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Advocacy for Children's Free Will in L. Frank Baum's *The Wizard of Oz*

Tribhuvan University

Advocacy for Children's Free Will in L. Frank Baum's *The Wizard of Oz*

**A Thesis Submitted to the Central Department of English in Partial
Fulfillment of the Requirements for the Degree of
Masters of Arts in English**

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Letter of Recommendation

Bhawana Adhikari has completed her thesis entitled “Advocacy for Children’s Free Will in L. Frank Baum’s *The Wizard of Oz*” under my supervision. She carried out her research from May 2018 to July 2018. I hereby recommend her thesis to be submitted for viva.

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Supervisor

Date: 1-August-2018

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Letter of Approval

This thesis entitled submitted “Advocacy for Children’s Free Will in L. Frank Baum’s *The Wizard of Oz*” to the Central Department of English, Tribhuvan University, by Bhawana Adhikari has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

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Abstract

*The research work explores the psychology of children grown up in the mold of adult people ignoring their own free thoughts in L. Frank Baum's *The Wizard of Oz*. Taking theoretical insights on child psychology based on Chris Jenks, Peter Hunt and Millicent Lenz, the researcher examines adults' unnecessary imposition of rules over the children killing their creativity and imagination through Dorothy, the protagonist of the novel. Dorothy goes away and encounters many problems including cyclone. In the beginning she finds it quite difficult, but later she discovers several ways to keep herself happy and successful. The thesis finally reveals that children become better if there is less intrusion from the adults and move ahead on their own.*

Keywords: free will, intrusion, child right advocacy, intuition, adventure, fantasy.

Many a time, children are shaped into society as per the desires of adult people especially by parents or guardians. The novel raises the issue of child psychology. It tells the story of a girl named Dorothy who travels to a long distance and overpowers a witch with the help of many creatures like woodman, lion, dog and so on. The researcher assumes that children are courageous, creative and imaginative. Their power is nabbed as they grow old. The adult people instill in their minds that they have to follow whatever their seniors say. Dorothy understands the world from her own experience being far from the adult world. She befriends with other unique creatures and she is able to overpower them with their help. In fact, the witch is the fear created to her by the adults and the friends are the innate nature of the child to face the world. She challenges the adult world and she proves to be brave girl.

The novel revolves around the main character Dorothy who goes out in search of her magic shoes given to her by a good witch.

The character is in fact drifted by the storm and she has several adventures on the way along with her dog. Her pet dog, Toto helps and accompanies her when she is swept away from her house in Kansas by a cyclone. She encounters with Scarecrow, Tin Woodman Cowardly Lion on the way and save them. They are united and moved ahead. After several adventures, the travelers enter the gates of the Emerald City and meet the wizard. The Wizard agrees to help them if they kill the Wicked Witch of the West, who rules over Oz's Winkie Country. Dorothy leads her group of four and kills the witch using her trick and saves herself and other people ruled by the witch along with her friends.

The nature of children is to move freely and find out new things as their imagination is beyond their physical need. The researcher examines that the children's nature is similar all over the world wherever they are born. However, such

imagination, fantasy and dream are nibbled when they grow up. The researcher in the thesis would like to study the children's nature as general and she would like to connect with the particular girl in the novel. Symbolic meaning of the characters is given who are in fact the different sides of human imagination. They are inherent in human beings in different forms. However, many of us fail to recognize them.

Childhood is one of the most important phases of human beings. Everything is built up in childhood. Many critics believe that childhood determines the manhood. William Wordsworth in his poem, "My heart Leaps Up When I Behold" writes, "Child is Father of the Man" (52). It implies that childhood comes first in human beings then only manhood. Thus, child is the determinant factor for the man who he wants to be. However, many people understand and study children from their perspective not from the perspective of children. As a result, they fail to understand them properly.

Chris Jenks refers to Rousseau and says that we do not understand anything about children. He states that we are making mistakes by trying to shape them in our own way. He adds:

We know nothing of childhood: and with our mistaken notions the further we advance the further we go astray. The wisest writers devote themselves to what a man ought to know, without asking what a child is capable of learning. They are always looking for the man in the child, without considering what he is before he becomes a man. (2)

From the lines, it can be interpreted that children are not known by adult people because they have their own world. He warns us that if we try to approach them we are going further and further from them to understand. Thus, he means to say that we must not find children within us but we must ourselves within children.

