People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
LarbiTebessi University -Tébessa-
Faculty of Letters and Languages
Department of Letters and English Language

Cinematic Adaptation in the American Cinema: A Book Versus Screen: A Case Study *The Wonderful Wizard of Oz* by Baum L.Frank/ The Wizard of Oz

A Dissertation Submitted to the Department of Letters and English Languagein Partial Fulfillment of the Requirements for the Degree of Master in Literature andCivilisation

Candidate:

FERHI Ouanissa

Supervisor :

Miss. BOUHELAIS Samira

Board of Examiners:

President: Mrs. ABACCI Warda (M.A.A University of Tebessa)

Supervisor: Miss. BOUHELAIS Samira (M.A.A University of Tebessa)

Examiner: Mrs. HARRACHE Amina (M.A.A University of Tebessa)

2020/2021

Table of Contents

Dedication

To the Fighter, Strong Wisher... Me

To My Beloved Mother... I Miss You

Acknowledgments

Thankful and grateful to the one who raised me Houda, for her patience and advice. To my sister Mouna whom never stopped encouraging me. To my Father and stepMother who never stopped trying to put a smile on my face. To my bestfriend Aziza and never forget my adored Panda.

I must thank the most beautiful supervisor you may ever have, BOUHELAIS Samira, I will always be grateful to you.

I would like to express my gratitude to the members of the committee for reviewing and evaluating my dissertation.

Finally, i'd like to express my heartfelt gratitude to everyone who helped me during my years of study. Numerous respect to all of my teachers and the staff of the Department of English Language at Tebessa University.

Abstract

Unequivocally, 1930s were an exciting decade for labor activism in the United States, as well as a period of rapid growth for unions. The Great Depression and the introduction of sound films altered moviegoers preferences in that decade compared to previous decades. *The Wonderful Wizard of Oz* by L. Frank Baum's 1900 book, is enormously popular story that became a classic of children's literature,it is a modern fairy tale with a decidedly American setting, a delightfully level-headed and assertive heroine, and a cast of engaging fantasy characters. "The Wizard of Oz" directed by Victor Fleming and King Vidor, is a 1939 musical fantasy film that has been always a part of the American Culture, came to change using its tremendous effects and its highly important impact on films industry. In This study i use Psychoanalysis Theory, to divulge the work's hidden meaning, with the focus on the Analysis of the Film adaptation in the American Cinema. It attempts to provide an overview about the book and the film, a background of the theory and the development of the American Cinema through decades.

Key words : The Wizard of Oz, Psychoanalysis Theory, American Cinema, Film adaptation.

Résumé

Les années 1930 ont été, icontestablement, une décennie passionnante pour l'activisme syndical aux États-Unis; c'était aussi une période qui consistait a une croissance rapide pour les syndicats.

La grande dépression et l'introduction des films sonores ont changé les préférences des cinéphiles au cours de cette décennie par rapport aux précédentes. Le livre "Le Magicien d'Oz" par L. frank Baum apparu en 1900 est une histoire extrêmement populaire qui est devenue un classique de la littérature pour enfants, c'est un conte de fées moderne avec un décor résolument américain, une héroïne délicieusement harmonieuse et affirmée, et un casting de personnages fantastiques engagés.

"Le Magicien d'Oz" le film, réalisé par Victor Fleming et King Vidor, est un film fantastique musical produit en 1939 et qui a toujours fait partie de la culture américaine, a contribué au changement en utilisant ses effets prodigieux et son impact très important sur l'industrie cinématographique. Dans cette étude, j'ai utilisée la théorie de la psychanalyse pour divulguer le sens caché de l'œuvre, en mettant l'accent sur l'analyse de l'adaptation cinématographique dans le cinéma américain. Tentant de donner un aperçu du livre et du film, un arrière-plan de la théorie et de l'évolution du cinéma américain à travers les décennies.

