



The Wizard of Oz: A Journey in Myth and Psychology
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If you are already familiar with the film *The Wizard of Oz*, you may want to skip over the first section of this article and go right to the sections titled "The Mythological Journey: Dorothy the Hero" and "The Psychological Journey: Dorothy the Teenager."

The story of *The Wizard of Oz* involves a teenaged girl who must come to grips with a Wicked Witch. Dorothy Gale seems to be an orphan. She lives on a farm with Uncle Henry and Auntie Em, as well as three farm hands: Zeke, Hunk, and Hickory, later seen as the Cowardly Lion, the Scarecrow, and the Tin Man. Uncle Henry and Auntie Em are relatively weak figures. He always lets her take the lead; and although she dislikes Dorothy's enemy--nasty old Miss Gulch--Auntie Em fails to stand up to her when Dorothy needs her help. Dorothy feels like a nuisance to these adults. Because they say things like, "Find yourself a place where you won't get into any trouble," Dorothy dreams of another world "Somewhere over the rainbow."

More important than any of these people, though, is Dorothy's little dog Toto. In fact, the whole adventure begins with Dorothy's devotion to her pet. Because of Toto's behavior, Dorothy is in trouble with Miss Gulch, the largest local landowner, who will appear later as the Wicked Witch of the West.

Miss Gulch arrives at the farm with a legal document from the sheriff to take away Toto. Aunt Em and Uncle Henry reluctantly cooperate because they "can't go against the law." Miss Gulch leaves with Toto, who escapes from his basket and returns to Dorothy. Fearing that she might lose him again, Dorothy takes Toto and runs away.

As she flees, Dorothy meets Professor Marvel, an obvious fake, and the first appearance of the Wizard (that is, Professor Marvel, along with the sentries and the coachman Dorothy meets in Oz, are all played by the same actor who portrays the Wizard). He tricks Dorothy into returning home by appealing to her love for her aunt.

A twister is brewing, and the five adults on the farm have taken refuge in the storm cellar. Dorothy and Toto try to join them but they are locked out. Instead, they seek refuge in the house, but a window blown by the storm strikes Dorothy on the head and she is knocked unconscious. When she awakens, she discovers that the entire house has been picked up by the twister and is being transported through space. It lands in Munchkinland, where Dorothy says, "Toto, I've a feeling we're not in Kansas anymore. We must be over the rainbow!"

The filmmaker uses Technicolor (in contrast to the Kansas world of black-and-white) to portray the rich wonders of Oz. As Dorothy learns, this new world has many layers. From her starting point in the Land of Oz, she will head for the Emerald City, and ultimately will enter the Wizard's hall.

Dorothy's house has landed on the Wicked Witch of the East. The Witch's feet, which are wearing beautiful ruby red shoes, are still sticking out from under the house. Glinda, the Witch of the North, appears, and tells Dorothy that because she killed the Wicked Witch of the East, she is the Munchkins' National Hero. The Munchkins then present themselves, and Glinda says, "Let the joyous news be spread: The wicked old Witch at last is dead." Or *is* she?

Suddenly, the Wicked Witch of the West arrives and threatens Dorothy. Dorothy says to Glinda, "I thought you said she was dead." "That was her sister, the Wicked Witch of the East," Glinda replies. "This is the Wicked Witch of the West. She's worse than the other one was." When the Wicked Witch of the West accuses her of killing the Wicked Witch of the East, Dorothy claims it was an accident.

The Wicked Witch of the West wants the Ruby Slippers; to keep them from her, Glinda miraculously transfers them to Dorothy's feet. The Wicked Witch of the West leaves after threatening Dorothy a final time.

Glinda warns Dorothy that she might be safer if she leaves Oz, and tells her that the Wizard may be the only one who can help her get back to Kansas. To find the Wizard, she says, Dorothy must "follow the yellow brick road."