Children are innocent, curious, energetic and many more as soon as they take birth. Therefore, they do not stay in one place. They are fidgety and they like to find new things every day. However, the adult people, especially, parents try to control them using their own present feeling rather than analyzing the children from the perspective of children. When the adults grow up, they forget that how they acted when they were children. Khalil Gibran, an Arab philosopher, argues that children are future while we are past. We should not shape them as we are but we have to follow them because we must go towards future not past. In his book *The Prophet* he argues:

Our children are not children. They are the sons and daughters of Life's longing for itself. They come through you but not from you, and though they are with you yet they do not belong to you. You may give them your love but not your thoughts, for they have their own thoughts. You may house their bodies but not their souls, for their souls dwell in the house of tomorrow, which you cannot visit, not even in your dreams. (10)

In this way, he poses that we do not have moral right to control our children because they have their own lives. We can keep their physical body with us but the souls they are free to utilize.

Jenks is confused to denote the children: whether they are pure, bestial, and innocent or tabula rasa. He has even dilemma how to deal with them, they may have reasons or not. They are complicated because their languages, ways of thinking, and attitudes are completely different from adult. They are represented rather than they are appreciated for their original and adventurous tasks. He expresses:

What do we bring to mind when we contemplate the child? Whether to regard children as pure, bestial, innocent, corrupt, charged with potential, tabula rasa, or even as we view our adult selves; whether they think and reason as we do,

are immersed in a receding tide of inadequacy, or are possessors of a clarity of vision which we have through experience lost; whether their forms of language, games and conventions are alternatives to our own. (2)

According to him, there is a great gap between adults and children. Adults regard children as their possession and they try to manipulate which are very bad, according to Jenks.

Jenks further compares children and men to nature. He says that nature likes children to men. By taking the reference of Rousseau he argues that childhood is the phase in which a child thinks to himself. It is our foolishness to convert them in adult's manner:

Nature wants children to be children before they are men. If we deliberately pervert this order, we shall get premature fruits which are neither ripe nor well flavored, and which soon decay . . . Childhood has ways of seeing, thinking, and feeling peculiar to itself; nothing can be more foolish than to substitute our ways for them. (3)

In this way, it is our mistake if we try to understand them from our perspective. He stresses on the fact that we should not disturb their own free lives.

Chris Jenks divides children into three categories: the child as 'savage', the natural child and the social child. The savage child is compared to the people in the eighteenth and nineteenth century who were less developed, uncivilized and less social. The children are also said such by adult people that children are less developed, uncivilized and less social. It is wrong idea to interpret the children in such a way according to Jenks. He means to say that it is the mistake of human beings not to know the nature of a child. He further says: "So we also, as rational adults, recognize the child as different, less developed, and in need of explanation. Both of

these positions proceed from a pre-established but tacit ontological theory, a theory of what makes up the being of the other, be it savage or child” (4). Therefore, the children are not savage themselves but they are put in such categories by grown-up. It is not natural understanding of them but it is based on their pre-established concept.

Similarly, children are called natural by Jenkins because they are similar to nature. They are normal and innocent like nature. They do not have any kind of vengeance or prejudice with any person. They respond what they naturally feel. In his own language:

All-encompassing character of the phenomenon as a social status and because of the essentially personal character of its particular articulation, common-sense thinking and everyday language in contemporary society are rife with notions concerning childhood. Being a child, having been a child, having children and having continuously to relate to children are all experiences which contrive to render the category as ‘normal’ and readily transform our attribution of it to the realm of the ‘natural’. Such understandings, within the collective awareness, are organized around the single most compelling metaphor of contemporary culture, that of ‘growth’. (6-7)

The children, thus, are compared to others who are in society. They are not evaluated as unique entity but they are assessed in terms of others, according to Jenks.

Moreover, he argues that the grounds of the difference between children and adults are undisclosed.

Dorothy goes beyond the social limit and travels to the place where she had never imagined to be. As she approaches to the witch, she uses all tricks and overpowers her with the help of her new friends. At last, she takes her dog and returns home happily. This simple story highlights the world in which Dorothy understands it

and struggles from her perspective. Generally, the world is understood by the children according to the teachings of the adults in the environment the children are brought up. The children have to follow all the rules and regulations restricted by adults. They make their psychology as per the knowledge they gain in the surroundings. Dorothy, however, does not follow the traditional way of assimilating the world as they are taught; rather, she challenges it and understands the world from her own experience learning to survive.

The Wizard of Oz presents that the adult can never imagine that such innocent girl can succeed in such journey. Other creatures are mesmerized by her and they help her in every step. The novel inspires everyone to respect the power of children because children are very creative and powerful. The adult people instill in their minds that they have to follow whatever their seniors say. Dorothy understands the world from her own experience being far from the adult world. She befriends with other unique creatures and she is able to overpower them with their help. In fact, the witch is the fear created to her by the adults and the friends are the innate nature of the child to face the world. She challenges the adult world and she proves to be brave girl.