Mots clés : Le Magicien d'Oz, théorie de psychanalyse, l'adaptation cinématographique , le cinéma américain

الملخص

مما لا شك فيه أن سنوات 1930 كانت عقدا من الزمن مفعما بالنشاط النقابي في الولايات المتحدة الأمريكية ومرحلة عايشت أيضا النمو السريع للنقابات. وقد أدى الضغط الكبير في إنتاج الأفلام الصوتية إلى تغير خيارات هواة السينما في ذلك العقد مقارنة بالعقود السابقة.

كتاب " ساحر أوز الرائع " لـ **ل.فرانك بوم** الصادر في 1900 قصة شعبية شهيرة للغاية أصبحت من الكلاسيكيات في أدب الأطفال. وهي رواية خرافية حديثة في إطار أمريكي بحت، ببطلتها المبهجة، المتناسقة والواثقة، وطاقم من الشخصيات الخيالية الجذابة.

فيلم "ساحر أوز" من إخراج **فيكتور فليمنج وكينج فيدور**، هو فيلم خيالي موسيقي أنتج في 1939 وكان دوما جزءا من الثقافة الأمريكية، وساهم في التغيير بفعل تأثيره البالغ في صناعة السينماتوغرافيا.

في هذه الدراسة، استخدمت نظرية التحليل النفسي للكشف عن الاتجاه الخفي للعمل. مع التركيز على تحليل تكيّف السينماتوغرافيا في السينما الأمريكية، ومحاولة إعطاء لمحة عامة عن الكتاب والفيلم وخلفية نظرية عن تطور السينما الأمريكية عبر عقود من الزمن.

الكلمات المفتاحية: ساحر أوز، نظرية التحليل النفسي، تكيّف السينماتوغرافيا، سينما أمريكية

Introduction

Coincidence or not, Hollywood's Golden Age, showcases technological advances in sound and color. The technical composition is a time capsule of its era. With Americans going through difficult times such as the Great Depression of the 1930s and the start of World War II, it's no surprise that, just as Franklin D. Roosevelt's fireside chats were a beacon of hope for citizens, Hollywood would create a film that is a beacon of hope for viewers. The Dust Bowl, a series of dust storms caused by a prolonged drought in the Midwest and Southern Plains regions of the United States, also devastated 1930s America. Heavy wind conditions caused massive dust storms across millions of acres of overcultivated and dry land in the country's agricultural belt, killing people, livestock, and crops. After surviving a depression and a severe drought, forefathers would demonstrate tenacity once more in the 1940s. With the Second World War looming on the horizon, the American people banded together for a common cause. The Great Depression came to an end with the war. With government-funded factories and millions of soldiers deployed overseas, employment rates gradually increased, and so did the standard of living.

Despite having these significant impact on 1930s culture and fashion, people found ways to enjoy life with what they had. Writers and scholars gave a big help hand by writing enjoyable arts. Such as "The Wizard of Oz" movie based on L. Frank Baum's book *The wonderful Wizard of Oz* (1900). As have many others since, drew connections between "Oz" and the era's politics in what some scholars have derisively described as "an ingenious act of imaginative scholarship." (LittleField)

By reading between the lines of L. Frank Baum, we can see various images of the United States at the turn of the century, and the film was not only an outstandingly complex creation with an interesting storyline, talented actors, and innovative special effects and make-up; it

was also an excellent representation of American culture, history, and specialties. For example, Aunt Em and Uncle Henry's sad little Kansas farm, battered by the times like so many genuine Kansas homesteads at the time. Littlefield proposed that the tornado symbolized the movement storming the state. The Wicked Witch of the East represented evil East Coast financiers, while the Munchkins represented the "little people" who were enslaved by them. It is interested that the film, made during Hollywood's Golden Age, showcases technological advances in sound and color. The technical composition is a time capsule of its era. The debut was a box office success in 1939, but "The Wizard of Oz" barely broke even financially due to the high cost of production. Only time would tell how influential "The Wizard of Oz" was on history. With the personal reason that made me think and choose "The Wizard of Oz", is first because it has always been the most enjoyable film i have ever watch, my smile never hide for the whole Hour and the forty one minutes of the film.