On her way to meet the Wizard, Dorothy encounters the Scarecrow. He says he has no brain, but he shows intelligence from the beginning by getting himself down from the pole on which he

hangs. He and Dorothy resolve to travel together to meet the Wizard. Under the Wicked Witch's watchful eye, Dorothy and the Scarecrow have a fight with some apple trees. The Scarecrow uses his head to get some apples by annoying the trees into throwing the apples at them.

As they gather the apples, Dorothy and the Scarecrow meet the Tin Man, who reveals that he has no heart. Just as they propose that the Tin Man join them, the Wicked Witch appears and tries to warn Dorothy's companions off. When she throws fire at the Scarecrow, the Tin Man makes his first show of concern for others by putting out the fire with his own body. He then shows more love by promising to help Dorothy (as does the Scarecrow).

As Dorothy and her friends enter a dark forest, they worry aloud about "lions and tigers and bears." Sure enough, just as they feared, they meet a lion who acts like a bully. But, like many bullies, he is really a coward. Once he has shown his true cowardice, they all set off toward the Wizard's Emerald City, and we see that the Wicked Witch is watching them through a large crystal ball.

When the party has almost reached the Emerald City, the Wicked Witch--who still wants those ruby slippers--sends poison into a field of poppies. This puts Dorothy and the Cowardly Lion into a deep sleep. The Scarecrow realizes this is a spell, and he and the Tin Man call for help (as they are neither human nor animal, the poison has no effect on them). Glinda hears their cries, and sends snow, which awakens Dorothy and the Cowardly Lion. The foursome heads for the Emerald City, and so does the Wicked Witch.

The party gains admission to the Emerald City only because the sentry--another manifestation of the Wizard--sees that Dorothy is wearing the ruby slippers. They are taken through the Emerald City by a coachman--also the Wizard in disguise--but before they can see the proper Wizard, they must get all spruced up. While they are at the beauty parlor, the Wicked Witch arrives and sky-writes a message to the inhabitants of the Emerald City that they must "Surrender Dorothy." (They don't.) When the party seeks admission to the Wizard, the second sentry--still another appearance of the Wizard--tells them that no one can see the Wizard, "Not Nobody, Not Nohow." When he discovers that she's "the Witch's Dorothy," however--the one whose name was written in the sky--the sentry agrees to announce them. Nevertheless, he returns with the Wizard's answer: "The Wizard says, 'Go away!'" But when Dorothy starts crying, the sentry gives up and lets the party in.

In the Wizard's audience hall, the frightening image of the Wizard tells Dorothy and her friends that, before he will fulfill their requests, they must bring the Wizard the broomstick of the Witch of the West. So they set off, and as they approach the Wicked Witch's fortress, she sends her flying monkeys to grab Dorothy and Toto and bring them to the castle. The others are left behind.

Inside, the Wicked Witch tries to take the slippers, but they burn her fingers--they'll never come off as long as Dorothy is alive. Toto escapes--again!--and Dorothy is left locked in a tower, with an hourglass counting out the minutes to her death. While there, she sees Auntie Em in the Witch's globe, and calls for home. The Witch's face appears in place of Auntie Em's, mocking Dorothy.

Back in the forest, Toto returns to the three friends, and leads them toward the Witch's stronghold. They put on the guards' uniforms after a struggle and sneak into the castle, where Toto leads them to the tower and they are reunited with Dorothy.

As they make their escape from the tower, the Witch appears, and the guards hold Dorothy and her friends at bay. A chase follows, and the party is caught in a pincers movement between two groups of soldiers. When the Witch tries to light the Scarecrow on fire, Dorothy throws water at his burning arm, and the water accidentally hits the Wicked Witch and melts her.

Dorothy fears that the guards will avenge the Witch's death, and begins to apologize to them. However, instead of attacking her, they all acknowledge Dorothy's power, so she takes the broomstick and returns to the Wizard.