Similarly, psychology is the study of behavior and mind, embracing all aspects of conscious and unconscious experience as well as thought. Sigmund Freud, the proponent of psychoanalytic criticism argues that there are three levels of mind: id, ego, and superego, unconscious, conscious and subconscious mind respectively. He says that ego is balancing factor that works as referee to id and superego. He proposes, "The superego—or cultural taboos—determines which desires the id will contain. The ego, or the conscious self that experiences the external world through the senses, plays referee between the id and superego, and all three are defined by their relationships: none acts independently of the others and a change in one always

involves changes in the other two” (qtd in Tyson 25). Although it has been studied widely in the academia, the term has simple meaning that it is the function of mind that works without being known to someone directly.

Similarly, psychology plays greater role in children. The children’s minds are raw, whatever people want to put in their minds, and their minds receive. There are many ways to affecting children’s minds. Fantasy is one of them through which reality is distorted in children’s minds. Peter Hunt and Millicent Lenz explain fantasy how it works in children’s mind:

A great many fantasy worlds do not cater for a developing mind at all: the real world may be seen as being full of arbitrary, adult controlled restrictions, but for this is substituted another world, often of even more arcane restrictions . . . a regressive element, a romantic yearning (by adults) for earlier ‘innocence’, for an alternative world where motivations, actions, needs and gratifications are simpler and more direct than in the desperately complex and subtle real world. (4)

They argue that fantasy does not contribute anything for the development of mind. They are distorted to make children weak and it is the way of adults’ control over them.

Similarly, Hunt and Lenz argue that it is only way of escape from reality. The adult people do not help them grow well but they teach the children escape from the real life by making them timid. They claim:

The common accusation that fantasy is not a good thing because it is escapist rests on the fallacy that it is necessarily escapist. The idea of all fantasy as frivolous escapism is no more generally applicable than the suggestion that all fiction is escapist -and perhaps less so. Fantasy cannot be ‘free-floating’ or

entirely original, unless we are prepared to learn a new language and new way of thinking to understand it. It must be understandable in terms of its relationship to, or deviance from, our known world. (7)

Usually, fantasy is taken positively as it helps children to make them happy and imaginative but they claim that it is not free from the invisible motives of adults to control them and shape them as per their desires.

The novel is based on the values of fantasy of children. The main character Dorothy moves to her own world in the complete new world about which she is unknown. Many critics have commented the novel from various perspectives. Jay Scarfone and William Stillman study on the novel and argue that:

There are few events in our popular culture that Americans have experienced collectively as a people over generations. *The Wizard of Oz* bears such distinction... Who among us doesn't know who Dorothy and Toto are? *Oz* is a common element in which we can all share the humor of its familiarity, whether it be a parody on *Saturday Night Live* or the punch line in a comic strip (203-4).

They say that there are popular American cultures that are depicted in the novel. The novel, thus, clearly shows the distinction between old and new generation. Dorothy, for instance, has her own world that is completely different from adult world.

Similarly, Mary Eisenhart comments the novel as full of magical and great characters. It portrays the picture of American culture according to Mary:

The Wizard of Oz is a quite different story, and not to be missed. It has magic, great characters, tongue-in-cheek humor, a good deal of sturdy American self-reliance, good deeds and kindness rewarded, and a cheerful appreciation of hucksterism. There's some incidental violence (principally when the Tin

Woodman and other members of his party lop off the heads of their attackers)

that's startling to many unsuspecting readers. (1)

She mentions that there is somewhat violence but it is good for overpowering the bad person like witch.

Based on the analysis of the novel, the researcher argues that children are unique and they are different from adults. They should not be grown up as per the desire of parents but they should be given opportunity to flourish their talent and aptitude to the fullest. The researcher would like to bring theoretical and textual analysis in forthcoming chapter followed by conclusion.

Children are raw materials; they can be shaped in any form as they grow. Their psychology can be affected by social, psychological, cultural and repressive aspect. In this chapter, the researcher would like to discuss their paradigm when children grow in particular society. Chris Jenks argues that a person cannot be complete only by physical fitness but also by mental and moral capacity. Morality and mind are related to social constructions. The type of society determines how a child is made. Jenks strongly poses that guardians are regularly feeding poisonous things to the children. Therefore, craftsmen are required to make them able. He says that a child needs to be fit physically and mentally. He argues:

[W]e must seek out those craftsmen whose instinct guides them to whatsoever is lovely and gracious; so that our young men, dwelling in a wholesome climate, may drink in good from every quarter, whence, like a breeze bearing health from happy regions, some influence from noble works constantly falls upon eye and ear from childhood upward, and imperceptibly draws them into sympathy and harmony with the beauty of reason, whose impress they take.

