempt to leave the farm and her family. Once in Oz, the young girl just wishes to go back home. For example, the previously cited scene at the palace doors of the Emerald City shows Dorothy sobbing, expressing deep remorse for the way she has treated her aunt and claiming she will never forgive herself for behaving in such a selfish manner. This change of heart paves the way for the teenager's epiphany at film's end. First to Glinda, she hesitantly offers, "I think that it, that it wasn't enough just to want to see Uncle Henry and Auntie Em. And it's that if I ever go looking for my heart's desire again, I won't look any further than my own backyard. Because if it isn't there, I never really lost it to begin with. Is that right" (Fleming 2013)? Then awake in her Kansas bed, she assuredly exclaims, "Home. And this is my room. And you're all here. And I'm not gonna leave here ever, ever again, because I love you all. And, oh, Auntie Em, there's no place like home" (Fleming 2013). MGM Dorothy's transition from a forlorn youth experiencing alienation at home to a reawakened person who professes a lifetime allegiance to her home – or "her loyalty to the community" as Nathanson (1991, 103) writes – indicates that her passage transformation in Oz has prompted a total immersion into the Gale family.

Chapter 2 has focused on passage rite motifs in the Oz story using the three-part framework illuminated by anthropologist Arnold van Gennep, namely the liminal-oriented rites of separation, threshold or transition, and incorporation. Various scholarly

sources have, explicitly or implicitly, pinpointed connections between Oz, liminality, and passage rites. This chapter has taken a structured approach to establish deeper thematic connections between van Gennep's seminal work and the Oz story, both book and film, with a specific focus on moments of character transformation. This chapter's discussion has centered on territorial zones, threshold guardians, incorporation of the stranger, ritual passages expressed as death and sleep, human actors in passage rites, and family immersion. While this evaluation contributes to a richer understanding of the way the Oz narrative may exhibit traits of passage rites, it must be stated that van Gennep covers many cultures and times and not all of his observations relate to the book and the film – the most relevant are selected. This caveat does not in any way negate the strong thematic parallel the Oz stories have with certain aspects of passage rites as described in van Gennep's work, but it does, in a useful way, obviate the temptation to see these elements as the totality of very complex and distinctive passage experiences.

Next, building upon these foundational concepts of humans in transition, this paper will evaluate the liminal pilgrimage experience and compare, as with this chapter on rites of passage, key pilgrim motifs with the Oz book and film.

CHAPTER 3

PILGRIMAGE

Dorothy's book- and film-based journey in Oz compares with elements of passage rites – separation, transition, and incorporation – described by Arnold van Gennep. Chapter 3, which shifts focus to motifs of pilgrimage, will use as its primary theoretical text *Image and Pilgrimage in Christian Culture: Anthropological Perspectives* by anthropologists Victor Turner and Edith Turner. The work draws on van Gennep's passage model – including its identification of pilgrimage as a major liminal phenomenon – and provides both general observations about and specific examples of this religious experience. This chapter will assess certain elements of the Turners' work and juxtapose those ideas with parts of *The Wonderful Wizard of Oz* and *The Wizard of Oz*. Points of intersection will fall into two categories. The first will look at broad thematic comparisons related to escaping structural sin, belief in the miraculous nature of the journey, and the role of suffering. The second will cover select imagery from actual pilgrimage examples studied by the Turners, such as the role of children, construction of shrines, and miraculous visions. The numerous areas of overlap will help strengthen observations other scholars have made about the pilgrimage motif in Oz, as well as show how Dorothy's passage reflects several elements of this religious phenomenon.

Early on in their work, the Turners (1978, 7) identify pilgrimage as having served as “the great liminal experience of the religious life.” Monastics and mystics (Turner and Turner 1978, 6-7) undertook “interior salvific journeys” (7), but for most others, the act of pilgrimage represented “exteriorized mysticism,” which, interpreted another way,

signifies a salvation-oriented journey to a physical destination. Later, the Turners enumerate some ways a pilgrimage is like the liminal stage of a rite of passage. These include separation from ordinary worldly structures, development of *communitas*, an elongated period of suffering, and an orienting of the individual around the sacred domain (Turner and Turner 1978, 34). However, the pilgrim, when volunteering to take to the road, is ““liminoid”” (Turner and Turner 1978, 35) in nature, versus the truly liminal participant in a rite of passage, considered a societal must-do.

Amid this overview, the anthropologists describe many attributes of the pilgrimage experience with some fundamental points that are relevant to Oz. First, the anthropologists posit a universal claim that, “All sites of pilgrimage have this in common: they are believed to be places where miracles once happened, still happen, and may happen again” (Turner and Turner 1978, 6). The hope of pilgrims on these possibly dangerous journeys involves enhancing faith and earning salvation (Turner and Turner 1978, 6). Second, the journey of pilgrims may grow from a desire to escape life at home. About this phenomenon, the Turners (1978, 7) write:

On such a journey one gets away from the reiterated ‘occasions of sin’ which make up so much of the human experience of social structure. If one is tied by blood or edict to a given set of people in daily intercourse over the whole gamut of human activities—domestic, economic, jural, ritual, recreational, affinal, neighborly—small grievances over trivial issues tend to accumulate through the years, until they become major disputes over property, office, or prestige which factionalize the group. One piles up a store of nagging guilts, not all of which can be relieved in the parish confessional, especially when the priest himself may be party to some of the conflicts. When such a load can no longer be borne, it is time to take the road as a pilgrim.

Finally, the pilgrim road, while offering some level of “release from the ingrown ills of home” (Turner and Turner 1978, 7), can itself become a form of penance or moral testing

with the traveler having to survive everything from conmen and thieves, to disease outbreaks. (n.b., A relatively recent article in the *Washington Post*, recounting amusing observations from medieval texts, expounds upon some of the challenges facing pilgrims, such as battling gigantic insects, surviving quicksand, passing sadistic toll collectors, and dealing with other annoying pilgrims [Archibald 2015].)

The themes the Turners raise – escaping structural sin, miracle seeking, and the dangers of the pilgrim road – are present in varying degrees within the Oz stories. Each will be considered in relation to the book and the film. With respect to Baum’s book, as this writer has observed and scholars have noted, the opening presents the structure surrounding Dorothy’s life as being dominated by grayness. Two unhappy relatives add little to her life. Uncle Henry, Baum (1996, 2) writes, appears “stern and solemn.” The author depicts Aunt Em, whose beauty and happiness had been decimated by life, as “thin and gaunt” (Baum 1996, 1-2) and never smiling. The opening scene, thus, paints a picture – albeit muted in comparison with the coming discussion of the film’s opening sequence – that picks up on the Turners’ observation about the accumulated burdens of structure. The environment screams: *hopelessness*; as Franson (1995, 95) writes, “Dorothy’s aunt and uncle reflect despair” The miseries have broken the spirit of the elders, and Dorothy’s only line of defense against “growing as gray as her other surroundings” (Baum 1996, 2) is little Toto.

In a way, this doomed pair reflects qualities of the *original* couple Adam and Eve, whose fall from heavenly grace is recounted in Genesis 2:4-3:24 (KJV). (This writer’s observation complements Nathanson’s [1991, 218] assessment of movie Kansas

mirroring qualities of Eden. In his view, film Dorothy experiences a “‘fall’ and ‘expulsion’” [Nathanson 1991, 225] from the Kansas paradise during the movie’s opening sequence; that Kansas-to-Oz movement parallels “the transition from eternity to history” after the biblical fall in Eden.) For instance, in that biblical creation narrative, the LORD God curses the ground and promises the man a lifetime of “sorrow” and sustenance gained only by the “sweat of thy face” (Gen. 3:17-19). In a similar way, Uncle Henry, as Baum (1996, 2) writes, “. . . never laughed. He worked hard from morning till night and did not know what joy was.” Back in Eden, the angered divinity tells the woman that her husband will “rule over thee” (Gen. 3:16). As noted, Aunt Em’s life with Uncle Henry causes the transformation of a lovely young lady into a lifeless old woman. Interestingly, while Schwartz (2009, 94-95, 266) states that this character is partially fashioned after Baum’s father-in-law Henry Gage, the name “Henry,” with Germanic origins, combines *haim* or *home* and *rīc* or *power* and *ruler* (Hanks and Hodges 1990, 153). That name-based etymology of *home ruler* certainly matches Uncle Henry’s character description in the book, as well as resonates with the parallel made here with the relationship between post-fall Adam and Eve. (Of note, Schwartz [2009, 266] adds that the couple reflects “. . . the hard-working, humorless, and narrow-minded couples that Baum had met during his stint living in South Dakota”)

This paper does not intend to prove an influence of the ancient work on *The Wonderful Wizard of Oz*. Although it might be noted that Baum, as a teenager, wrote a poem mentioning the Genesis story of Noah’s ark (Schwartz 2009, 16). Additionally (Schwartz 2009, 203-204), in the first story he contributed as a writer for the *Chicago*

Evening Post, one in which the expression ““there is no place like home”” (204) appears, Baum makes what seems to be a reference to Genesis, ““This is the day when man lives as it is written he shall, by the perspiration of his brow.”” Finally, Schwartz (2009, 96) observes that Baum would frequently hear his mother-in-law’s critique of the Garden of Eden story and claims that he would come to see what a “powerful” story it was. However, this brief juxtaposition of Henry and Em with Adam and Eve serves to reinforce the way a society – Kansas or Eden – may be stained by ““occasions of sin”” (Turner and Turner 1978, 7). This burdensome situation, as the anthropologists write, precipitates a pilgrim’s desire to leave home and make a perilous journey. In Dorothy’s case, the young traveler presents an interesting blend of the liminoid-liminal distinction that the Turners (1978, 34-35) discuss. Her involuntary departure from Kansas due to the cyclone clearly casts her in the liminal role. However, her subsequent movement through the Land of Oz to seek the Wizard’s help reframes the narrative as a liminoid one, since this is a voluntary adventure. It is during this journey-within-a-journey that the motif of miracle seeking emerges – the next theme to be analyzed vis-à-vis the Oz book.