The study touches an examination of the Film Adaptation, which made me split it into two main chapters. I tended to devide the first chapter into two main sections. The first section, focus on the American Cinema, its history, its origines, and its development over the years until now. The story is the most important aspect of a traditional Hollywood film. To effectively tell their story, filmmakers rely on style, structure, narrative, and visual elements.The second section contains information about the Psychoanalysis theory, definitions, and scholars associated with the theory, including the theory's father, Sigmund Freud, and his discoveries within it. Then, dig deeper andconnect Psychoanalysis and Cinema,and discovering other theories.How film theory can be used to interpret classic films and how it can be used as a foundation for textual analysis.

The second chapter deals with the Analysis of the film. A film adaptation is the adaptation of a novel to a visual medium. The characters in a story or the film adaptation are linked and form two distinct social networks. The underlying theme of the story may remain unchanged, but the relationship between the characters in the adapted film deviates significantly. Simply

it can not be notice whether a movie was in color or not as a child. The movies themselves were such an enigma that if they wanted to be in black and white, that was their prerogative. It wasn't until "The Wizard of Oz" for the first time noticing the difference between black and white and color, as Dorothy was blown out of Kansas and into Oz. It made perfect sense to many. The transition from black and white to color would have had a particular resonance in 1939, when the film was made. Almost all films were still shot in black and white, and the new color cameras came with a Technicolor consultant from the factory who stood next to the cinematographer and officiously suggested higher light levels. Because the film was MGM's response to the huge success of Disney's pioneering color animated feature, "Snow White and the Seven Dwarfs," (1937) shooting in color may have been suggested.

Although Baum's novel was published at the turn of the century, the film directed by Victor Fleming (along with two uncredited colleagues) is firmly rooted in the 1930s. It was released three years after a major Surrealism exhibition opened at New York's Museum of Modern Art, and its scenario spirals into a frantic fever dream of flying monkeys and green-faced guards is nothing short of surreal.

Pay attention to all of these details, I believe, because “The Wizard of Oz” occupies such a large portion of our imagination. It seems real and significant in a way that most films do not. Is this because we first see it when we are young? Or simply because it's a fantastic film? Or is it because it sounds like some buried universal note, archetype, or deeply felt myth?

I lean toward the third possibility, which is that the elements in "The Wizard of Oz" powerfully fill a void that many children have. Home is everything, the center of the universe, for children and adults of a certain age. But beyond the rainbow, which can only be guessed at, lies the vast earth, both fascinating and terrifying. There is a deep fundamental fear that events will conspire to take the person away from the safety of home and leave him stranded in a strange land. And what did he expect to find there? Why should he rely on new friends to

advise and protect him? And, of course, Toto, because generally people have such a strong bond with their pets that they believe they will get lost together.

Folklore, legends, myths, and fairy tales have followed childhood throughout the ages, because every healthy child has a wholesome and instinctive love for fantastic, marvelous, and obviously unreal stories. Grimm and Andersen's winged fairies have brought more joy to children's hearts than any other human creation. Most of them, we may say, have been worked on, unlike The Wizard of Oz, what made me rush to be one of the few working on it.

This dissertation discusses a comprehensive study about an adopted,1900, children book *The wonderful Wizard of Oz* most known "The Wizard of Oz", a famous fairy tale that tells about a young farm girl from Kansas, whome will deliver a huge message in life you may need, Yes, the film was not the smash lit that you might think it was when it debuted, it gained a second life after being shown on Television, and has since continued to delight audience for generations.