(2)

Thus, children learn whatever they are taught by the guardians. They do not know, as Jenks says, what is good thing or bad thing. They get what they are given. Therefore, they are raw materials.

Jenks gives some suggestions on how to provide good environment to the children. He says that the children should live harmoniously like poetry and music along with rhythm. They should get congenial environment to make their freedom to live. According to Jenks: "Hence...the decisive importance of education in poetry and music; rhythm and harmony sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind which is only to be found in one who is brought up in the right way" (2). From the statement, it can be interpreted that children are raw earth; their future is shaped according to the environment they acquire from their family. To make their body and mind work together, they should be raised in proper way.

Referring to Rousseau Jenks argues that children are mysterious. They have their own world. It is our foolishness if we make them follow as we wish. He warns us that if we try to bring them in our path, they go further and further from us instead of coming to us. He says: "We know nothing of childhood: and with our mistaken notions the further we advance the further we go astray" (2). He says that the writers can help parents or guardians how to rear them and provide appropriate environment for their upbringing so that their psychology would grow freely. Rousseau strongly says that every man should find him in the child. The childish behavior is the basic thing from which the society should begin.

Jenks believes that a child is made a part of society. Naturally, the child is different. A child is blank tablet or tabula rasa. He does not know anything negative. Therefore, according to him, the child should be comprehended from multiple

perspectives. According to him:

Understood from within a variety of disciplines and perspectives, and also across a range of different sets of interests, childhood receives treatment as a stage, a structured process of becoming, but rarely as a course of action or a coherent social practice. The type of ‘growth’ metaphors that are readily adopted in discussions about childhood all pertain to the character of what is yet to be and yet which is also presupposed. Thus childhood is spoken about as: a ‘becoming’; as a tabula rasa; as laying down the foundations; as shaping the individual; taking on; growing up; preparation; inadequacy; inexperience; immaturity, and so on. (9)

In this way, there is a great challenge to raise the child. We cannot say a child is healthy in terms of his or physical fitness. We should look into other perspective as well. The child lacks everything; it wants to learn many things. While teaching him/her if we commit mistake we are killing the child mentally and psychologically.

Talking about fantasy literature of children, Peter Hunt argues that fantasy literature has many dimensions. He says that such type of literature is the root of all literature. It is related to innate nature of writers. In his own words:

Fantasy literature is either taken seriously, or seriously rejected. It is the root of all literature, an area of advanced literary experimentation, and essential to our mental health; or it is regressive, and associated with self-indulgent catharsis on the part of the writers; or it is linked to a ritualistic, epic, dehumanized world of predetermination and out of tune with post-romantic sensitivity: or it symbolizes the random world of the postmodern. (2)

He means to say, when writers pen literature they remember the fantasy of children.

In fact, they become like children while imagining literature.

Hunt further says that fantasy and children's literature are associated with each other. They are beyond strict rules of the society where they live. The writers are also free to imagine. It is not necessary to follow culture strictly, as Hunt says:

The second major criticism of fantasy is that it is childish. It is not surprising that fantasy and children's literature have been associated with each other, because both are essentially democratic forms - democratized by being outside the solipsistic system of high culture. The idea of a 'canon' - a group of superior texts whose superiority is validated by some set of privileged judges - is alien to both: and to both 'popular culture' is a rallying cry, rather than a contradiction in terms. (3)

There is no hierarchy among people in children. For them all are equal. They may contradict the idea of superiority prevalent in culture.

Hunt says that fantasy is clearly manifested in folk tale, which is prevalent in the societies. They are submerged in the society in hibernated way. They are seen when writers starting literature.

Fantasy's role as a way (personally and collectively) of combating or coping with deprivation and repression, as well as desire, is clear in the folk tale, and, not surprisingly, such narratives were either absorbed into or silenced by society - notably through the puritan-evangelical religious hegemony of the seventeenth and eighteenth centuries, and by the pervading utilitarian attitude of mind in the nineteenth century. (15)

Hunt explains that fantasy is used to combat the repression or deprivation or desire in a folk tale. They are in the hands of society rather than in individual psyche. It is sometimes silenced by religious hegemony.

Likewise, Hamida Bosmajian says that children's literature and their

psychological criticism is more natural than psychology and literature in general. In other words, psychological perspectives determine the way a child grows: according to him: “Because the child and childhood hold a privileged position in most psychoanalytical theories, the elective affinity between children’s literature and psychological criticism seems even more natural than the affinity between psychology and literature in general” (86). Therefore, psychoanalytical perspective helps children grown freely. It is duty of guardians to provide proper environment to the children.