The Wizard, however, rejects the Witch's broomstick and tries to send the party away. They challenge him, and Toto pulls back a partition to reveal that the "Great and Terrible Oz" is nothing more than a "man behind the curtain." This rather mild-mannered fellow is quick to explain that he's not "a very bad man," but he *is* "a very bad wizard." He then validates the achievements--already accomplished--of each member of the party: a diploma for the Scarecrow's wisdom, a medal for the Cowardly Lion's bravery, and a testimonial to the Tin Man for his philanthropy (love of humankind).

Dorothy is to be returned to Kansas in a balloon by the Wizard himself. The trip is interrupted, however, when Toto once again escapes, and Dorothy leaves the Wizard's balloon to catch him. The balloon takes off without her.

Glinda appears, and tells Dorothy, "You don't need to be helped any longer. You've always had the power to go back to Kansas" but "She had to learn it for herself"--just as the Scarecrow, Tin Man, and Cowardly Lion already had what they desired, but needed to learn to recognize it.

Now the slippers will take Dorothy home. Tapping her heels together three times and saying, "There's no place like home," Dorothy takes leave of her friends and returns to Kansas, to wake in her own bed.

Once there, Dorothy tells her family and friends about the Land of Oz and insists that she wasn't dreaming, but that "this was a real truly live place." It was really lovely, she says, but all she ever wanted was to return home. She'll never leave again because, after all, "There's no place like home."

The Mythological Journey: Dorothy the Hero

Let's look at *The Wizard of Oz* in terms that Joseph Campbell might have been comfortable with.

Professor Campbell didn't say much about the childhood of heroes, but he did point out that they often have miraculous births, or possess miraculous powers from the moment of birth. In more

"realistic" stories, the Divine Child is simply the child of a king or other powerful figure, which is why we find so many stories of princes and princesses. In modern stories, this is sometimes simplified even further. The hero might appear to have no parents at all (like Harry Potter), or he might not know who his parents are. Moses, Jesus, Oedipus, and Arthur all had at least one step- or foster-parent. When a hero is raised by stepparents, there is room for the possibility that his *real* parents are a king and queen--or a god and goddess.

Dorothy, our hero, fits this model. "Dorothy" means "gift-of-God," and "Gale" means "storm;" she is sent by God, a child of Nature's wild aspect, with no known parents.

Her dog Toto, whose name means "all," represents Dorothy's potential for wholeness. He is an "animal familiar," like a witch's black cat. Notice the number of times Dorothy ends up in a situation because Toto runs away: he functions as a herald, leading Dorothy into new adventures.

Miss Gulch--"a deep place, generally dried up"--is Dorothy's opposite. Where Dorothy is soft, feminine, and kind, Miss Gulch is hard, masculine, and cruel. By attacking Toto, she challenges the hero to rescue her dearest friend. Those around Dorothy--her aunt and uncle and the farm hands--are too weak or too busy to help, leaving Dorothy to deal with the problem on her own. This moves her to dream of a place "over the rainbow," the first hint of her call to adventure.

Miss Gulch takes Toto away, but he escapes. Dorothy then decides the only way to protect Toto is to run away with him, so the hero sets off in response to a forced call.

On this journey she meets Professor Marvel, which means "an object of surprise and wonder." He functions as a threshold guardian, discouraging further progress. (Notice that almost every time the Wizard appears, he discourages Dorothy from progressing.) Professor Marvel's discouragement clarifies the hero's unwillingness to leave.

After refusing the call and returning home, the hero is immediately forced out on her main adventure. Her everyday world is torn by a storm and the other inhabitants of this world have disappeared underground--into the storm cellar. The window that hits Dorothy on the head delivers a wound of initiation into the other world, and the storm-tossed house carries her across the threshold.

Like many heroes before her, Dorothy first realizes that she is not in her own world because the quality of her perceptions has been altered. This other world is in color, compared to her everyday world of black and white. As Dorothy will discover, this new world has a definite structure; the hero will need to penetrate several levels before she reaches the inner hall of the Wizard.