Chapter One

Theoretical Framework: A Conceptual Analysis

Films of the United States are not only seen in there, but also by a worldwide audience. As Jean Luc Goddard said: “Every film is the result of the society that produced it.” Movies can sometimes foresee, sometimes lag behind, sometimes lead, and sometimes influence what is going on in American society. And i tended to devide Chapter One into two main sections

Section One: “Cinema can fill in The Empty Spaces of Your Life and Your Loneliness” Pedro Almodovar

Since the early twentieth century, American cinema has had a significant impact on the film industry in general. The traditional Hollywood cinema style, which flourished from 1913 to 1969 and is still prevalent in most films produced there today, is the dominant cinematic style in the United States. While Auguste and Louis Lumière are widely credited with establishing modern film, American cinema immediately established itself as a key influence in the business. With more than seven hundred English-language films released on average each year, it generates the most films of any single-language national cinema (UIS). While the national cinemas of the United Kingdom , Canada , Australia, and New Zealand also produce films in the same language, they are not considered part of the Hollywood system Hollywood, on the other hand, has long been regarded as a transnational film. Some titles were released in various languages, often in Spanish or French. Contemporary Hollywood often outsources production to Canada, Australia . Hollywood is considered to be the oldest film industry, in the sense of being the place where the earliest film studios and production companies emerged. It also gave rise to a variety of cinematic genres, including comedy, drama, action, musicals, romance, horror, science fiction, and war epics, and has served as a model for other countries' film industry. (Lumiére Brothers, NP)

Eadweard Muybridge first demonstrated the ability of photography to capture motion in 1878. The world's first commercial motion-picture display, employing Thomas Edison's

kinetoscope, took place in New York City in 1894. Silent film production exploded in the decades after that, with studios forming and migrating to California, with films and the tales they presented becoming considerably longer. “The Jazz Singer”, the world's first sync-sound musical film, was released in 1927, and the United States was at the forefront of sound-film development in the decades that followed. Since the early twentieth century, the United States' film industry has been centered in and around Hollywood, Los Angeles, California's thirty-mile zone. D.W. Griffith, the director, was instrumental in the establishment of a cinema grammar. Citizen Kane (1941), directed by Orson Welles, is regularly voted the greatest picture of all time by critics.

The major Hollywood studios are the principal source of the world's most commercially successful and highest-grossing films. Furthermore, several of Hollywood's highest-grossing pictures have made more money at the box office and in theaters outside of the United States than pictures made elsewhere.

Today, American film studios collectively generate several hundred movies every year, making the United States one of the most prolific producers of films in the world and a leading pioneer in motion picture engineering and technology. (Glyn 299)

L. Frank Baum (1856–1919)

Author Frank Baum had his first best-selling children's book with 1899's *Father Goose, His Book*. The following year, Baum scored an even bigger hit with *The Wonderful Wizard of Oz* and went on to write 13 more Oz books before his death in 1919. His stories have formed the basis for such popular films as “The Wizard of Oz” (1939) and “Oz the Great and Powerful” (2013) (Biography.com)

The Story Is About:

Dorothy Gale is a young girl who lives with her Aunt Em and Uncle Henry on a farm in Kansas. Dorothy gets into a scrape with her neighbor, Miss Gulch, but everyone else on the farm is too preoccupied to notice. Miss Gulch shows up to take Dorothy's dog Toto away because he bit her leg. Dorothy decides to flee with Toto after he escapes. She meets a fortune teller who convinces her that Aunt Em is ill. So she dashes home, but as she gets there, a tornado begins to form. She is knocked unconscious by flying debris and awakens to find her house being swept away by the twister. The house lands in Munchkin Land in the Wizard of Oz. Glinda, the Good Witch of the North, and the Munchkins greet Dorothy. Dorothy is regarded as a hero because she assassinated the Wicked Witch of the East. Glinda places the Wicked Witch of the West's ruby slippers on Dorothy's feet, and the Wicked Witch of the West swears vengeance on her. Dorothy is instructed to travel down the yellow brick road to the Emerald City and speak with the Wizard of Oz in order to return home. On the way, she befriends the brainless Scarecrow, the heartless Tin Man, and the cowardly Lion. They get into some trouble, along the way, but they get to the Wizard. He said that he wouldn't help unless they return with the broom of the Wicked Witch of the West. After a lot of danger and the kidnapping of Dorothy, her new friends save her and Dorothy kills the evil witch. The witch's guards rejoice and give Dorothy the broom. Back in the Emerald City the Wizard still will not grant the groups wishes and Toto exposes the Wizard to be a fraud and not really a Wizard. He Tried to help them and gave every one their needs, even taking Dorothy home with him because he is from there. Toto runs after a cat and the wizard flies away and left Dorothy, Glinda came and tells Dorothy to knock her shoes and tells her words "There's no place like home" to find her self waking up and telling what she saw to her family.