Jenks compares adoption of children in modern society and reiterates that children are readopted in modern society. According to him, the setting where child is grown plays greater role to form his/her psychological development. He argues:

Late-modern society has re-adopted the child. The child in the setting of what are now conceptualized as post-modern cultural configurations, has become the site or the relocation of discourses concerning stability, integration and the social bond. The child is now envisioned as a form of ‘nostalgia’, a longing for times past, not as ‘futuraity’. (116)

He says that children are promised by their guardians to make them according to the choice of parents. Parents make them plan and they try to mold them according to their desire. Therefore, children cannot freely use their mind according to their ability and choice.

Children are being made unreliable and untrustworthy. It is because of instable relationship between parents and children. By referring to Beck, Jenks focus on the unchangeable relationship with children. The guardians either over love or under love children. Many parents do not focus on the personal desires of children; rather they want to raise children according to their wish. Jenks state, “The child is the source of the last remaining, irrevocable, unchangeable primary relationship. Partners come and

go. The child stays. Everything that is desired but not realizable in the relationship is directed to the child” (117). He means to say that children are reared according to the desires of guardians that is misleading and improper. Children have their own wish to adapt to the environment.

Jenks gives some constructive suggestions for the proper upbringing children. He argues that children should not be grown as per the wish of parents, guardians and psychology. If children are bad or cheat or negative characters, it is because of environment where they are grown up not because of their internal instinct. He postulates:

We need children as the sustainable, reliable, trustworthy, now outmoded treasury of social sentiments that they have come to represent. Our ‘nostalgia’ for their essence is part of a complex, late-modern, rearguard attempt at the resolution of the contradictory demands of the constant re-evaluation of value with the pronouncement of social identity. (117)

In this way, he gives some ideas how to give proper environment to the children. They should be trustworthy and reliable. Their behaviors depend upon the environment how parents support them. He further advises that we need children we watch them and we develop institutions and programmers to watch them and oversee the maintenance of that which they, and they only, now protect.

Dorothy is living happily with her uncle Henry and aunt Emily. She is an energetic and joyful little girl and plays with her lovely dog Toto. One day a dangerous cyclone sweeps and takes them in a strange land. They are met by munchkins people and feel happy to be with them. Her presence makes munchkins happy because the cyclone kills Wicked Witch of the East. Although her journey is far from easy, she delights to be with three friends: The Scarecrow, the Tin Woodman

and the Cowardly Lion. The five members head to ask the powerful Wizard of Oz in the Emerald city for Dorothy's way home.

As they reach Emerald City and see Oz, they know that they have to kill the Wicked Witch of the West to fulfill their wishes. They make difficult journey. They are cheated by the Wicked Witch of the West. Dorothy is imprisoned and the Witch wants to take possession of the magic slippers Dorothy is wearing. Dorothy becomes angry and throws water over the witch. The witch melts and dies making Winkies happy. The five members come back to Oz and get whatever they wished. Dorothy comes back to her house and her uncle and aunt become happy to see her once again.

The novel brings the issues in which all the activities are done from the perspectives of a child's mind. Dorothy is a child who feels happy in her world before the cyclone and after the experience in the Emerald City. She moves from one place to another and enjoys in the outer world. Dorothy represents all children who want to be closer to the nature, they are innocent. They do not want to cheat others. They only know to play and enjoy. Because of their innocent manners they are helped by all. They do not have to feel alone even if they go very far from home. Moreover, they become strong and experienced when they go out and encounters many problems.

As the novel begins, Dorothy seems to be very happy in her own work. She is indifferent to the outside world. She is all alone and she is lost in her own imagination. One thing she loves dearly is her dog Toto. For her Toto, she is ready to do anything. She is ready to discard her house for Toto. Toto plays significant role in the novel. Toto is her friend, guide, and her imagination. She has such power of imagination, so she does not feel lonely even if no one is around her. The following lines prove how jolly she is:

When Dorothy stood in the doorway and looked around, she could see nothing

but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else. (1)

Dorothy's world is carefree where she enjoys happily in her own way. She has close relationship to the nature such as the prairie. She sees the nature and the sun and enjoys with them. Here, the grown-ups do not have any role to play. She makes her own world and she weaves her dreams.

Referring to Denzin, Jenkins argues that children are carefree who want live their individual lives. Let's consider these lines: "Childhood is conventionally seen as a time of carefree, disorganized bliss The belief goes that children enjoy non-serious, play-directed activities. They avoid work and serious activities at all costs.... There is a paradox in these assumptions" (27). Therefore, there is gap between children understand and adult think they understand. They do not follow social rules rather they follow their instincts.