Before moving on, however, two final biblical comparisons related to Dorothy’s involuntary departure from the structure of home seem apropos. First, the book’s description of the cyclone, “one of those great whirlwinds” (Baum 1996, 1), that carries away Dorothy and Toto – “From the far north they heard a low wail of the wind There now came a sharp whistling in the air from the south The north and south winds met where the house stood, and made it the exact center of the cyclone” (2-3) – seems to pick up imagery from Ecclesiastes, a book, like Genesis, that underscores

human “labour . . . under the sun” (1:3). The circularity of existence, described as the wind, fosters a mood of futility, not terribly unlike life on the Kansas farm and the cyclone that rips through it. The biblical verse reads, “The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits” (Eccles. 1:6). Second, Dorothy, whose laugh had the power to shock Aunt Em (Baum 1996, 2), exudes joy, a miracle given these bleak surroundings. In fact, the child’s given name, which Schwartz (2009, 272) says Baum used to memorialize his niece who had died in infancy, finds its origins in the Greek *dōron*, which means *gift*, and *theos*, the word for *god* (Hanks and Hodges 1990, 89). Perhaps, then, it should not be surprising that the character, or this *godly gift* who is the voice of happiness amid despair, finds herself pulled away from the stained structure of home in a cyclone. While Linafelt (2006, 97) elucidates a strong inter-textual connection with Job’s whirlwind, another biblical moment also appears relevant to Dorothy: when the whirlwind carries Elijah, the prophet of God, up to heaven (2 Kings 2:11).

Turning to miracles, the Turners (1978, 6) – to reiterate briefly – articulate that pilgrimage sites are considered places of miracles (past, present, or future) and that a purpose of the journey revolves around deepening faith and attaining salvation. The Turners add that pilgrims should not hope for relief from physical issues or malady. When a “miraculous healing” (Turner and Turner 1978, 14) happens, God or an interceding saint is presumed to be the cause. Back in the land of the Munchkins, Dorothy’s immediate wish orients around the body: she desires a physical return to Kansas. Her cause seems hopeless given the geography of desert-encircled Oz. In

response to this Gordian knot, the Witch of the North, employing magic, turns her cap into a slate, upon which appears the chalk-written message, “LET DOROTHY GO TO THE CITY OF EMERALDS” (Baum 1996, 10). This magical directive prompts Dorothy’s journey down the Yellow Brick Road to see the Wizard of Oz, whom the Witch says is good, while noting she remains unsure whether the Wizard is a man (Baum 1996, 11).

Before the child departs, the Witch imparts some wisdom, including, “You must walk. It is a long journey, through a country that is sometimes pleasant and sometimes dark and terrible” and “When you get to Oz do not be afraid of him, but tell your story and ask him to help you” (Baum 1996, 11). The Witch’s first bit of guidance helps frame Dorothy’s journey as a pilgrimage in a manner that aligns with the Turners’ description of the perilous pilgrim road; this chapter will later explore more fully the presence of suffering. In addition, the fact that Dorothy must walk – versus being, for instance, carried to the Emerald City by magic or other means – recalls a distinction that Peelen and Jansen (2007, 87) make in their Santiago de Compostela article about “authentic pilgrims” who make “the hard way on foot” versus “tourist pilgrims” who travel by airplane, bus, or car. (n.b., The rich Munchkin Boq emphasizes a similar message, telling Dorothy, “. . . you must pass through rough and dangerous places before you reach the end of your journey” [Baum 1996, 15].) The Witch’s second piece of advice deepens the connection to pilgrimage in a fundamental way: Dorothy must ask the Wizard to do what – at that present moment – seems nearly, if not totally impossible. The Emerald City then, to instance the Turners (1978, 6), is a place where a miracle might just happen.

This belief in the Emerald City as a place of miracles intensifies – albeit in a flawed way – as Dorothy travels the Yellow Brick Road. Each introduction of a new companion amplifies this faith. For example, when she meets the Scarecrow, he asks Dorothy if the Wizard will give him brains. Her reply indicates uncertainty with a touch of common sense, “I cannot tell . . . but you may come with me, if you like. If Oz will not give you any brains you will be no worse off than you are now” (Baum 1996, 16). However, when the duo reaches the Tin Woodman and he asks a similar question, the young girl responds with a bit more conviction, “Why, I guess so . . . it would be as easy as to give the Scarecrow brains” (Baum 1996, 26). Finally, when the Cowardly Lion makes the same inquiry regarding courage, a cascading refrain of belief occurs: the Scarecrow says, “Just as easily as he could give me brains,” the Tin Woodman replies, “Or give me a heart,” and Dorothy offers, “Or send me back to Kansas” (Baum 1996, 33).

This collective non-answer – a refrain-style pattern that appears, in variegated forms, ten times (Baum 1996, 32-33, 43-44, 57-58, 72, 90, 92-93, 101, 103, 106-107) throughout the book – spotlights the travelers’ enduring obsession with acquiring physical desires as opposed to the more spiritually oriented ones pilgrims should seek (Turner and Turner 1978, 14). Further, it underscores the way groupthink has emerged about the Wizard’s miraculous abilities. The first time Dorothy answers this question she remains unsure. But the second time, her answer displays more confidence, and she bases this increasing assuredness on a matter about which she had previously expressed uncertainty, that is the ease with which the Wizard could help the Scarecrow. That flawed

leap in logic then informs the third related interaction in which the group quickly states an optimistic outlook about the Wizard's abilities. With the Emerald City growing nearer, a certainty, although based on unsound reasoning, about its miraculous nature also escalates. Perhaps this observation reinforces Remes' (2013, 89) point about believing in belief. After all, a central example he uses from the film involves Dorothy encouraging the Scarecrow to go with her to the Wizard while unsure of his ability to provide assistance. Remes (2013, 90) writes, "Dorothy's sentiment is analogous to Pascal's wager. For Blaise Pascal, belief in God is a wager worth making, since 'if you win you win everything, if you lose you lose nothing.'" Or it could, to go back to the Turners (1978, 6), reveal the pilgrimage journey experience to Oz as a faith-enhancing one in its own right through which the four, like the Christian pilgrim described by the anthropologists, will seek "... personal exposure to the beneficent unseen presence"

To fast forward a bit in the plot – past the points when the traveling companions ask the Wizard for assistance (Baum 1996, 65-71), Dorothy kills the Wicked Witch of the West at the Wizard's command (1996, 85), and the group exposes the Wizard's true identity as a displaced ventriloquist and balloonist (1996, 104) – the idea of the miraculous reemerges. Specifically, to keep his promise, the former Wizard fills the Scarecrow's head with bran, needles, and pins; puts a silk heart filled with wood dust in the Tin Woodman's chest, and makes the Cowardly Lion drink liquid courage (Baum 1996, 108-111). After these procedures, Oz experiences a lonely moment of reflection in a way that almost breaks the literary version of a theatrical fourth wall:

Oz, left to himself, smiled to think of his success in giving the Scarecrow and the Tin Woodman and the Lion exactly what they thought they wanted. 'How can I

help being a humbug,' he said, 'when all these people make me do things that everybody knows can't be done? It was easy to make the Scarecrow and the Lion and the Woodman happy, because they imagined I could do anything. But it will take more than imagination to carry Dorothy back to Kansas, and I'm sure I don't know how it can be done.' (Baum 1996, 111)

Finally out from behind his screen, the Wizard acknowledges his own limitations, and he concedes that the power of imagination transforms the three travelers. Certainly this passage recalls themes present in the review of scholarly literature: dubious pilgrimage, fraudulent godhead, and three companions who lack understanding about – and perhaps confidence in – the qualities they already possess. However, with respect to this discussion of miracle seeking in pilgrimage, what must be remembered is the Wizard – in a manner that differs from what they had hoped – actually helps the three companions transform with, as the Turners (1978, 14) call it, a “corporeal remedy.” These nominal bodily salves open up the possibility of their psychological or spiritual transformation, saving the three from a lifetime of perceived indignity as brainless, heartless, and cowardly. (Kim [1996, 229], referencing Culver, notes the symbolic tie between these physical items and the characters' desired ““spiritual”” attributes.) As the revived Scarecrow, who becomes leader of the Emerald City, proudly proclaims, ““When I remember that a short time ago I was up on a pole in a farmer's cornfield, and that I am now the ruler of this beautiful City, I am quite satisfied with my lot”” (Baum 1996, 117). This positive change of outlook, prompted by a deep and ongoing faith in a debunked Wizard (so much so they mourn his departure [Baum 1996, 116]) and his abilities, may signify that a salvific miracle of sorts did indeed happen on the Emerald City pilgrimage.

But what about Dorothy and her expressed desire? Unlike in the film, where she, too, finds a solution in the Emerald City via the intercession of Glinda, the Witch of the North, in the book, she must continue her pilgrimage to Glinda, the Witch of the South, for answers. After enduring further suffering and trials along the road – such as fighting trees (Baum 1996, 122), a giant spider (1996, 130), and Hammer-Heads (1996, 133) – Dorothy and her three friends, who decide to join her, arrive at Glinda’s castle, where they must pass guards and freshen up before meeting the beautiful woman in white. When Dorothy explains her plight and desire to return to Kansas, the Witch warmly tells her, “Bless your dear heart . . . I am sure I can tell you of a way to get back to Kansas” (Baum 1996, 135). She soon explains the “wonderful powers” (Baum 1996, 137) of the silver shoes, which teleport Dorothy to the farm. This entire scenario strongly reflects a passage from the Turners’ work about the magical quality of pilgrim travels. They write:

Of course, in most pilgrimages, magical beliefs do in fact abound: beliefs in the supernatural efficacy of the water from sacred springs, in the contagious beneficent power of relics and images, and in the nonempirical curative virtue of certain formulae—‘white magic,’ as it were. But even in these cases much weight is attached to the moral, as well as the ritual, condition of the subject. The water will not work a cure, nor the litany a benefit, unless the subject’s ‘heart’ is penitent, absolved, and therefore cured—all the result of a virtuous inclination of his will. (Turner and Turner 1978, 14)

As the Turners note, pilgrims place a level of meaning on physical objects that are believed to be magical in nature. However, the desired miracle will not occur unless the individual’s heart exists in a ready state. Significantly, related to the Oz narrative, Glinda highlights, in an almost prayerful way, Dorothy’s heart. That bodily organ and its blessed state, combined with the beneficent and magical power of her own relic – or the silver shoes, allow Dorothy to will herself back home to Uncle Henry and Aunt Em. While

Dorothy's companions experience a miracle back in the Emerald City (again with physical relics enlivened by internal desire), her own occurs a bit later at Glinda's castle.

Thus far, this chapter has revealed links between Baum's book and motifs of pilgrimage presented by the anthropologists in the areas of escaping structural sin and miraculous occurrences. The final thematic area that will be considered involves suffering along the road, which the Turners (1978, 7) highlight. A few areas have already been revealed in previous parts of this analysis, including the Witch of the North's warning about the long and hard road ahead and trees that fight back, as well as the way the protagonist experiences mental suffering through feelings of loneliness. The companions each suffer emotionally, too: the Scarecrow at being deserted by his maker and made to feel "a fool" (Baum 1996, 20-21); the Tin Woodman at the loss of his true love, a Munchkin, at the hands of the Wicked Witch of the East, whose sinister magic leads to his transformation from a human being into a heartless robot-like figure (1996, 28-29); and the Cowardly Lion, who experiences "great sorrow" (1996, 32) at not living up to his status as king of the beasts. These textual examples help establish a general mood of suffering among the travelers that aligns with the Turners' view.