Dorothy has accidentally slain one of the enemy, the Wicked Witch of the East. She encounters her mentor, Glinda the good Witch--the Goddess and Great Mother who is the source of life. In the tradition of Merlin and other mentors, she will not travel with Dorothy, but appears to her only in times of need. The Goddess validates Dorothy's heroism, and declares her worth to the Munchkins. The hero is introduced to these Little People of the Other World, whom she has freed

from the tyranny of the Wicked Witch of the East. They then celebrate this great victory--prematurely, as it turns out.

Stirred by the death of her sister, another enemy appears to challenge the hero. This is the Wicked Witch of the West. The hero seeks a way out and calls on Glinda, her mentor, to explain what is happening. The mentor tells her that, yes, one Witch is dead, but her sister is very much alive, and she is an even greater challenge than the Witch Dorothy accidentally killed. The hero attempts to talk her way out of her predicament, but it doesn't work.

So Glinda, the hero's mentor and greatest ally, gives her a powerful gift to help her on her way: the dead Witch's red shoes. The new enemy--who looks strangely like Miss Gulch--issues a clear challenge: turn the shoes over, or die. In response Glinda suggests a way out: Dorothy must approach the Wizard, and request his help.

The Wizard, we will find later, is the fulfillment of the promise of "surprise and wonder" embodied by Professor Marvel. He is also the God and Father of the hero, so the trip to find the Wizard is a father-quest. The hero sets off, then, on a spiritual path of gold to find the Father.

Dorothy the hero acquires three allies on her journey, characters who help her to achieve her goal: the Scarecrow, The Tin Man, and the Cowardly Lion. (This last one, the Cowardly Lion, at first appears as an enemy, then turns into an ally, as we later will see the Wizard do.)

Each ally represents a reversal of Dorothy's life in the known world. Dorothy wants nothing more than to escape the farm--and her first ally is a scarecrow, almost an embodiment of agriculture. The Tin Man is the technical/mechanical side of modern life, which has no place in this other world, a land where a hot air balloon is considered high technology. The Lion is militaristic and macho, quite unlike kindly Uncle Henry and the farm hands. Also, these three allies represent the opposite of some of Dorothy's most-cherished values. Agriculture is a great destroyer of Nature, mechanization is dehumanizing, and machismo is anti-feminine. In this respect, Dorothy's three allies provide balancing counterparts to Dorothy in her everyday-world role.

The hero and her allies have several adventures along the Yellow Brick Road. First, just before meeting the Tin Man, Dorothy and the Scarecrow must deal with the less-friendly side of nature, the hostile apple trees. Next, Dorothy, the Scarecrow, and the Tin Man must enter a dark and sinister-looking forest, where the Scarecrow says, "it'll get darker before it gets lighter." Here they learn a standard hero's lesson: the only way *out* is *through*. Finally, the Wicked Witch inflicts on our heroes a lethargy like the one Odysseus' men suffered after eating the fruit of the lotus--but in this case, the flowers involved are poppies, the source of opium. Our heroes are saved by Glinda, a goddess with the power to send snow.

As Dorothy attempts to enter the Emerald City--another level of the other world--the sentry, another threshold guardian, attempts to hold her back. Only the power of the amulets given by the Goddess--the ruby red slippers and their association with the Witch--gets the hero through. At this point, the usual hero might be sharpening a sword or taking a ritual bath, but these heroes are concerned with looking good. As it will turn out, this is appropriate: if the Wizard is powerful in

appearance only, then how the heroes look will be of primary importance. While this is going on, the Witch attempts to make enemies of allies by skywriting over the Emerald City, "Surrender Dorothy."

The party then passes into another level, the Wizard's hall. This time, the threshold guardian is willing to let them pass because of Dorothy's increasing identification with the Witch; he refers to her as "the Witch's Dorothy." Before he lets them in, though, he must check with the Wizard, who refuses to see them. Rejected by the God (the Wizard), Dorothy breaks down and cries. When you're at the bottom, the only way to go is up: as so often happens when heroes seem to have lost everything, Dorothy gets her wish. The sentry gives in and admits her and her friends.