Other funny characters accompany Dorothy's childhood manners. They respect her manners and behave as if they are also children and they are part of Dorothy's imagination. One of the funniest sites for self-contradiction is the heartless Tin Woodman, who is constantly bursting into tears of sorrow and regret over this or that violation of the natural order, such as his accidental squashing of a beetle in the lines given below:

This will serve me a lesson, said he, to look where I step. For if I should kill

another bug or beetle I should surely cry again, and crying rusts my jaw so that I cannot speak. Thereafter he walked very carefully, with his eyes on the road, and when he saw a tiny ant toiling by he would step over it, so as not to harm it. The Tin Woodman knew very well he had no heart, and therefore he took great care never to be cruel or unkind to anything. “You people with hearts,” he said, “have something to guide you, and need never do wrong; but I have no heart, and so I must be very careful. (33)

It is the fantasy of a child. The author has everyone including readers to think from children’s perspectives. As the readers go through the text, they drown into the playful acts of Dorothy. She has such imaginative and magical power of attracting people towards her.

In Oz, and nearly everywhere in fantasy, this is the prime directive: Good is inevitably stronger than evil. Oz is a place where good dominates, but where we also find that impossible contradiction, the good witch. This is by all evidence Frank Baum’s invention and his lasting contribution to the representational vocabulary of Western literature. Nowhere have we found a good witch before Baum, who combines a traditional supernatural figure with the American progressive is optimistic faith in human nature -what is nowadays termed, often disparagingly, secular humanism -and invents a completely new moral typology.

Dorothy experiences new things as she reaches Land of the East, Munchkins (fantasy world) and finds the witch to her surprise. She has thought that all witches are dead but she does not realize that witches are good like she meets there:

“But,” said Dorothy, after a moment’s thought, “Aunt Em has told me that the witches were all dead—years and years ago.” “Who is Aunt Em?” inquired the little old woman. “She is my aunt who lives in Kansas, where I came from.”

The Witch of the North seemed to think for a time, with her head bowed and her eyes upon the ground. Then she looked up and said, "I do not know where Kansas is, for I have never heard that country mentioned before. But tell me, is it a civilized country?" "Oh, yes;" replied Dorothy. "Then that accounts for it. In the civilized countries I believe there are no witches left; nor wizards, nor sorceresses, nor magicians. (8)

Dorothy is, thus, innocent, daring, courageous and brave because she does not know that there are bad people.

While looking from the adults' perspective, Dorothy is a child, she does not know anything. She must be looked after and taken care of. Chris Jenks in this situation argues that child is a social being. A child is raised following the social rules and regulations so that the child later follows all norms of the society. Therefore, a child is totally different from his nature as it grows old. In his own words: "Thus socialization theory makes sense of the child as a potential and inevitable supplicant at the altar of the corporate rationality implicit within the social system. The social practice of the child is, therefore, ultimately and necessarily displaced within the discourse of socialization" (20). Thus, the child's nature is snatched by the socialization in which society the child is born.

Dorothy's uncle and aunt are very much worried about her when she goes away alone. But from her perspective, she is very strong and she knows the ways to survive herself. She becomes protector for many people including three her friends, munchkins people and Winkies. Dorothy does not derive a comparable benefit from her hardships; it may be because she's already abundantly supplied with all the virtues her companions are seeking. After all, if she had only understood the power of the Silver Shoes, she could have returned home the very day she arrived in Oz. However,

her hardships have brought benefits—if not necessarily to her, then to her friends, as they remind her before she leaves them for Kansas. Had her return home not been delayed, she would not have been successful to know the world outside to understand it from her own perspective:

I should not have had my wonderful brains!” cried the Scarecrow... . “And I should not have had my lovely heart,” said the Tin Woodman... . “And I should have lived a coward in the forest forever,” declared the Lion, “and no beast in all the forest would have had a good word to say to me.” (127)

Dorothy replies that she is happy because she was of use to these good friends in their troubles were indeed all for the best. Thus, the benefits Dorothy and her companions derive from their adversity brings to mind the response of contemporary philosopher John Hick to those who argues that “a world such as ours, plagued with so many moral and natural evils, couldn’t possibly have been designed by a benevolent God” (24).

Dorothy is a mysterious girl. Nobody knows what kind of girl she is. She seems innocent, tender and delicate but very strong at the same time. She is not hurt by anyone when she goes to the wicked witch of the west. Even the wicked does not recognize her. The readers are also astounded by her daring nature:

The Wicked Witch was both surprised and worried when she saw the mark on Dorothy's forehead, for she knew well that neither the Winged Monkeys nor she, herself, dare hurt the girl in any way. She looked down at Dorothy's feet, and seeing the Silver Shoes covered in goops of blood, began to tremble with fear, for she knew what a powerful charm belonged to them. (74).