1- The American Cinema:

1-1- History of the American cinema: Origins and Fort Lee

A sequence of photographs of a running horse by Edward, shot at Palo Alto, California, using a row of still cameras, is the earliest recorded occurrence of photographs catching and duplicating motion. Muybridge's accomplishment prompted inventors all around the world to try their hand at creating similar devices. The kinetoscope was one of the first gadgets of its sort, invented by Thomas Edison in the United States.

The history of cinema in the United States may be traced back to the East Coast, where Fort Lee, New Jersey was formerly the country's motion-picture center. The industry began with the erection of Thomas Edison's "Black Maria," the first motion-picture studio, in West Orange, New Jersey, near the close of the nineteenth century. The Hudson River Valley, as well as the Hudson Palisades, offered land at much lower costs than New York City across the river, and reaped the advantages of the film industry's unprecedented boom at the turn of the century.(kannapel 2013)

The sector began to attract both finance and creative talent. In 1907, the Kalem Company became the first to use Fort Lee as a filmmaking location in the area, and other filmmakers quickly followed suit. The first studio was created in 1909 by the Champion Film Company, a precursor of Universal Studios. Others rapidly followed suit, either constructing new studios or renting space in Fort Lee. In the 1910s and 1920s, Film firms in Fort Lee included the Independent Moving Pictures Company, Peerless Studios, the Solax Company, Éclair Studios, Goldwyn Picture Corporation, American Méliès (Star Films), World Film Company, Biograph Studios, Fox Film Corporation, Pathé Frères, Metro Pictures Corporation, Victor Film Company, and Selznick Pictures Corporation. Mary Pickford, for example, got her start at Biograph Studios. (Inidiana university 2004)

The Marx Brothers and W.C. Fields both used the Kaufman Astoria Studios in Queens, which were erected during the silent cinema era. The Bronx was home to the Edison Studios. Chelsea, New York, was also frequently referenced. Other Eastern cities, like Chicago and Cleveland, were early film production centers. California was already establishing itself as a major film production center in the West. Walt Disney's early Laugh Gram animation studio was based in Kansas City, Missouri, and the Art-O-Graf film company was based in Denver. In the 1920s, Picture City, Florida was slated to be the site of a movie production center, but the concept fell through due to the Okeechobee storm of 1928, and Picture City was renamed Hobe Sound. A failed attempt to build a film production center in Detroit was likewise a failure.

The early twentieth-century cinema patent conflicts aided the expansion of film firms outside of New York. Many filmmakers used equipment that they did not have the rights to use. Therefore, filming in New York could be dangerous as it was close to Edison's company headquarters, and close to the agents who the company set out to seize cameras. By 1912, most major film companies had set up production facilities in Southern California near or in Los Angeles because of the region's favorable year-round weather. (Indiana University press p 136-139)

1-2- Rise of Hollywood:

The Biograph Company dispatched director D. W. Griffith and his acting troop, which included Blanche Sweet, Lillian Gish, Mary Pickford, Lionel Barrymore, and others, to the west coast in early 1910. They began filming in downtown Los Angeles on a barren area near Georgia Street. While there, the group decided to branch out into new territory, driving several miles north to Hollywood, a little town that welcomed the movie crew filming there. Griffith then directed the first film ever shot in Hollywood, In Old California, a biograph melodrama set in California during its time as part of Mexico in the nineteenth century.