Dorothy, the Scarecrow, The Tin Man and the Cowardly Lion approach the Wizard/God and make their requests. Before he will fulfill them, however, he sets a task for them. As Arthur must pull a sword from a stone to become king, or Hercules must perform ten labors to become immortal, our heroes must obtain the Witch's broomstick to complete their quest.

So they approach the Witch's castle, where the flying monkeys capture Dorothy and Toto and take them inside. In the innermost dark tower of the enemy's stronghold, the hero must face the enemy virtually alone. Her familiar, Toto, escapes in order to lead the allies to her. When they put on the guards' uniforms, the three allies identify with the enemy, just as Dorothy is becoming more and more identified with the Witch.

In making their escape, the hero and her party are caught between the two groups of guards--caught in the center, where all transformation takes place. When the Witch arrives and tries to light Dorothy's friend on fire, the hero literally extinguishes the enemy's power. As though by accident, she "liquidates" the power of darkness by dousing it in the water of life. She then obtains the broomstick, the symbol of the enemy's power. Held upside-down, with its straws burned off, the broomstick now looks like a ruler's scepter. The guards, the enemy's henchmen, bow down to Dorothy and accept her authority over them.

So the hero returns to the Wizard's hall with the prized object, but the God is still frightening and unforgiving, unable to be pacified. Toto, however, continues to bring about change in Dorothy's life. He pulls back the curtain to reveal the God for what he really is--a mere man. When he turns out to be a counterfeit master, Dorothy realizes that all of her accomplishments were made on her own. The dethroned God gives the hero and her allies visible rewards for their already-accomplished achievements, but still insists that he alone has the power to take Dorothy home.

Like many heroes, Dorothy seems to be unwilling to leave the other world--perhaps without realizing it--and jumps out of the departing balloon in pursuit of Toto. Glinda the Goddess appears, and the hero discovers that she has always had within her the power to go home. The journey was simply a way to come to this realization.

Finally, the hero crosses the inbound threshold and returns to her known world. She has learned that "There's no place like home." A Christian might say, "The kingdom of God is within you;" a Hindu would phrase it, "*Tat tvam asi*--You are that (the All, the Universe, God, Self)." Joseph

Campbell says that, as a result of the hero's journey: "...where we had thought to travel outward, we shall come to the center of our own existence..." Now Dorothy is in a position to teach this lesson to the adults in her world.

The Psychological Journey: Dorothy the Teenager

Did you ever fantasize that you were adopted? We often feel alienated from our parents at puberty, and imagine that these people couldn't *possibly* be our real parents. So Dorothy may simply have transformed her parents into a wimpy aunt and uncle, imagining that her real parents were a king and queen--or a god and goddess. She looks to the farm hands for company, but her aunt/mother (Auntie "M" for "Mother"?) tells her to stay out of the way, which forces her to begin to create in her mind a place where everything will be perfect.

Clearly, the girl's instinctive side--represented by Toto--and her rigid, law-making side--Miss Gulch--are in conflict, and the "parents" cooperate with the old, repressed self to keep the girl from developing. (Hmmm...parents who don't want to let a child become an adult...sound familiar?) Individuation involves re-integrating some of the shadow back into our conscious self, or, as Robert Bly would say, emptying some of "the long bag we drag behind us" (see <http://www.mfarnworth.com/360Readings/TheLongBag.htm>). Dorothy's psychological task is to work out this conflict between her instinct and her social conditioning--the "inner cop." She needs to break through to a new understanding of herself by incorporating the "witchy" side into her personality. When she achieves this consolidation, her world will be more like the one she dreams of "over the rainbow," just as we all dream of an ideal life ahead.