In addition to these links, this analysis will explore one of special Oz significance in greater detail, namely the Turners' description of St. Patrick's Purgatory, a pilgrimage site at Lough Derg in Ireland. About the site, the Turners (1978, 112) write, there exists a great deal of legend; for instance, in medieval times, individuals on the European continent believed souls traveled westward to Ireland while en route to their "ultimate destination in the farthest west." They detail other observations about the geographical

and symbolic nature of the site – “a cave . . . on an island, within a lake, within a ring of hills, in the northwest of an island, to the west of Europe, whose mythology regards the sunset as the path to the Land of the Dead, and the soul as journeying westward after death” (Turner and Turner 1978, 113). The intent of the three-day pilgrimage site, the Turners (1978, 115) add, involves:

The Lough Derg pilgrim imitates Christ in being ‘crucified’ and becoming ‘dead’ to worldly things, and in descending into a limbo, or liminoid state, where he undergoes penance in order that he may rise up again, renewed in spirit, on the third day. Initiations of this sort reverse nature; the tomb of one’s past self becomes the womb of spiritual rebirth.

The three-day time span, they note, relates to the Trinity and the amount of time Jesus was in the tomb – when, some believe, “he ‘harrowed hell’” (Turner and Turner 1978, 115) and freed “. . . the souls of the good pagans born before his incarnation.” Pilgrims take off their shoes at the beginning of the experience and stay barefoot (Turner and Turner 1978, 115). Fasting, prayer, and little sleep feature prominently (Turner and Turner 1978, 115-122).

This real example highlights a powerful pilgrimage theme, namely purgation-oriented suffering and liminal transformation from an old self to a new self – two concepts that arise during the four travelers’ journey in the book to kill the Wicked Witch of the West, a source of deep mental and physical suffering. This sense of purgation begins during a conversation with the Guardian at the Gate as the four leave the Emerald City to kill the Witch. For example, he tells the crew, ““There is no road . . . no one ever wishes to go that way”” (Baum 1996, 73), and also adds, ““No one has ever destroyed her before, so I naturally thought she would make slaves of you, as she has of all the rest. But

take care; for she is wicked and fierce, and may not allow you to destroy her. Keep to the West, where the sun sets, and you cannot fail to find her.” First, the fact that there is no defined physical path to the Witch’s abode contributes an otherworldly quality to this unanticipated journey the friends must take. Second, heightening that mood, the guard’s observation about people’s hesitancy to go in that cardinal direction conjures a sense of existential fear of death and purgation. Finally, his advice about traveling West toward the setting sun presents a parallel with the Turners’ (1978, 113) description of souls following the sunset westward to death’s final resting place. The idea of imprisonment for all time in the Witch’s castle magnifies an inherent sense of finality related to the journey – something like the souls trapped in purgatory.

As they travel over the “untilled” (Baum 1996, 74) hilly terrain – a place clearly not touched by mortal hands – the Wicked Witch spots the four and tries to destroy them by sending wolves, crows, bees, and the Winkies, the enslaved people of the West. Each of those plans fails, and the Witch, who still holds the golden cap, summons the Winged Monkeys for the third and final time. These creatures drop the Tin Woodman on rocks, tear the Scarecrow apart, and carry the Cowardly Lion, Dorothy, and Toto to the Witch’s castle, where they become prisoners (Baum 1996, 74-81). During this frightening sequence, it becomes abundantly clear that the companions greatly suffer – physically and emotionally – in this environment. The bodies of the Scarecrow and the Tin Woodman have been butchered and left for dead. The Witch has caged the Lion, whom she also plans to starve until he agrees to pull her chariot (Baum 1996, 82), although Dorothy helps him break this pilgrim-like fast by sneaking him food each night.

Finally, Dorothy's autonomy and hope have been stripped; Baum (1996, 83) writes, "Dorothy's life became very sad as she grew to understand that it would be harder than ever to get back to Kansas and Aunt Em again. Sometimes she would cry bitterly for hours" Taken together, this period at the Witch's castle might be described as one of purgation within the overarching pilgrimage journey of Oz. While not containing, at least overtly, the Christian ritual or symbolism of a site like St. Patrick's Purgatory, there is still a palpable sense that the group has descended to a liminal point of hellish despair – with two companions presumed dead to the world and two enduring imprisonment and mental anguish with no clear path forward to freedom.

Indeed, all seems lost, until the Witch tries to remove Dorothy's silver shoes by tripping the little girl. (n.b., Shoe removal, as shown, figures prominently in the purgatory-like pilgrimage of St. Patrick's [Turner and Turner 1978, 115]; it also has a presence in the history of Slipper Chapel, the location where individuals, such as Henry VIII, partaking in the Walsingham pilgrimage took off their shoes before traveling barefoot to the central shrine [1978, 175-176].) One falls off, and the Witch grabs it. Angered, Dorothy throws a bucket of water at the old crone, who melts before her eyes (Baum 1996, 84-86). Her sudden death precipitates a domino freedom effect: Dorothy immediately frees the Cowardly Lion and tells him ". . . they were no longer prisoners in a strange land" (Baum 1996, 86). The two emancipate the Winkies. The Winkies rescue and rebuild the Tin Woodman. And the group saves the Scarecrow, who receives new stuffing (Baum 1996, 87-89).

If imprisonment at the hands of the Witch causes the type of suffering common to liminal purgation in pilgrimage, her demise prompts the upswing: a spiritual renewal like the Turners (1978, 115) describe in the St. Patrick's Purgatory story. One example of this involves the Tin Woodman's salvaging *and salvation*. About this, McMaster (1992, 105), whose article on the Trinity motif is cited in the review of scholarly literature, suggests that the Tin Woodman, whose love- and heart-oriented quest makes him like Christ, "suffers and perishes for Dorothy's sake" and experiences a resurrection thanks to the Winkies. One important textual detail that she does not mention that bolsters her own argument: the Tin Woodman is rebuilt in three days (Baum 1996, 88) – a number, as the Turners (1978, 115) note in their discussion of St. Patrick's, that reflects the time between Christ's death and resurrection when he, as the tradition goes, frees the souls stuck in limbo. In a related way, one dominant theme of this Oz plot sequence also engages the issue of freedom: the four travelers' from short-term dismantling and imprisonment and the Winkies' from perpetual enslavement.

Complementing this parallel, the effusive expression of joy also indicates a deep level of renewal, something like the Turners highlight. As Baum (1996, 87) writes, "There was great rejoicing among the yellow Winkies, for they had been made to work hard during many years for the Wicked Witch, who had always treated them with great cruelty. They kept this day as a holiday, then and ever after, and spent the time in feasting and dancing." The Tin Woodman "wept tears of joy" (Baum 1996, 89) and so did Dorothy. The Cowardly Lion ". . . wiped his eyes so often with the tip of his tail that it became quite wet, and he was obliged to go out into the court-yard and hold it in the sun

till it dried” (Baum 1996, 89). The Scarecrow thanks “them over and over again for saving him” (Baum 1996, 89). Lastly, once all together again, “. . . Dorothy and her friends spent a few happy days at the Yellow Castle, where they found everything they needed to make them comfortable” (Baum 1996, 90). For a group of individuals who previously saw life through a lens of what it lacked, this purgation-like experience at the Witch’s castle refocuses the four and rekindles an appreciation not only of living, but the ability to live. Of course, their journey is not over, and they must still make it back to the Wizard. Given this newfound disposition, it is not surprising that they head back in the direction of the “rising sun” (Baum 1996, 92) or, to contrast with the Turners (1978, 113), toward the land of the living signaling the end of their liminal purgation.

Up until now, this analysis of the Oz book has elucidated some connections with the Turners’ observations about the pilgrim experience involving an escape from the polluted structures of home, a desire for miracles, and suffering and renewal. These themes also become evident in the MGM film version (Fleming 2013). With respect to the first, the movie greatly embellishes Dorothy’s unhappiness with the structure of home, mainly through the addition of the menacing character Miss Gulch, who “own[s] half the county” (Fleming 2013) and lords it over everyone else. Toto experiences a run-in with the nasty bicycle rider, and that dramatic tension drives the opening sequence. First, Dorothy attempts to explain the details of the Miss Gulch-versus-Toto melee to Auntie Em and Uncle Henry, who are busy trying to fix an incubator in order to save their chicks. A bit later, her frustrated aunt says, “Now, you just help us out today and find yourself a place where you won’t get into any trouble” (Fleming 2013), a command

that inspires the young girl to belt out a song about trying to get to a place “where troubles melt” away. Then Miss Gulch arrives at the farm, invoking the law and snatching Toto. However, the dog breaks free and heads back to Dorothy. To save her pet, the young girl flees and ends up meeting Professor Marvel, a fake mystic who encourages her to return home. When she does, a cyclone occurs. Dorothy frantically searches the farmhouse for Auntie Em. The strong wind causes part of the young girl’s bedroom window to come out of its frame, yielding a bump on her head. The Oz dream commences.

The beginning scenes of the movie engage, in a far more overt way than Baum’s book, the issue of the tainted structure of home leading to the pilgrim’s journey. Unlike the text, the film opening contains two journeys: a real one and a dreamed one. The first involves Dorothy’s desire to escape the problems of her home structure by running away. In a plot twist that recalls the Turners’ (1978, 7) description of the dangers of the pilgrim road – specifically “confidence men,” Dorothy encounters a mystic con artist, with whom she discusses not feeling appreciated on the farm – a dialogic moment that underscores her inability to bear, to use the Turners’ (1978, 7) words, the “domestic” and “neighborly” “grievances” at home any longer. Her grand plan: to travel with the professor – not to a religious shrine – but to visit “the crowned heads of Europe” (Fleming 2013). Things go awry when the mystic indicates that Aunt Em is sick. Dorothy rushes home, and the second journey – *a mental one* – begins. Framing this fantastic journey over the rainbow as a dream picks up on another observation that the Turners (1978, 7) raise about the act of physical pilgrimage being akin to the “interior salvific

journeys” made by monastics and mystics. While Dorothy does not physically leave her Kansas bed to make a pilgrimage to Oz, as the child does in the book, her adventure becomes an internal one that contains a striving for atonement.