Before returning to New York, Griffith stayed there for months and filmed multiple pictures. In 1910, Chicago's Selig Polyscope opened the first industry film facility in the Los Angeles area. Many movie-makers traveled west after hearing of Griffith's success in Hollywood in 1913 to avoid the costs imposed by Thomas Edison, who owned patents on the movie-making process. The first studio in the Hollywood district was erected by Nestor Studios of Bayonne, New Jersey, in 1911. Nestor Studios, founded by David and William Horsley, eventually merged with Universal Studios, while William Horsley's other firm, Hollywood Film Laboratory, is now known as the Hollywood Digital Laboratory, and is the oldest running organization in Hollywood. By the 1930s, California's more hospitable and cost-effective environment had shifted nearly all filmmaking to the West Coast. Movie makers on the East Coast who worked independently of Edison's Motion Picture Patents Company were frequently sued or injunction by Edison and his agents, whereas film makers on the West Coast were free to work without Edison's oversight.(Bishop, The Lewiston Journal 1979)

1-3- The Hollywood Walk of Fame:

The studios and Hollywood flourished in Los Angeles. Films were made in a variety of American locales prior to World War I, but as the business grew, filmmakers tended to move to southern California. They were drawn to the area by the mild warmth and consistent sunlight, which allowed them to make their films outdoors all year, as well as the diverse landscapes. The fall of the then-dominant European film industry in favor of the United States, where infrastructure was still intact, was aided by war devastation. Los Angeles' early public health response to the 1918 flu epidemic was stronger than that of other American cities, resulting in fewer cases and a faster recovery, contributing to Hollywood's growing supremacy over New York City. During the pandemic, public health officials in some jurisdictions temporarily closed movie theaters, huge studios halted production for weeks at a

time, and several performers were ill. Small studios suffered significant financial losses as a result of this, although the industry as a whole recovered throughout the Roaring Twenties. (Encyclopaedia Britannica)

There are various starting points for cinema (particularly in American films), but it was Griffith's controversial 1915 epic Birth of a Nation that established the global filming vocabulary that continues to dominate celluloid today.

Many Jewish immigrants found work in the US cinema industry in the early twentieth century, when the medium was still relatively new. They were able to build a name for themselves in a brand-new industry: the screening of short films at storefront theaters known as nickelodeons, after the entry price of a nickel (five cents). Ambitious men like Samuel Goldwyn, William Fox, Carl Laemmle, Adolph Zukor, Louis B. Mayer, and the Warner Brothers (Harry, Albert, Samuel, and Jack) turned to the producing side of the business within a few years. They were soon in charge of a new type of business: a movie studio. (At the time, there were at least two female directors, producers, and studio chiefs in the United States: Lois Weber and French-born Alice Guy-Blaché.) They also paved the way for the industry's internationalization; the sector is sometimes criticized of being Amero-centric and provincial.

After World War I, other filmmakers such as Ernst Lubitsch, Alfred Hitchcock, Fritz Lang, and Jean Renoir, as well as actors like as Rudolph Valentino, Marlene Dietrich, Ronald Colman, and Charles Boyer, arrived from Europe. They joined a local supply of performers, who had been attracted west from the New York City stage by the arrival of sound pictures, to develop one of the most amazing growth businesses of the twentieth century. In the mid-1940s, when motion pictures were at their peak of popularity, studios were producing around 400 films a year, with a weekly viewership of ninety million Americans.