The witch, therefore, is surprised by the mysterious nature of Dorothy. Dorothy is one of the millions of children in the world who are mysterious and cannot be known by

adults.

There is contradiction between children and adults in the book. Children are imaginative and enjoys in fantasy. In this context, Peter Hunt argues that children are like animals who are completely away from society and they only know their instincts:

One conventional explanation for the supposed preponderance of fantasy in children's books is that children are in some way closer to the unknown, the unseen, and the mystical. Children are equated with primitives, who have (it is assumed) a simple faith in animism and an inherent understanding of certain narrative patterns; or are equivalent to the 'folk' who originated the folk tale, for whom the world outside the door of the hut was full of who knew what wonders and terrors. (6)

Thus, for him children are like primitives who follow their natures not the artificial rules set by society.

In this way, the novel is not only about Dorothy, but also millions of children in the world who enjoy reading the unrealistic story. Therefore, it pokes the imaginative nature of children. Dorothy's cyclonic journey to Oz typifies the coping function of imagination when a person is faced with realities wholly unknown. The characterization, stories manifestly unreal, is of crucial importance here. It is the very unreality of the story that draws the attention of young ones. Too frequently, adults view such play as reflecting an immaturity of mind, of the inability of the child to distinguish the real from the unreal, appearance from reality. In fact, children are pre-eminently aware of unreality, so much so that children are able to find pleasure in the unreal that eludes most adults.

There is difference between adults and children. Adults lose delight for the

unreal while children are mesmerized by the unreal things. The reasons for losing interest may be adults no longer imagine the unreal because they remember the real instead. Revisiting pre-cyclonic Dorothy, readers might assume a certain lack of experience. However, after cyclone Dorothy is mature, experienced, courageous, daring, and brave. Perry Nodelman argues that when we read children's literature we not only understand them but also we enjoy with them. We try to understand the world from their perspectives. He further says:

It's this sort of awareness that we want to encourage in readers of *Pleasures of Children's Literature*. If you're reading this book, we're assuming you're interested, not just in enjoying the pleasures of children's literature, but also in developing a better understanding both of the pleasures and of the literature-of finding ways of incorporating these things into your own store of knowledge.

(18)

She is now ready to face any problems she may have when she grows up. The lines below prove how she is inexperienced and innocent in pre-cyclonic period:

Once Toto got too near the open trap door, and fell in; and at first, the little girl thought she had lost him. But soon she saw one of his ears sticking up through the hole, for the strong pressure of the air was keeping him up so that he could not fall Hour after hour passed away, and slowly Dorothy got over her fright; but she felt quite lonely, and the wind shrieked so loudly all about her that she nearly became deaf. (3-4)

Thus, the statement proves that she is immature. She does not know how to face problems. She is weak and she needs support. Dorothy feels quite lonely and she needs someone to help her.

As Dorothy comes to new place and meets many other friends, who help her

in many ways, there is mutual cooperation among them. Her friends are important for them and they also need her help. In the process of her journey, she learns that life is full of struggle. She understands her life in her own way. She does not worry what happens when she encounters with many problems. Let's consider her experience in contrast to her previous one:

They walked carefully through the china country. The little animals and all the people scampered out of their way, fearing the strangers would break them, and after an hour or so the travelers reached the other side of the country and came to another china wall. It was not so high as the first, however, and by standing upon the Lion's back they all managed to scramble to the top. Then the Lion gathered his legs under him and jumped on the wall; but just as he jumped, he upset a china church with his tail and smashed it all to pieces. All the tiny china people that were inside came stumbling out holding their broken limbs. (117)

Now, all members are getting experience and they are learning to fight with the adversity. Even if they have problems, they do not worry because they know that life is full of struggle and painful. They think that difficulty makes people strong.

Moreover, Dorothy can be put in any category of savage, natural or civilized. There are not categories of children as described by Chris Jenkins in *Childhood*. Dorothy crosses several stages. Sometimes she becomes happy with animals. She does not need any human to be happy. When she is in the jungle and nature she is very happy. Then, she remembers her family as well. Thus, everything can be noticed in her behaviors:

Dorothy wept bitterly at the passing of her hope to get home to Kansas again; but when she thought it all over she was glad she had not gone up in the

balloon. And she also felt sorry at losing Oz, and so did her companions. But she wondered what would happen when he landed, and if the two Munchkins hanging under it would get him. The Tin Woodman came to her and said:
 Truly I should be ungrateful if I failed to mourn for the man who gave me my lovely heart. (106)

From these lines, it can be interpreted that she is willing to go home. Here, she is civilized girl who cannot be happy unless she is with her family and society. Human beings are happy when they are in society. It is the symbol of civilization.