That expressed desire for salvation takes shape through the second and third themes examined here: suffering and miracles. The first centers on cinematic Dorothy’s ongoing anguish about the way she has treated her aunt. As noted before in the chapter about passage rites, Dorothy tearfully admits, while trying to gain entrance to the Wizard of Oz’s chamber, “Auntie Em was so good to me, and I never appreciated it – running away and hurting her feelings. . . . She may be dying, and it’s all my fault. I’ll never forgive myself. Never, never, never” (Fleming 2013). Clearly, the young girl experiences indelible remorse. Later, Dorothy, as in the text, finds herself trapped in the Wicked Witch’s castle – a scene that amplifies the sense of existential suffering in the book by adding the looming threat of death for the girl once all of the red sand passes through the Witch’s hourglass. As discussed previously, Aunt Em’s face appears in the Witch’s crystal ball; Dorothy exclaims, “. . . I’m trying to get home to you, Auntie Em. Oh, Auntie Em, don’t go away. I’m frightened. Come back. Come back” (Fleming 2013). Repentant Dorothy describes to Aunt Em her suffering and tries to convey her efforts to return home or, put another way, to undo – or, as Lyden (2003, 194) writes, “atone for” – her bad behavior of running away.

Finally, with the Witch vanquished and the Wizard’s true identity brought to light, Dorothy finds herself in the Emerald City asking Glinda for help. The Witch of the North tells the girl that she has “always had the power” (Fleming 2013) to make it home, but

“had to learn” this fact on her own. The Tin Man asks, “What have you learned, Dorothy,” and the young girl offers, “I think that it, that it wasn’t enough just to want to see Uncle Henry and Auntie Em. And it’s that if I ever go looking for my heart’s desire again, I won’t look any further than my own backyard. Because if it isn’t there, I never really lost it to begin with” (Fleming 2013). Satisfied with Dorothy’s change of heart, Glinda brings Dorothy up to speed about the ruby slippers’ power. In just three taps of her heels, Dorothy awakens in her Kansas bed, surrounded by family and friends. Her closing exclamation, revealing the exact opposite attitude from the film’s beginning, is directed at the person she remained so concerned about having hurt, “. . . oh, Auntie Em, there’s no place like home” (Fleming 2013).

The addition of this subplot to the film – that is, Dorothy’s yearning to leave a difficult situation on the farm followed by an intense longing to return home – adds a layer of richness to this discussion of miracles and suffering. As the anthropologists describe, pilgrimage is about faith and salvation (Turner and Turner 1978, 6), experiencing penance and moral testing through the difficulties of the road (1978, 7), and not expecting bodily remedy (1978, 14). When a magic-type cure does occur, a heavy focus remains on the moral righteousness or penitent heart of the recipient (Turner and Turner 1978, 14). Scholars have argued that Dorothy’s time in Oz allows her to come to terms with various issues she has faced in real life. With respect to the language of suffering and miracles, it seems that Dorothy’s – to paraphrase the Turners (1978, 7) – interior journey of salvation elicits a moral (not physical) transformation: from a self-absorbed child who thoughtlessly hurts her aunt to one who recognizes the value that her

family brings into her life. That lesson unfolds after considerable suffering – a type of liminal purgation – during her dreamed Oz pilgrimage. Finally, the magic of the ruby slippers only works after Dorothy reveals the moral development of her character – a penitent heart that has shifted its desire. In a way then, her miraculous reawakening in Kansas, like the hoped-for experience of the Lough Derg pilgrim (Turner and Turner 1978, 115), allows the child to abandon her “past self” and, from her Kansas bed pillow, “rise up again, renewed in spirit.” While she may return to her “former mundane existence” (Turner and Turner 1978, 15), perhaps she, like the pilgrims described by the anthropologists, “. . . has made a spiritual step forward.”

Together, the Oz book and film contain a number of plot elements that align in substantive ways with three themes of the pilgrim experience highlighted by the Turners: escaping the problems of home, belief in the possibility of miracles, and suffering. While the literary work offers these through a physical journey, the cinematic adaption presents them in a dreamed – or a more inward and spiritually oriented – adventure. Before concluding, this chapter now will look briefly at examples of overlapping imagery raised in the Turners’ book and the Oz narratives, further accentuating the pilgrimage feel of the works.

The first involves miraculous visions and occurrences that prompt devotion. In their description of pilgrimage sites from different cultures and times, the Turners delineate rich detail, only a small portion of which can be covered here. For example, in their recounting of the story of Our Lady of Guadalupe in Mexico, the Turners (1978, 87) describe the sixteenth-century vision of the Blessed Mother that appeared to Juan Diego,

who went on to plead that the lady would give her message to some “big shot” as opposed to him – self-described as a “little fellow” and “common folks.” At one point, Juan Diego requests a sign, and roses appear on a hill despite it being December. (The Turners [1978, 167] note that this type of “miraculous unseasonable phenomena” also occurs in a fourth-century Marian vision when the Blessed Mother made snow fall in the middle of summer to show “. . . both the site and the dimensions of the basilica to be built.”) The out-of-season roses, the lady said, “. . . would persuade the bishop to build the church she asked for” (Turner and Turner 1978, 88).

Two other Marian-related pilgrimages revolve around visions to children in France during the nineteenth century. One involves the La Salette story (Turner and Turner 1978, 214-215) in which two poor children, Mélanie and Maximin, claim that a “dazzling globe of light” (215) appeared to them. About this, the Turners (1978, 215) write, “Then the globe began to swirl and appeared to boil, growing in size until it was about five feet in diameter. Slowly it opened. Within its shifting splendor of fiery color, Mélanie and Maximin could see the seated figure of a woman, with elbows on knees and face in hands.” The lady also wore a crucifix and a luminous crown, and “[h]er whole figure seemed transparent, composed of crystalline light, ringed in an almost blinding light, with a softer outer aureole that almost encompassed the children” (Turner and Turner 1978, 215). Before lifting into midair and dissolving “into a globe of light” (Turner and Turner 1978, 216) that “soon faded into ‘the light of common day,’” the lady told the children to “spread [her] message,” which the Turners write, involves: “repent, pray, and attend Mass.” (Of note, a vision detractor made the claim that the lady the

children had seen was an actual woman, not the Virgin Mary [Turner and Turner 1978, 219-220].) In a similar way, at Lourdes, Bernadette experienced a vision of a lady, who “called for universal penance” (Turner and Turner 1978, 227). Stating her identity in a last message to the girl, the lady made a startling revelation, “I am the Immaculate Conception” (Turner and Turner 1978, 227). The Turners (1978, 227) note that this statement occurred just a few years following the Roman Catholic Church’s official teaching, by the same name, about the Virgin Mary always being free from original sin. This apparition also drew skepticism, note the anthropologists, who write, “Many critics of Pius IX’s actions have hinted that these apparitions of the Immaculate Conception, which pointedly upheld his dogma, came at a suspiciously convenient moment” (Turner and Turner 1978, 227).

The Wonderful Wizard of Oz and *The Wizard of Oz* each contain imagery that is strikingly similar to these pilgrimage vision stories. Although, as with biblical likenesses previously discussed, this paper does not attempt to prove that these actual pilgrimage narratives influenced Baum or the MGM filmmakers, an exploration of comparative imagery further establishes the pilgrimage-like mood of the fictional works. First, as noted, the Guadalupe and La Salette stories involve protagonists who are on society’s margins. In a similar way, Dorothy describes herself as “Small and Meek” (Baum 1996, 65; Fleming 2013) and “a helpless little girl” (1996, 66). Second, the book offers considerable detail about the Wizard’s initial arrival in Oz as he describes his descent in a balloon:

‘But I found myself in the midst of a strange people, who, seeing me come from the clouds, thought I was a great Wizard. Of course I let them think so, because they were afraid of me, and promised to do anything I wished them to.

Just to amuse myself, and keep the good people busy, I ordered them to build this City, and my palace; and they did it all willingly and well. Then I thought, as the country was so green and beautiful, I would call it the Emerald City, and to make the name fit better I put green spectacles on all the people, so that everything they saw was green.’ (Baum 1996, 105)

The people of Oz experience the Wizard as a vision not unlike the miraculous apparitions of the pilgrimage stories described by the Turners. His subsequent request that they build a shrine-like city reinforces the similarity. Further, the citizens remain devoted to this seemingly otherworldly being. When he finally departs, they proclaim, “‘Oz was always our friend. When he was here he built for us this beautiful Emerald City . . .’” (Baum 1996, 115). Ultimately, they even credit the Wizard – an actual human being like the detractors of the La Salette vision claimed – for the physical labor they themselves did.

In addition to the Wizard, the cinematic character Glinda presents noteworthy parallels to miraculous visions. First, her arrival and departure pick up on familiar imagery from the Marian narratives of France. Similar to La Salette, for instance, Glinda descends from the sky in a shimmering bubble soon after Dorothy lands in Munchkin City. She then materializes – wearing a beautiful dress and fantastic crown – out of this translucent pink orb, much to Dorothy’s surprise. To the young girl from ordinary Kansas, now in a Lourdes-like moment, the Witch eventually makes a simple, yet profound otherworldly introduction, “I’m Glinda, the Witch of the North” (Fleming 2013). She departs in just as miraculous a fashion as the La Salette vision. Upon giving Dorothy a mandate as to what she should do next – that is, “Just follow the Yellow Brick Road” (Fleming 2013) – Glinda vanishes into the sky in a shrinking pink bubble. (n.b.,

Dorothy's reaction to this unusual activity is far more comedic and mundane than it is reverential; she observes, "My. People come and go so quickly here" [Fleming 2013].)

Later in the film, as the four travelers venture across the poppy field, upon which the Wicked Witch of the West has cast a sleeping spell to stop them, an image of Glinda shimmers across the entire landscape. In a moment like the miraculous occurrence motif described by the Turners, the Good Witch prompts an unseasonal snowfall that saves the friends from these deadly flowers. Finally, along the lines of the Marian messages surrounding repentance, Glinda, as noted previously in the paper, only tells Dorothy how the ruby slippers work once the girl reveals how her heart has changed for the better and her love of home has grown during the Oz journey.

To close this discussion, two other points prove noteworthy. First, Dorothy – in her own right – is considered a miraculous vision from on high when her airborne house plummets and kills the Munchkins' mortal enemy, the Wicked Witch of the East. In the movie, Glinda sings, ". . . when she fell out of Kansas, a miracle occurred," to which Dorothy clarifies, "It really was no miracle, what happened was just this" (Fleming 2013). The exchange underscores how a miracle, as the Turners (1978, 220) explain vis-à-vis La Salette, can become subject to "arguments and counterarguments." Second, given one of the most memorable aspects of the Oz narrative, it is important to point out that a pilgrimage story from the thirteenth century actually involves a translocated house – the "Holy House" of Jesus, Mary, and Joseph that many believe miraculously traveled from Nazareth to its eventual new home in Loreto, Italy (Turner and Turner 1978, 178-179).