So Miss Gulch shows up to shanghai Toto, and the law is on her side. The repressed side of the self, with its rules and regulations, seeks to stifle the intuitive creative side by stuffing it in a basket and taking it away. But the girl's instinctive side is too strong for the Miss Gulch in her, and Toto escapes. This allows the girl to take a stab at a new level of self-understanding by running away from home.

Dorothy meets a fascinating man--Professor Marvel--and transfers her animus, or father-figure, onto him while taking it away from powerless old Uncle Henry. This "re-parenting" is quite common; many of us "adopt" teachers, or our friends' parents, even calling them "Mom" or "Dad." Although he is quite gentle about it, Professor Marvel performs one of the common tasks of the animus by criticizing Dorothy and trying to discourage her from continuing. He appears over and over, representing the limitations Dorothy puts on herself. He calls on the girl's tenderness toward the mother-figure, and she attempts a reunion.

However, her world has become more confusing--represented by the storm, which is a manifestation of her own nature as Dorothy *Gale*--and her family has become unavailable to her. This alienation from one's family is a common feeling among teenagers; it is one aspect of what Jungian psychologist Anthony Stevens calls "attenuation of the parental bond." The girl is hurt by her family's apparent rejection of her, symbolized by the window striking her on the head. This causes her to retreat into the depths of herself, and she crosses the threshold into Oz, her unconscious.

The girl begins to perceive the world around her as being richer--and more complex--than she had previously imagined. She will need to descend through several more levels of herself before she reaches the place where the real work is to be done, in the Wizard's audience hall, but by merely going into herself she has already solved part of her problem--one Witch is dead.

Dorothy meets one aspect of her shadow, the Great Mother archetype of her psyche. Through this meeting, she will reconcile to her own mother. The Mother validates the girl in her development toward womanhood. The various hidden traits of her unconscious--the Munchkins--become more apparent. The girl experiences a sense of progress toward individuation.

After this moment of breakthrough, Dorothy once again feels out of balance. Although a portion of her old personality is dead--the Wicked Witch of the East--the negative part of her shadow that is left will require a fiercer struggle before being integrated into the girl's personality. Like any good adolescent--and most adults--the girl attempts to escape blame for the Witch's death. After all, she is not responsible for where the house landed; it was "an accident."

The Mother gives Dorothy a power object--the ruby red slippers--to help her in her struggle with the negative part of her shadow. The color of the slippers hints at their meaning: they are like the puberty talismans presented to girls at menstruation the world over. Now, psychologically, Dorothy walks in the shoes of the Witch.

In order to delay the struggle with her shadow, Dorothy will approach her animus, the great Father archetype of her psyche, onto whom she has projected her masculine side. Through doing this she will reconcile to her own father. The path she will follow toward the Father is made of yellow brick. The alchemist's quest to make gold from lead was also understood as a desire for spiritual development, so the girl's golden path is a spiritual path.

In order to become fully individuated, Dorothy needs to develop in three areas. The first of these, represented by the Scarecrow, is her wisdom. The second area that needs work is her ability to give and receive love, represented by the Tin Man. Although she's already in the dark forest of the soul, the girl's Wisdom tells her that she must go deeper yet: "it'll get darker before it gets lighter." Finally, the girl must learn to face her fears; this need is represented by the Cowardly Lion. His appearance shows how, when we rightly perceive an experience and act with courage, bad can be turned into good.

The girl's repressed self is still working against her. In one instance, the shadow/Witch turns nature--her *own* nature--against her in her fight with the apple trees. When the Witch puts Dorothy and the Lion to sleep, her sense of self and her courage are dulled. Her wisdom and love--the Scarecrow and the Tin Man--carry her past this, and the snow sent by the Mother is the water of consciousness. These images of winter with summer, snow and poppies appearing at the same time, represent the same sort of balance pictured in the symbol of Yin and Yang.

