

■ Text analysis: Selections from *The Wonderful Wizard of Oz II*

Chapters 8, 11, 15, 16, 23, 24

1. Provide a very brief summary for each chapter.
2. In which part or parts of the novel's structure do you include these chapters (home – adventures - return?).
3. What events and characters are typical of a fairy (wonder) tale?
4. Discuss the following characters, giving quotations from the text. :



the wizard of Oz, the Good Witch

5. Are the desires of the Tin Woodman, the Cowardly Lion and the Scarecrow fulfilled? Explain.
6. Give examples of character irony (when the characters think that they lack a particular quality but their actions and words show they already possess that quality they desire).
7. Explain the following puns (palabras con doble sentido) in italics:
 - a) “Hereafter you will be a great man, for I have given you a lot of *bran-new brains*” (page 160).
 - b) “ ‘Why are those needles and pins sticking out of your head?’ Asked the Tin Woodman. ‘That is proof that he is sharp’ remarked the Lion” (page 160).
 - c) [said Glinda] “Your brains may not be so large to look as those of the Scarecrow, but you are really *brighter* than he is, when you are *well polished*” (page 208).

Photograph: “Glinda”. (c) LinBow, 2006. In flickr, with cc licence.

■ Critics on the novel: Quotations for class discussion

- a) “According to Baum’s son, this is what his father had in mind when he wrote the book: “What we want, the moralist whispers, is within us; we need only look for it and find it. What we strive for has been ours all along”... P.L. Travers, the author of the *Mary Poppins* books, says every great children’s tale is the homecoming of the Prodigal Son all over again. There is a part of us, she explains, that is like the Prodigal Son, that leaves the father, makes mistakes, goes to the depths, but finally returns to the father.

And there is a part of us that is like the brother to the Prodigal Son, the one who never left the father's side. There is in all of us, in other words, a Dorothy who must go to Oz, must desire a way home, wrestle with problems to learn they are easily dissolved, seek solutions to find they cannot be found outside herself, and finally wake up. And there is a sometimes sleeping Dorothy who never leaves Kansas, nor wishes to, because she realizes in her heart that 'There is no place like home' ". (Griswold 2000: 74-5)

b) "Dorothy exercises her powers not to explore uncharted worlds, but to return to the familiar, worn path of home and security... The heroine from *The Wizard of Oz* chooses home, thus fulfilling patriarchy's prescription for her. By repeating the lesson she has learned, "There is no place like home", a symbolic patriarchal catechism for woman, the once rebellious Kansas girl becomes initiated as yet another angel in the house". (Rohrer 1996: 152)

c) "The wizard is the consummate ad-man who manages to perpetrate a long-running con ... Baum was convinced that America was founded on illusion. He declared that the merchants are less to blame than their customers. Baum produced a manual entitled *The Art of Decorating Dry Goods Windows*, in which he advocates the use of life models. The fact that his manual was published in the same year as *The Wizard of Oz* suggests that advertising was on Baum's mind during the composition of his most famous fairy tale". (Barrett 2006: 168, 169)

d) "Recently, several critics have argued that *The Wonderful Wizard of Oz* is less a utopian depiction of American individualism, ingenuity, loyalty, and perseverance or a populist allegory than a 'celebration of the turn of the century emergence of the culture of consumption' ...". (Barret 2006: 170)

e) "*The Wizard of Oz* and *Blue Velvet* ... are both dream films ... both present journeys of initiation ... direct quotations from the Wizard pepper the film [yellow brick road, ruby slippers] ... Lynch takes everybody's favorite, sun-drenched fairytale and turn it into nightmare. In this nightmare, the innocent Dorothy is played by Jeffrey, Toto by Sandy, and the Witch by the psychopathic Frank ... Dorothy metamorphoses from fresh-face innocent to lurid temptress. However, having turned fairytale into nightmare, Lynch relents and opts for a classical closure. The monster is killed, the good father returned, and Dorothy's innocence restored". (Lindroth 1990: 160, 161, 166)

f) "Baum anticipated Disney. In 1905 Baum informed the press he had planned to build a pleasure park, a miniature of Oz, for children and their families on an island off the California coast. An idea whose time had not yet come, this particular magic kingdom was never built ... Baum and Disney were kindred spirits, as the resemblances between Oz and Disney make clear". (Griswold 2000: 464-5)

Sources of quotations:

- Barret, Laura. "From Wonderland to Wasteland: *The Wonderful Wizard of Oz*, *The Great Gatsby*, and the New American Fairy Tale". *Papers on Language and Literature* 42.2 (2006): 150-180.
- Griswold, Jerry. "There is no Place but Home: *The Wizard of Oz*". *The Antioch Review* (2000): 462-475.
- Lindroth, James. "Down the Yellow Brick Road: Two Dorothys and the Journey of Initiation in Dream and Nightmare". *Literature/Film Quarterly* 18.3 (1990): 160-166.
- Rohrer, Linda. "Wearing the Red Shoes: Dorothy and the Power of Female Imagination in *The Wizard of Oz*". *Journal of Popular Film and Television* 23.4 (1996): 146-153.