Much like its kinship with rites of passage, the Oz narrative – in the forms of *The Wonderful Wizard of Oz* and *The Wizard of Oz* – shares themes and images with the motifs of pilgrimage presented by Victor Turner and Edith Turner in the book *Image and Pilgrimage in Christian Culture*. A scholarly review of literature establishes a foundation for comparison, and Chapter 3 fleshes out key connections. The thematic category delves into Dorothy's separation from the structural burdens of Kansas, the miracle-seeking behavior that permeates the Oz journey, and liminal moments of penitence, purgation, and suffering. Within the imagery category, the Oz book and movie involve miraculous apparitions and unseasonal occurrences, a meek witness of vision activity, explicit or implicit directives surrounding repentance and building construction, moments of dissent around miraculous happenings, and houses that move great distances. Out of this pilgrimage-like experience arise critical transformations of character. For example, the traveling companions in the book evolve from self-critical, unhappy beings to whole, life-embracing ones – a result of communal suffering and belief in the Wizard's miraculous abilities. And celluloid Dorothy transitions from a self-absorbed child to a home embracing one – a sentiment of internal repentance that enables her magical shoes to exhibit their miraculous transportation abilities. While these parallels, based upon the Turners' theories and this writer's analysis, do strengthen the connection others have made regarding pilgrimage, one must recognize an important point. The Turners describe great variation in the pilgrimage arena through examples that span many centuries. Elements that most closely align with the Oz works are presented, but it remains essential that the view of the pilgrim experience not be limited to what this paper presents with

respect to the Oz experience. However, this recognition should not diminish the significant points of intersection this chapter elucidates.

Thus far, this paper has evaluated closely motifs of passage and pilgrimage in the Oz narratives. Chapters 2 and 3 identify significant ways in which Dorothy's journey in Oz displays qualities of a passage rite and, further, in that transition, elements of religious pilgrimage. In this paper's final chapter, attention will turn to the way power structures experience challenge during this transformational time.

CHAPTER 4

POWER TRANSFORMATIONS

Amid the transformations occurring in Oz through rites-of-passage-like moments and pilgrimage-esque experiences, Dorothy and her three traveling companions confront an entrenched power structure. As the review of literature illustrates, scholars point to issues such as the representations and overthrow of power, the power of community, elevation to higher societal levels, and challenges to powerful institutions like organized religion. Chapter 4 will dig deeper into this issue of power in Oz with a particular focus on the theories of structure and anti-structure that Victor Turner describes in his well-known book *The Ritual Process: Structure and Anti-Structure*. Specifically, it will offer a general overview of *communitas* – a phenomenon that arises outside of normal structure and holds the ability to challenge authorities who wield power – and compare its features with the Oz narratives. (n.b., Nathanson [1991, 101] mentions Turner’s structure/anti-structure work.) After establishing these general connections, this analysis will home in on two concepts that Turner elucidates: rituals of status elevation and rituals of status reversal, again with an eye toward moments of power transformation in the Oz book and musical.

A rhetorical question posed by Edith Turner (2012, 220), “Communitas—what it is? Trying to answer is like trying to locate and hold down an electron. It cannot be done. Communitas is activity, not an object or state,” provides a useful opening framework for this overview of a societal phenomenon that appears both emergent and ephemeral. Victor Turner, in *The Ritual Process*, offers a variety of characteristics that help give

shape to its essence. The anthropologist, for instance, notes that *communitas* can become apparent (Turner 2008, 96) during liminality, a “betwixt and between” (95) time occurring outside of normal structure (e.g., individuals experiencing rites associated with initiation). The lack of status and differentiating characteristics during this liminal period (Turner 2008, 95) prompts a sense of oneness among participants. He offers:

Their behavior is normally passive or humble; they must obey their instructors implicitly, and accept arbitrary punishment without complaint. It is as though they are being reduced or ground down to a uniform condition to be fashioned anew and endowed with additional powers to enable them to cope with their new station in life. Among themselves, neophytes tend to develop an intense comradeship and egalitarianism. (Turner 2008, 95)

Such an “undifferentiated” (Turner 2008, 96) community of equals, which the anthropologist terms “*communitas*,” presents the opposite of a second type of social model, one that is “. . . a structured, differentiated, and often hierarchical system of politico-legal-economic positions with many types of evaluation, separating men in terms of ‘more’ or ‘less.’” *Communitas* not only “. . . emerges where social structure is not” (Turner 2008, 126), but also, speaking to its ubiquitous nature, “. . . breaks in through the interstices of structure, in liminality; at the edges of structure, in marginality; and from beneath structure, in inferiority” (2008, 128). This anti-structure phenomenon features an “unprecedented potency” (Turner 2008, 128) as it challenges the “norms” of society and a sense of “immediacy” (2008, 113) and “spontaneity” *versus* structure, which “. . . is rooted in the past and extends into the future through language, law, and custom.”

In addition to individuals experiencing *communitas* in liminality, Turner (2008, 110) notes that marginal figures in society can introduce the spirit of *communitas* “. . . against the coercive power of supreme political rulers.” Relevant to this paper on an

alienated orphan from Kansas who shatters the power structures of Oz, the anthropologist adds that this type of character archetype is widespread in literature:

Folk literature abounds in symbolic figures, such as ‘holy beggars,’ ‘third sons,’ ‘little tailors,’ and ‘simpletons,’ who strip off the pretensions of holders of high rank and office and reduce them to the level of common humanity and mortality. Again, in the traditional ‘Western,’ we have all read of the homeless and mysterious ‘stranger’ without wealth or name who restores ethical and legal equilibrium to a local set of political power relations by eliminating the unjust secular ‘bosses’ who are oppressing the smallholders. (Turner 2008, 110)

Finally, although *communitas* stands in opposition to structure, Turner (2008, 129) argues that the existence of both – and the “dialectic” between each – is essential. *Communitas*, while providing a sense of renewal to individuals in liminal passage states, “. . . cannot stand alone if the material and organizational needs of human beings are to be adequately met. Maximization of *communitas* provokes maximization of structure, which in its turn produces revolutionary strivings for renewed *communitas*” (Turner 2008, 129). (n.b., Interestingly, in a later book, Edith Turner [2012, 85-86] describes her longtime interest in *communitas* in times of social revolution against oppression and resulting liberation.)

This brief overview of Turner’s complex work presents some key ideas about *communitas*, namely a spirit of equality, the presence of liminal or marginal figures, an air of newness, potency against established structures, a restoration of a fairer power balance in society, and an enduring interplay with structural systems. These *communitas*-oriented properties show up in the Oz narratives. For example, as noted in the scholarly review of literature, McMaster (1992, 106), in her manuscript about the Trinity archetype in Oz, highlights the way the four characters experience an emerging oneness, represented by their respective meetings with the Wizard, who appears to each of them in

a form that would make more sense for a different character. To put a *communitas* spin on McMaster's observation, it should be noted that this oneness-making occurs as the travelers first experience the awe-inspiring and terror-inducing power of the Wizard of Oz who orders each to kill the Wicked Witch of the West (Baum 1996, 65-71) – in a way unifying the group as an “. . . even communion of equal individuals who submit together to the general authority of the ritual elders” (Turner 2008, 96). Additionally, Hansen (1984, 95) accentuates the power of the “little community” of four as a real source of fulfillment versus the Wizard's authority. And Taylor (2009, 389), in her article about adoption, discusses Dorothy's journey involving her need to become one with the character traits her friends also desire, a point that helps underscore the mixing of individual with community *and* community with individual.

Finally, this writer's prior analysis of pilgrimage motifs presents conceptions of embedded hierarchal structure – the opposite of *communitas* – in Kansas and Oz. With respect to Kansas, ever-toiling Uncle Henry and joyless Aunt Em rule the roost in the book, and the film adds the domineering territorial terror Miss Gulch. A wizard and witches govern Oz. Further, the previous discussion of suffering and purgation involving the Witch's castle reveals how the friends are mentally and physically “ground down” (Turner 2008, 95), quite literally in the Scarecrow and the Tin Woodman's cases, reflecting Turner's description of neophytes in liminality. *Communitas* brims, and once the meek-driven overthrow of the Witch occurs, widespread joy and camaraderie among the companions and the freed Winkies result. To help bolster these observations, this paper will look at two subplots from the book that resonate with elements of *communitas*,

namely scenes involving the Queen of the field mice and the clown from the Dainty China Country.

Regarding the first, the subplot begins when the Tin Woodman kills a wildcat that is chasing a field mouse, which he considers a “pretty, harmless creature” (Baum 1996, 50). Upon receiving thanks from the mouse, he replies, “I have no heart, you know, so I am careful to help all those who may need a friend, even if it happens to be only a mouse” (Baum 1996, 50), to which the mouse retorts, “Only a mouse! . . . why, I am a Queen—the Queen of all the field-mice!” Soon, her kingdom of thousands of mice helps move a hastily constructed wooden truck made by the Tin Woodman to transport the Cowardly Lion, who has fallen asleep in the poisonous poppy field. The vehicle, Baum (1996, 53) writes, “. . . was a thousand times bigger than any of the mice who were to draw it; but when all the mice had been harnessed they were able to pull it quite easily.” Once out of the field and awake, the king of beasts remarks, “I have always thought myself very big and terrible; yet such small things as flowers came near to killing me, and such small animals as mice have saved my life” (Baum 1996, 55).

The introduction of the rodent characters in the Oz story reflects three key themes raised by Turner related to power and structure. First, what appears to bubble up here, through the structural “interstices” (Turner 2008, 128), is a *communitas* of oneness among the diverse characters. While each figure may have a defined, hierarchical role within day-to-day structure (e.g., a rodent queen at one end of the spectrum and a beastly king at the other) their emerging needs, when confronted with obstacles like a wildcat or a deadly poppy field, bring them together in an unexpected way that illuminates the

values of equality, force, newness, and unity inherent in *communitas*. Further, reflecting Turner's (2008, 129) observations about *communitas* offering a sense of revitalization and giving way to structure, this fleeting moment of Oz-based *communitas* passes, and the characters return to structure, but the refreshing discovery of *communitas* seems to remain, at least for the Cowardly Lion, whose perception of structural strength has been tempered by a new sense of communal reliance. (n.b., McMaster [1992, 106] points to a similar conclusion, noting that the Lion "... reinforces the lesson that power and strength alone are not sufficient for victory; he needs to be rescued from the field of poppies by the courtesy of the mice.") Second, the seemingly simple scene engages a complex fluctuation of structural status. For instance, at its open, the wildcat represents structural superiority, and the mouse – about to be eaten by this beast of prey – embodies structural inferiority. Even the Tin Woodman's patronizing thoughts about the mouse minimize its structural significance: "harmless," "pretty," and "only a mouse" (Baum 1996, 50). However, in a quick turnabout, the structurally weak in one life-threatening situation becomes the structurally significant in another after the mouse reveals her true regal identity and offers to deploy thousands of her mice to help the Tin Woodman, who has transitioned from helpful to helpless, and the Scarecrow save the Cowardly Lion – all much larger creatures. This structural role shifting hints at the motifs of status elevation and status reversal that Turner (2008, 167) analyzes and will be fleshed out in greater detail later in this chapter. Third, when thousands of mice together help pull a gigantic cart with the dead weight of the Cowardly Lion on top, a theme – one which foreshadows the travelers' own coming battles against structural authority – of the collective "powers

of the weak” (Turner 2008, 109) emerges. This last point also aligns with Turner’s (2008, 128) account of the “unprecedented potency” of *communitas*.