As Dorothy attempts to go deeper into herself, her personal limitations once again try to hold her back in the form of the sentries, but the power she has gained from her association with the

shadow helps her to push on. The girl pauses in the Emerald City's beauty parlor to take stock and ensure that she is prepared to delve deeper into her self. She experiences a moment of doubt--"Surrender Dorothy" could also be "Surrender, Dorothy." But her increasing recognition of her shadow self--she is "the Witch's Dorothy"--promises to get her through. When the sentry comes back and says the Wizard still won't see her--her stubborn animus continues to resist being integrated--an outburst of frustration manifested as a crying fit pushes the girl deeper toward fulfillment. Often we must give up hope and let go of our desires before they can be fulfilled.

The Wizard appears as the discouraging father, like Nietzsche's dragon clad in scales reading "Thou Shalt Not." In telling Dorothy to bring the broomstick, the animus is challenging her to face her greatest fear--the most negative aspect of the shadow.

Let's look again at Dorothy's increasing association with the shadow. When she first arrived in Oz, Glinda asked her, "Are you a good witch, or a bad witch?" "Who, me?" answered Dorothy, "Why, I'm not a witch at all. I'm Dorothy Gale, from Kansas." The hero shows her misunderstanding of witches by stating that "witches are old and ugly," and Glinda points out that she, Glinda, is a witch. "Only bad witches are ugly," she explains. Before Dorothy set off down the yellow brick road, Glinda asked her, "Did you bring your broomstick with you?" All of this indicates that the Witch is that part of herself to which she must become reconciled. By commanding Dorothy to retrieve the broomstick, the Wizard is requiring Dorothy to confront her shadow, and incorporate it into herself. Jung called this the first step toward individuation.

In keeping with the idea that Dorothy must become a new person composed of a balance of light and dark, the Witch in the tower declares that the girl must die in order for the transfer of power to take place. In truth, it is the old self--the Witch--which must go, and her power must be transferred to Dorothy in the form of the broomstick/scepter. The shadow attempts to extinguish Toto, the instinctive will, but it "escapes" again, bringing wisdom, love, and courage--Dorothy's three friends--to the rescue of the self. As the girl herself must be reconciled to her shadow, so her developing virtues must also undergo identification with the dark side--the three allies put on the guards' uniforms. The girl's transformation takes place at the balance point, where nothing else can happen--when Dorothy and her friends are hopelessly caught between the two groups of guards. By showing aggression and vitality--while performing a selfless act--the girl absorbs the shadow into herself. (Recall that in "The Frog Prince," the Princess only absorbs the frog/shadow after she commits an act of violence, slamming the frog against a wall--not "kissing" it, as the story is so often told.) The girl then obtains the symbol of the shadow's power--the Witch's broomstick--and all the forces of the dark side come into her power.

Back at the Wizard's hall, the Wizard/Father still will not accept the girl as an adult on equal terms; she now must overcome her fear of this frightful figure. Dorothy's formerly random instinct--Toto--is now turned into focused creativity, and it heads straight for the Truth as it pulls back the curtain and reveals the fearful father for who he really is--only a man. This true image of her animus is available to Dorothy only after she has come to terms with her shadow. Now that her father has proven to be powerless over her, the girl becomes an adult, responsible for herself. As an equal, she seeks the father's approval and validation of her accomplishments, and he gives

them in a little ritual. Dorothy is still willing to accept help from the father, but it is now with a clear understanding of who he is, and on her terms.

As she is about to leave the inner world, the girl's instinct still pulls her away from the father as Toto jumps out of the balloon, and she once again leaves the father's sphere of influence. Dorothy learns that whatever she has needed has always been within her; she must continue to go inside if she hopes to become a fully-realized self.

The girl returns to her everyday activities with this new understanding of her power, and, because of it, she is better equipped to live in the adult world. Although Dorothy says she'll never leave home again, we know that the author of the Oz books sent her back several more times. As we develop psychologically, there is not one journey, but many, as we continue to grow.