Similarly, she seems to be savage when she totally forgets her family and enjoys her journey with other members. She plays and spends many days with others without real life. She is not uncivilized:

She watched in horror as the Monkeys carrying the Lion were sideswiped, each one spinning off into the air to get eaten and stung by the flying insect monstrosities. The Lion roared as he fell, and one of the Stappers swooped in toward him, thrusting its stinger out for a kill. The Lion knocked the stinger away with his huge paws and bit the Stapper on the leg. (86)

Thus, we can find her savage nature during her journey from fantasy to real world and from real world to fantasy world in the novel. She is delighted when she is with other animals. This is the type of savage nature. Children are dynamic; they cannot be categorized in any forms.

Moreover, Dorothy gets new things as she proceeds her journey. She makes friends as she has journey to the new places. She is nothing herself but the circumstances change her into daring girl. The author describes great joys when she makes her journey into the jungle:

This adventure made the travelers more anxious than ever to get out of the

forest, and they walked so fast that Dorothy became tired, and had to ride on the Lion's back. To their great joy the trees became thinner the farther they advanced, and in the afternoon they suddenly came upon a broad river, flowing swiftly just before them. On the other side of the water they could see the road of yellow brick running through a beautiful country, with green meadows dotted with bright flowers and all the road bordered with trees hanging full of delicious fruits. They were greatly pleased to see this delightful country before them. (38)

Thus, Dorothy has a mixture of feelings. Sometimes, she is happy and sometimes she is sad. In the same way, she seems to be natural, savage and social in her life.

Thus, the children are raw materials. They are easily affected by the family, society, psychology, environment and many more. They are innocent when they come to the world. They do not know anything. Therefore, guardians should be tactful to grow them. They are not good or bad themselves, it is we who give such artificial culture that puts them in either side. Next chapter focuses on the textual analysis how children are affected by guardians and society. Finally, Dorothy is an adventurous girl. She learns many things as she grows up and faces many problems after the cyclone. The disaster helps her know her real nature. In fact, she discovers herself. Before drifting to the new places, she is immature and crude but after cyclone, she becomes a strong girl. She knows how to behave with others. She makes friends even to animals and learns to adopt to new atmosphere

Baum's *The Wizard of Oz* focuses on the adventurous journey of a young farm girl, Dorothy in the magical Land of Oz. She makes a compelled journey in search of her home back when she is drifted in an unknown place and enjoys with other unimagined things on the way. In fact, the novel is about the distinction between adult

people and children. Adults attempt to understand and shape the children according to their experience and feeling. However, Dorothy proves wrong by making her own personal journey.

The novel gives freedom to children by letting them move freely and find out new things as their imagination beyond their physical need. The children's nature is similar all over the world wherever they are born. The novel also portrays the children's imagination, fantasy and dream that are nibbled when they grow up. The researcher came to the conclusion that childhood is one of the most important phases of human beings. Everything is built up in childhood. Consequently, childhood determines the manhood.

Dorothy proves that children are curious, energetic and adventurous by nature. It is society which problematizes their creativity. Thus, the novel talks about the effect of adults on childhood that can be destroyed by children if they move beyond their peripheries. As Dorothy goes beyond the social limits and travels to the new place is the example of children's capacity to face the world in their own way. So, *The Wizard of OZ* portrays the nature of child psychology and the adventure they love. The children story surprises everyone including Dorothy herself who knows her extraordinary power only after she encounters with various problems.

Moreover, the novel gives priority to fantasy of children through Dorothy. Children first fantasize and imagine moving to the new world. Later they convert into reality by showing their undefeatable nature. For example, the Wizard of Oz is obliged to break down before Dorothy and helps her. In the beginning, Dorothy feels difficult to face with the new world but later on, she enjoys so much outside her house. It proves that she is able to make the world on her own. Dorothy is an adventurous girl.

Therefore, the researcher proves that children are courageous, creative and imaginative despite the fact that such power is destroyed by society, as they grow old. The adults try to make children follow whatever they say but Dorothy has gone beyond it. Dorothy, as the child of nature, befriends other unique creatures, which are parts of her mind's imagination. The witch is not a bad character but her friend to make Dorothy stronger and stronger on her ways. Overall, Dorothy challenges the adult's world and she proves to be a brave girl.

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