In addition to the episode with the field mice, a second scene from Baum’s book – the travelers’ journey through the Dainty China Country while en route to Glinda’s castle – contains elements of the structure/anti-structure dichotomy. In this land, tiny residents are figures “made of china, even to their clothes” (Baum 1996, 124), and live in terror of being broken. (Of note, Schwartz [2009, 245-247] writes that this land derives from Baum’s career experience buying and selling fine china.) For instance, Dorothy chases a princess, who pleads with the young girl to stop for fear of falling and breaking herself (Baum 1996, 125-126). When Dorothy reminds the princess that she could be mended, the figure responds, ““Oh, yes; but one is never so pretty after being mended, you know”” (Baum 1996, 126). The princess then points out Mr. Joker, one of the country’s clowns ““. . . who is always trying to stand upon his head. He has broken himself so often that he is mended in a hundred places, and doesn’t look at all pretty”” (Baum 1996, 126).

Speaking in verse, the cracked-and-mended clown exclaims:

‘My lady fair,
Why do you stare
At poor old Mr. Joker?
You’re quite as stiff
And prim as if
You’d eaten up a poker!’ (Baum 1996, 126)

The princess chastises the clown for being rude and then tells Dorothy that, ““. . . he is considerably cracked in his head, and that makes him foolish”” (Baum 1996, 126). As soon as the clown leaves, the Kansan asks the princess if she could take her home for Aunt Em’s mantel shelf, and the china figure explains:

‘That would make me very unhappy. . . . You see, here in our country we live contentedly, and can talk and move around as we please. But whenever any of us are taken away our joints at once stiffen, and we can only stand straight and look pretty. Of course that is all that is expected of us when we are on mantle-shelves [*sic*] and cabinets and drawing-room tables, but our lives are much pleasanter here in our own country.’ (Baum 1996, 127)

Dorothy complies, and the group moves on. Before leaving the Dainty China Country, the Cowardly Lion accidentally destroys a church with his tail (Baum 1996, 128).

As with the field mice scene, this plot action mirrors structure-communitas concepts raised in *The Ritual Process*. For instance, citing the work of anthropologist Max Gluckman, Turner (2008, 109-110) points to the way marginal figures like court jesters (i.e., “an institutionalized joker” [110]) seem to represent “the moral values of communitas” in the face of powerful leaders within structured systems. Of interest then, the Oz character of Mr. Joker, in his first moment of dialogue, critiques the quality of stiffness in the presence of the princess, or a personification of the structural governing authority in that region. The clown’s assessment, while specific to a conversation with the princess and Dorothy, could be generalized to the rigid land in which he resides. Clearly, he is an outsider, abandoning his fellow citizens’ paralyzing preoccupation with injury prevention. (n.b., His brief contribution to the dialogue, presented in poetic form, differentiates him even further from the others who speak in non-verse form.) Indeed, the structure-oriented princess’s self-professed concern about maintaining beauty prevents her from living freely. The jolly clown, without concern for such surface matters, enjoys a richer sense of spontaneity – a reminder to all around him of the way too much structure can become oppressive. Further, it seems that his communitas-oriented message holds some sway. After all, immediately after the clown departs, the princess flatly turns

down Dorothy's offer to go to Kansas, representing a structured environment that would make the figurine even safer from physical harm, but would completely suppress her autonomy, transforming her into a lifeless knickknack. It appears then that Mr. Joker, a marginal voice of the spirit of *communitas* like Turner describes via Gluckman, may keep structure from becoming *too* structured in the Dainty China Country. On a final note, this counter-structure theme receives a boost as the four travelers exit the unique country. Reflecting scholarly observations highlighted in the review of literature about the Oz narrative as a critique of organized religion, it is noteworthy that, of all of the buildings the Cowardly Lion could have destroyed, a church would be the one that he obliterates. In a swift and subtle way, this plot twist in the Dainty China Country potentially broadens the critique of too-much-structure from the realm of government, via the clown-princess dynamic, to that of the religious sphere.

Thus far, this general exploration of *communitas* has revealed some strong connections with the Oz narrative, including the way the attributes of *communitas* emerge amid assumptions of structural superiority in the field mice scene and the challenge to overly structured governing forces in the Dainty China Country. Next, this analysis will turn to Victor Turner's description of two liminal, *communitas*-oriented phenomena – rituals of status elevation and status reversal. Before moving forward, however, it is important to establish that this section of the chapter will *not* try to claim or prove that the Oz characters are formal participants in elevation and reversal rites. Rather, it will describe aspects of these ritualistic paradigms, which involve individuals and groups of individuals in hierarchical flux, to help better understand the power

transformation dynamic that plays out in the Oz book and film. Points of departure between the plot and these rituals will be pinpointed for clarity.

Turner (2008, 167) presents rituals of status elevation as situations “. . . in which the ritual subject or novice is being conveyed irreversibly from a lower to a higher position in an institutionalized system of such positions.” For example, he delineates an installation rite in which a chief-elect experiences humiliation – mentally and physically – at the hands of the people or community he will lead without any chance for future retribution (2008, 100-102). A goal is to remind the coming officeholder that his role is the community’s gift to support the “commonweal,” not to serve as a method of self-promotion (Turner 2008, 104). In addition to societal elevation, Turner describes a second scenario of temporary status reversal, in which “. . . groups or categories of persons who habitually occupy low status positions in the social structure are positively enjoined to exercise ritual authority over their superiors; and they, in their turn, must accept with good will their ritual degradation” (Turner 2008, 167). Rituals of status reversal feature emotional taunting and physical torment (Turner 2008, 167). The anthropologist summarizes the difference between the two, writing, “The liminality of those going up usually involves a putting down or humbling of the novice as its principal cultural constituent; at the same time, the liminality of the permanently structural inferior contains as its key social element a symbolic or make-believe elevation of the ritual subjects to positions of eminent authority” (Turner 2008, 168). Sometimes blending occurs between these ritual variants: an elevation rite that includes abuse and humiliation of a coming leader, as Turner (2008, 170-171) describes, may contain elements of a role

reversal rite with the population-at-large acting in a superior manner for a brief time. In short, Turner (2008, 168) notes, “The stronger are made weaker; the weak act as though they were strong. The liminality of the strong is socially unstructured or simply structured; that of the weak represents a fantasy of structural superiority.”

Other significant attributes raised by Turner (2008, 200-202) that relate to this chapter’s analysis of power transformations include recognizing that, collectively, these rites “reinforce structure” (201); may offer participants catharsis related to the strains associated with their usual social status – either as empowered or disempowered (200-201); and may allow the structurally superior to reconnect with *communitas* and “merge with the masses” (202), while permitting the structurally inferior to rise temporarily in social rank, enjoy “all behavioral extravagances,” and mock the dominant structure – an action of critique that may “. . . infuse *communitas* throughout the whole society.” The last point complements one Turner (2008, 178) makes regarding reversal rites as holding the potential to restore the balance between *communitas* and social structure when the latter becomes tainted by abuse of authority. Ultimately, societies, the anthropologist argues, experience back-and-forth swings between *communitas* and structure, and humans ““need”” (Turner 2008, 203) both. While assessing a ritual in Ghana, he offers a creative way to view this intertwining, undulating relationship, “It is as though structure, scoured and purified by *communitas*, is displayed white and shining again to begin a new cycle of structural time” (Turner 2008, 181).

Turning to the Oz narratives, the destruction of the Wicked Witch of the West, the humiliation of the Wizard of Oz, and the exalting of Dorothy and her three companions

unfold in ways that reflect certain qualities associated with the power-shifting present in rituals of status elevation and status reversal. The first, as shown previously, occurs in the book and the film. Regarding the former, Dorothy becomes angry that the Witch has snatched one of her silver shoes and throws a bucket of water on her. Before melting completely, the Witch tells her, “Well, in a few minutes I shall be all melted, and you will have the castle to yourself. I have been wicked in my day, but I never thought a little girl like you would ever be able to melt me and end my wicked deeds. Look out—here I go” (Baum 1996, 86)! Dorothy responds by cleaning the “brown, melted, shapeless mass” (Baum 1996, 86) with more water and pushing it out of the door. The melting of the MGM Witch occurs because she has set fire to the Scarecrow. To rescue her friend, Dorothy throws a bucket of water, some of which wets the crone. In a memorable, frightening scene, the Witch screeches, “You cursed brat. Look what you’ve done. I’m melting . . . melting. Oh, what a world, what a world. Who would have thought a good little girl like you could destroy my beautiful wickedness? Oh, look out. Look out. I’m going. Oh, oh.” (Fleming 2013).

The Witch’s cinematic and textual destruction displays certain familiar qualities of a ritual of status reversal, particularly the humbling of the powerful by the meek. The monstrous crone, who enslaved the Winkies, represents hierarchal and structural dominance – labeled “beautiful wickedness” in the movie. Dorothy, just a “little girl,” symbolizes the structural inferiority of the oppressed under the Witch’s dominion. Even the Witch herself, as she and her power melt away, expresses disbelief that, to borrow phrasing from Turner (2008, 168), the weak has become strong, and the strong has

become weak. In a way that further picks up on Turner (2008, 110), Dorothy, the marginal figure, cleanses a structure marked by abuses of power.¹ The textual protagonist even scours the kitchen floor after the Witch melts – not unlike Turner’s (2008, 181) observation about the sanitizing power of *communitas* on structure. One obvious factor, of course, that differentiates this moment of Oz-based power transformation from a reversal rite recipe is that the Witch is destroyed for all time and never holds office again, so to speak. This plot occurrence proves slightly more complex than the ritual model and certainly exhibits more severe consequences, an illuminating difference that will be examined shortly in this chapter vis-à-vis the Wizard’s downfall. As we will see next, what ultimately returns in the Wicked Witch’s stead is a request for renewed structural authority, albeit with a – *prima facie* – gentler, kinder incumbent.

¹ From a biographical standpoint, it is important to include here a special note about the way Baum himself became immersed in supremely negative structural authority while serving as the owner of the *Aberdeen Saturday Pioneer*, which first appeared in January 1890 (Schwartz 2009, 152-153). In *Finding Oz*, author Evan I. Schwartz (2009, 184, 187) details the horrific manner in which Baum twice used his editorial column – in the period of the massacre at Wounded Knee – to put forth a “genocidal message” (184) of “annihilation” and “total extermination” (187) of the Native Americans. After the appearance of these two editorials, “Frank would never again in his life express views like this” (Schwartz 2009, 188). Schwartz (2009, 275) claims that Baum possibly, to atone for his grievous behavior, later gave “. . . the native peoples he had wronged in his own life a place in his mythical land [of Oz]—where they would be set free from bondage and oppression.” For example, he notes how the enslavement of the Winkies by the Wicked Witch potentially parallels “. . . the way U.S. soldiers built frontier forts to lord over the Native Americans and corral them onto reservations” (Schwartz 2009, 276). Schwartz (2009, 312) adds that while Baum’s editorials are not common knowledge to many, Native Americans in South Dakota indeed recall their existence. In 2006, two of Baum’s descendants, representing the family, visited Pine Ridge Reservation (Schwartz 2009, 312) to deliver a “heartfelt apology” (313), which, according to the author, “[t]he Lakota at the ceremony accepted”

Following the Witch's irreversible status change, a sense of *communitas*, also reflecting Turner, amplifies for a period of time. For instance, in the book, the Winkies rejoice and make this day of freedom an annual holiday. Further, when asked to help rescue the Scarecrow and the Tin Woodman, the Winkies say “. . . that they would be delighted to do all in their power for Dorothy, who had set them free from bondage” (Baum 1996, 87). And once the rescue occurs, the four traveling companions spend “a few happy days” (Baum 1996, 90) with each other and find “everything they needed to make them comfortable.” These examples point to the spirit of equality and unity inherent in Turner's (2008, 95-96) description of *communitas*. (Schwartz [2009, 280] calls the Witch's killing and immediate resulting activity a “moment of supreme transformation.”)

However, it must be noted that the Winkies soon express a desire to return to structural authority by pleading with the Tin Woodman to be their leader (Baum 1996, 90). Their reaction to freedom highlights the type of alternating structure-*communitas*-structure cycle that Turner (2008, 203) delineates. So while the structurally dominant Witch's status has been reversed (for all time in her case) and *communitas* has grown in its place for a short period of time, a wish for an authoritative figure – albeit one that has been selected by the people versus forced upon them – surfaces. Unlike the book, the film handles this issue a bit more efficiently and subtly. Once the Wicked Witch melts, the Winkies experience great joy. An elated Winkie proclaims, “Hail to Dorothy. The Wicked Witch is dead” (Fleming 2013), and the group of soldiers, dropping to their knees before her, chants, “Hail. Hail to Dorothy. The Wicked Witch is dead.” In turn, Dorothy

greet this ebullient response – one fit for a new reigning queen – with a request for the Witch’s broomstick to bring to the Wizard. Though exalted, she does not ask or stay to rule the Winkies.

In addition to the Witch’s demise, another central moment of power transformation in Oz that reflects aspects of status reversal occurs at the Wizard of Oz’s unmasking. In the book, Dorothy asks him, ““Are you not a great Wizard?”” (Baum 1996, 102)? To which he responds, ““Hush, my dear . . . don’t speak so loud, or you will be overheard—and I should be ruined. I’m supposed to be a Great Wizard?”” (Baum 1996, 102). He soon admits that he is ““just a common man?”” (Baum 1996, 103), and the Scarecrow ripostes, ““. . . you’re a humbug.”” The “little man” (Baum 1996, 103), formerly a feared Wizard, confesses, ““Exactly so! . . . I am a humbug.”” He explains that he has locked himself away, perpetuating the belief that he is ““something terrible?”” (Baum 1996, 103), and he fears ““being found out.”” He also acknowledges that maintaining a myth of power has prevented him from being destroyed by the wicked witches (Baum 1996, 105). The cinematic version contains a similar humbug-oriented exchange with the fake Wizard. In it, Dorothy berates him, ““You’re a very bad man”” (Fleming 2013), and he offers an important clarification, ““Oh, no, my dear. I . . . I’m a very good man. I’m just a very bad Wizard.””

Upon the fall of the textual screen and the cinematic curtain, the Wizard, a symbol of great structural power in Oz, shrinks in stature to that of regular or “common” people. The friends, in a way that mirrors Turner’s (2008, 167) description of a status reversal rite, humiliate the Wizard with verbal assaults, chiding him for being a “humbug.” The

Wizard's obsession with maintaining the illusion of his power, as revealed in the book, disconnects him from his people or, in the language of Turner (2008, 104), places individual power and self-interest above the "commonweal." Further, building on Hansen's (1984, 100) argument about the Wizard being able to "rejoin the community" showcased in the literature review, it seems that this humiliation gives the Wizard a type of emotional "release" that Turner (2008, 200-201) describes, allowing him to confess what he has done; reconnect to *communitas*, or the common people who have unmasked and humbled him; and display an interest in others' needs versus self-need and protection. (n.b., Hansen [1984, 100] notes that the Wizard now has the opportunity "to *become* a good man" by helping "empower others.")

While this produces a societal recalibration (Turner 2008, 178) of sorts between *communitas* and structure in the Emerald City, it proves necessary to highlight that the Wizard does not re-assume his role as leader after the process of verbal humiliation ends. As in the Wicked Witch of the West scene, this power transformation shares some of the qualities of a reversal rite, here with the marginalized and meek chiding the holder of authority. Yet again, its conclusion differs from the ritual model. After all, the Wizard of Oz gives up his power altogether and departs, and his accidental and peaceful overthrow paves the way for new structural leadership in the Emerald City – represented by the Scarecrow in the 1900 book and the three companions in the 1939 film.

What might this discrepancy between plot and ritual add to the discussion about leadership and power transformation in Oz? Importantly, Turner (2008, 177) indicates that reversal rites "... restore relations between the actual historical individuals who

occupy positions in that structure.” Further, by way of a discussion of an actual ritual, Turner (2008, 179) notes that these scheduled societal events help settle “quarrels and dissensions” in a “generic and omnibus fashion” – not in real time as they occur. In a way, the pre-set annual rite illuminates and ameliorates “. . . all the ill-feeling that has accumulated in structural relationships during the previous year” (Turner 2008, 179).

With respect to the structural authorities at hand, as the reader learns, the Wicked Witch (Baum 1996, 87) and the Wizard (105) each have led their domains for many years – *without any obvious annual check on their leadership*. For instance, the social structure of enslavement established and perpetuated by the Wicked Witch (Baum 1996, 10) is so morally polluted – and outright wrong – that no annual reversal ritual involving grievance airing could possibly (*or frankly should*) save her or redeem this situation. Therefore, her cataclysmic destruction at the hands of *communitas* – versus a hypothetical return to leadership following some type of ritualistic cleansing of wrongs – is completely logical.

Additionally, the Wizard, as we have seen, has distanced himself so much from his people – who do love and respect him (Baum 1996, 115) – that he decides to abandon his leadership role in the Emerald City instead of being found out by its citizens (113). This ingrained self-alienation from those he leads leaves no room for the type of cyclical exchange between the leader and the led that, for example, annual rituals of status reversal seem to foster. Thus, an incremental relational chasm forms, and the Wizard feels that no other option, aside from a relatively swift departure, remains. (Of course, these points align with a view put forth by Hansen [1984, 100], who, as previously described, sees the Witch’s obsession with power as more severe than the Wizard’s;

therefore, she perishes, and he re-enters society. Additionally, Bronfen [2004, 88-89] characterizes the destroyed Witch's law as "destructive" (88) and "obscene" (89) and the exposed Wizard's as "benign" and "fallible.") Ultimately, these instances of power transition from Oz intimate that some leaders – inclusive of the models of governance they espouse – do not deserve to continue on in the offices they hold, unlike authentic rituals of status reversal that seem intent on perpetuating the structural status quo (Turner 2008, 177).

Thus far, the examples of the Wicked Witch and the Wizard have illuminated dramatic power metamorphoses in Oz. An examination of certain qualities of status reversal rites, such as the humiliation of dominant leaders and the ability of *communitas* to cleanse power structures, has informed this discussion of the leadership changes. Limitations regarding that comparison have been noted and, more importantly, a brief analysis of the difference between plot and ritual has shed light on types of leadership that prove unsalvageable. The chapter will now turn to a second Turner-described phenomenon, rituals of status elevation, to examine further the power transformations in Oz with a specific focus on Dorothy and her three traveling companions.

Regarding the protagonist, as we have seen, the book reveals the way in which Dorothy is considered a "most noble Sorceress" (Baum 1996, 6) and earns a level of respect from the rich Munchkin Boq (1996, 14). However, the film version of the story explicitly focuses on Dorothy's experience of status elevation, a point that Bronfen (2004, 86) raises in her Freudian reading of the journey. Upon arriving in Munchkinland, the young Kansan immediately transfigures from a disaffected child who feels

unimportant at home to a distinguished person of prominence in a new place. For instance, film *Glinda* labels her “national heroine” (Fleming 2013) for having freed the Munchkins, and the citizens merrily sing to the young girl that she will become a part of their official history, her name will be glorified for all time, and she will be featured in the hall of fame with a bust. However, almost as soon as the bust promise is uttered and Dorothy’s exaltation seems a sure thing, the Wicked Witch of the West shows up and introduces a source of great suffering into this national-heroine-in-the-making’s life, as described previously with respect to liminal purgation.

Within this scenario, Dorothy, a named candidate for elevation to a position of power, must first experience emotional and physical suffering at the hands of the Wicked Witch before the process can be complete, much like the liminal time of the chief-elect that Turner (2008, 100-102) illustrates. More importantly, she must come to value, also like the chief-elect (Turner 2008, 104), the meaning of “commonweal” in place of the needs of self. Thus, it should not be forgotten that this child, not long before her arrival in Munchkinland, selfishly runs away from the farm. When she encounters Professor Marvel along the road, he conjectures that she has left home because she feels misunderstood and unappreciated (Fleming 2013), to which a surprised and validated Dorothy, perhaps thinking of her own troubles with Miss Gulch and her aunt and uncle’s laser-like focus (*albeit important*) on farm business, responds, “Why it’s just like you could read what was inside of me.” During the course of her journey, as the passage and pilgrimage chapters show, she expresses remorse for this hurtful behavior and fully embraces – at film’s end – her home community. At the same time, she destroys the

Wicked Witch and frees a second oppressed group. But a curious thing occurs when the Winkies, in an exchange mirroring the Munchkins, exalt her: she does not acknowledge their all-hail homage, nor does she express any desire to assume leadership of them (Fleming 2013). What she does is deny structural elevation, or the prominence of one over many, in favor of returning to her life, marked by “undifferentiated humanness” (Turner 2012, 169), in the farm community she now loves.

What makes this Oz example a particularly interesting one with regard to status elevation is the way this plot line about a person going up in society does not accomplish that purpose. Rather, in a way that echoes Lyden’s (2003, 194) assessment of liminality allowing children’s film characters to do something extraordinary for a brief time and to come back “afresh,” Dorothy’s dream state, in the language of Victor Turner (2008, 168), is only “make-believe elevation.” Put another way, her fantasized status elevation becomes encircled by status reversal. This allows the child, as Bronfen and Gilead suggest, to overcome external sources of power and to experience a sense of “satisfaction” (Bronfen 2004, 86) and catharsis (Gilead 1991, 280) – or, to use Turner’s (2008, 201) word, “release.” Thus, the totality of her journey – awake and asleep – presents a rich cinematic example of Turner’s complex theory in action. First, while sleeping, she is both exalted and humbled in a way similar to an elevation rite that prepares an individual for a leadership role. Second, within that elevation trajectory, she has the opportunity to destroy the Wicked Witch in a moment that shares characteristics with a role reversal rite, again raising Dorothy to a level of superiority over the former structural power. Finally, Dorothy steps away from status elevation in dreamed Oz in

favor of a status reversal back to her commonplace life on the Kansas farm. From a ritualistic perspective, these interwoven moments recall Turner's (2008, 171) point that there can sometimes be a blending of elements from rituals of status elevation and status reversal, as well as how both uphold structure (201). However, as we know, Dorothy's transformative experience in Oz is not framed as either rite type. With that established, juxtaposing her character's developmental arc with aspects of these rituals of individual and societal transition has still helped illuminate Dorothy's evolution – ranging from her sudden exalted status and endurance of suffering to become more commonweal-oriented, to her overthrow of power structures and ultimate decision to go back home.

While the film focuses on Dorothy's power transformation, the book spends time, in a way the musical does not, exploring the unexpected leadership rise of the three companions. Near the end of the cinematic dream sequence and without much fanfare, the departing Wizard tells the Emerald City citizens to obey the Scarecrow, the Tin Man, and the Cowardly Lion in his absence – with the first being the head of newly formed triumvirate (Fleming 2013). However, in the 1900 text, the Scarecrow assumes leadership of the Emerald City (Baum 1996, 117), the Tin Woodman over the Winkies (90, 136), and the Cowardly Lion of the “grand old forest” (136). Previously, in this analysis, the lowly origins of these three characters have been discussed – the Scarecrow feeling “a fool” (Baum 1996, 21), the Tin Woodman being literally dehumanized and denied of his true love (28-29), and the Lion lamenting over his inability to behave as a true king due to cowardice (32). So their ultimate ascension is akin to Turner's (2008, 167) description of status elevation rites, which bring participants “from a lower to a higher position.”

Additionally, this paper has already illustrated how, during their time in the land of the Wicked Witch of the West, these characters are mistreated and enslaved, in the case of the Lion, or physically destroyed, in the cases of the Scarecrow and Tin Woodman (Baum 1996, 80-82). This period, which reflects purgation and suffering in a pilgrimage-oriented way, also aligns with the liminal mistreatment that the chief-elect experiences before assuming the duties of office (Turner 2008, 100-102). The three characters – who are immersed, in a way, in a *communitas* of suffering with Dorothy and the enslaved Winkies – experience profoundly negative and selfish structural authority and its anti-flourishing and freedom-limiting effects. The optimal outcome, of course, is to prepare each to lead in an opposite way, one that does not forget the “commonweal” (Turner 2008, 104).

Of significant note here, the reader has an opportunity to see how this character development begins to play out as the three become a major part of the power structure of Oz. In terms of the man of straw, Baum (1996, 117) writes, “The Scarecrow sat in the big throne and the others stood respectfully before him. ‘We are not so unlucky,’ said the new ruler; ‘for this Palace and the Emerald City belong to us, and we can do just as we please.’” The Cowardly Lion, in a later scene, offers to kill a monstrous spider-like creature that has been terrorizing the forest creatures on one condition, “‘If I put an end to your enemy will you bow down to me and obey me as King of the Forest’” (Baum 1996, 131)? The other animals readily agree. Finally, the Tin Woodman offers, “‘The Winkies were very kind to me, and wanted me to rule over them after the Wicked Witch died. I am fond of the Winkies, and if I could get back again to the country of the West I should

like nothing better than to rule over them forever” (Baum 1996, 136). The three characters’ comments underscore Turner’s (2008, 177-178) point about the way megalomania can creep into leadership structure and betray the spirit of *communitas*. These formerly liminal and marginal characters, who help unseat structural authority, now find themselves elevated to powerful roles. Almost immediately, they adopt entitled and lofty attitudes. The Scarecrow becomes comfortably ensconced in the trappings of royalty with a sense of all-powerful entitlement. The Lion demands a similar courtly obedience and reverence. And the Tin Woodman assumes that the power is his to keep forever. While the three have experienced a meteoric rise – something like participants in a ritual of status elevation described by Turner, it remains unclear from this text if the humanizing, other-oriented lessons of their own liminality will remain intact or become obscured by the privileges of office and power, prompting a new *communitas* upswing.

As discussed, *The Wonderful Wizard of Oz* and *The Wizard of Oz* present moments of character transformation through motifs of passage rites and pilgrimage. Additionally, a third key theme surfaces – power. Building upon related scholarly observations presented in the review of literature, chapter 4 has attempted to flesh out – employing the anti-structure/structure framework of anthropologist Victor Turner – the way structural power is challenged in the Oz narratives, particularly by liminal or marginal characters and their expression of the values of *communitas*. To accomplish this, this chapter opens with an evaluation of subplots from the 1900 text involving the Queen and her realm of field mice and Mr. Joker from the Dainty China Country. The first reveals the emergence of *communitas* amid a group of structural unequals and the

way that phenomenon both calls into question assumptions about structural superiority and readjusts the power balance. Meanwhile, the second presents, via a marginal clown figure, a challenge to oppressive, life-inhibiting models of governance in the realm of the state. It also offers a subtle critique of organized religious structure through the accidental destruction of a church made of china.

In addition to these general *communitas*-structure observations about structural challenge, chapter 4 specifically analyzes power transformations by way of two rituals that Turner describes: rituals of status elevation and rituals of status reversal. For example, the melting of the Wicked Witch of the West and the unmasking, so to speak, of the Wizard of Oz, recall elements of a status reversal ritual with liminal and marginal characters (i.e., Dorothy and her friends) transforming the power structures of Oz by humbling two feared leaders and restoring a spirit of *communitas*. However, as noted, a significant difference between the Oz narratives and the ritual described by Turner is that the Witch and the Wizard do not return to their roles. Rather, new structural leadership emerges.

Two situations involving status elevation also have been identified, the first centering on film Dorothy's rise to national prominence in Oz and the second revolving around the book companions' ascension to leadership roles. In the former, the protagonist has both a very public endorsement of her new heroine status and a subsequent liminal period of suffering that helps transform her from a selfish child to a more community-oriented one – like Turner's example of the chief-elect preparing for leadership. Yet, Dorothy's transformation from unexceptional farm girl to national heroine of Oz is a

mere dream, and she makes her mental return to Kansas at film's end. That overall and complex experience exhibits and blends concepts associated with status elevation and status reversal. Finally, in the book, the Cowardly Lion, the Scarecrow, and the Tin Woodman do rise from humble origins to positions of power and, along the way, experience liminal suffering – again like the status elevation of the chief-elect. Whether they remember the values of *communitas* in their new roles or become enthralled with their own power remains unclear in the original Oz text, though it hints at the latter.

Taken together, chapter 4 reveals a strong connection between the Oz narratives and elements of Turner's theory of structure and anti-structure. Through this comparative analysis, it becomes apparent that Dorothy and her friends present a challenge to the authoritative structures of Oz – ultimately toppling two formidable leaders. Amid this power overthrow, the four undergo their own significant transformations. Film Dorothy, in her dream, experiences an exalted status only to reverse, once awake, back to her normal Kansas self, albeit one that now treasures home. The book's three traveling companions take on actual leadership roles in Oz. Whether dream or reality, the land over the desert *or* the rainbow becomes a place where the interplay between ingrained societal power structures and potent *communitas* thrives.

CONCLUSION

L. Frank Baum's *The Wonderful Wizard of Oz* and the MGM musical *The Wizard of Oz* remain popular works of fiction with memorable characters, dialogue, and plotlines. As noted, the story of Dorothy and her three traveling companions has been considered a rite of passage, a pilgrimage, and a commentary on power structure. Following, chapter 1 of this paper offers an overview of select scholarship about these three thematic areas. Building upon that scholarly foundation, chapters 2-4 expound upon each utilizing theoretical frameworks put forth by anthropologists Arnold van Gennep, Edith Turner, and Victor Turner. Chapter 2 focuses on passage rites, juxtaposing elements of van Gennep's *The Rites of Passage* with the Oz narratives. The section reveals alignment in the passage-related elements of dreams and figurative death, human actor participants, stranger incorporation, territorial and threshold passages, and familial immersion. Chapter 3 turns to pilgrimage, using the Turners' *Image and Pilgrimage in Christian Culture: Anthropological Perspectives* to identify themes and images from Dorothy's peregrination that mirror those associated with the centuries-old religious journey. This part of the paper underscores similarities related to escaping the structural burdens of home, miraculous occurrences and visions, purgation and suffering, and searching for miracles. Lastly, chapter 4 shifts attention to power, drawing from Victor Turner's *The Ritual Process: Structure and Anti-Structure* to dig into challenges to structural authority that surface in Oz. This final portion showcases the emergence of *communitas* in place of established structure, critiques of dominant authority from the margins of societal structure, and leadership transition scenarios that unfold in a manner that recalls certain

qualities of ritualistic status elevation and reversal. A unifying concept in each of the theoretical texts involves liminality, a threshold-like period of individual transformation that exists between more stable states of being. The Oz works, as shown, display this type of transformative experience for the main characters, ranging from moments of separation, transition, and incorporation and periods of suffering and renewal, to upward and downward shifts in power authority.

Ultimately, the paper, through a formal comparison with the anthropologists' theories, strengthens the connection that other scholars have observed between the Oz book and film and motifs of passage, pilgrimage, and power. Certainly, the works warrant further study in these areas. Future analyses might broaden this discussion to include the thirteen other Oz novels Baum never intended to write, but children insisted upon (Schwartz 2009, 296-297); expand the literature review to uncover more complementary and contrasting viewpoints; evaluate other film and literary adaptations of the Oz text to see how they handle similar themes; and utilize different theoretical frameworks of scholarly study related to passage rites, pilgrimage, and power to enrich this Oz discourse. As this paper shows, a seemingly simple children's story about a young girl's travels over a desert *and* a rainbow has generated a great deal of scholarly attention – including this author's own analysis – and will certainly continue to do so in the years ahead.

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