In the late 1920s, sound was also frequently adopted in Hollywood. Following the success of The Jazz Singer, the first picture with synchronized voices, as a Vitaphone talkie in 1927, Hollywood film companies would respond to Warner Bros. and begin to use Vitaphone sound in future films, which Warner Bros. owned until 1928. Electrical Research Product Incorporated (ERPI), a Western Electric affiliate, had a monopoly on film sound distribution by May 1928.

Many actors who had established their careers in silent films suddenly found themselves out of employment as a result of the "talkies," as they often had terrible voices or couldn't recall their lines. Meanwhile, in 1922, US politician Will H. Hays quit politics to form the Motion Picture Producers and Distributors of America, a movie studio boss association (MPPDA). After Hays departed in 1945, the organization was renamed the Motion Picture Association of America.

American studios discovered that their sound productions were rejected in foreign-language markets and even among speakers of various dialects of English in the early days of talkies. For dubbing, the synchronization technology was still too basic. Creating rival foreign-language versions of Hollywood blockbusters was one of the alternatives. Around 1930, a studio at Joinville-le-Pont, France, was established where the same sets, costumes, and even mass scenes were utilized by different time-sharing crews.

In addition, unemployed international actors, authors, and photogenia contest winners were picked and flown to Hollywood to shoot parallel versions of the English-language films. These parallel versions had a lower budget, were shot at night, and were directed by American second-line directors who did not speak the foreign language. Luis Buuel, Enrique Jardiel Poncela, Xavier Cugat, and Edgar Neville were among the Spanish-language crews. The productions were not very successful in their intended markets, owing to the lower budgets, the fact that many theater actors had no prior experience in cinema, the fact that the original

movies were often second-rate themselves because studios expected the top productions to sell themselves, and the odd mix of foreign accents; for example, in Spain, Castilian, Mexican, and Chilean. (Will Ways and Motion Pictures Censorship)

1-4- Classical Hollywood Cinemaand the Golden Age of Hollywood (1913–1969):

Classical Hollywood cinema, often known as the Golden Age of Hollywood, is a technical and narrative style that characterized American cinema from 1913 until 1969, when the Hollywood studios released thousands of films. The Classical style emerged in 1913, escalated in 1917 after the United States entered World War I, and was fully consolidated in 1927 with the production of The Jazz Singer, which ended the Silent Cinema era and increased box-office earnings for the film industry by introducing sound to feature films. (Oxford University 2019)

The majority of Hollywood films followed a formula - Westerns, Slapstick Comedy, Musicals, Animated Cartoons, and Biographical Pictures (biographical pictures), with the same creative teams working on films produced by the same studio. Cedric Gibbons and Herbert Stothart, for example, were constantly linked with MGM, Alfred Newman worked for 20th Century Fox for twenty years, and Cecil B. De Mille's films were practically synonymous with the studio.(University of San Diego, Departement of History)

At the same time, it was usually possible to figure out which studio produced which picture based on the actors who appeared in it; MGM, for example, boasted that it had "more stars than there are in heaven." Each studio had its own personality and distinctive touches, making it possible to learn about a trait that is now uncommon.

To Have and Have Not 1944, for example, is notable not only for introducing Humphrey Bogart 1899–195 and Lauren Bacall 1924–2014, but also because it was written by two future Nobel Laureates: Ernest Hemingway 1899–1961, who wrote the novel on

which the screen adaptation was based, and William Faulkner 1897–1962, who worked on the film adaptation.

After the popularity of The Jazz Singer in 1927, Warner Bros. was able to purchase Stanley Theaters and First National Productions in 1928, allowing them to open their own chain of movie theaters. Since its founding in 1924, MGM had also owned the Loews theaters, while the Fox Film Corporation had owned the Fox Theatre. RKO (a 1928 merger of Keith-Orpheum Theaters and the Radio Corporation of America) developed their own technology of putting sound in films, known as Photophone, in response to the Western Electric/ERPI monopoly. (Thumbnail History of RKO Radio Pictures)

After acquiring Balaban and Katz in 1926, Paramount would respond to the success of Warner Bros. and RKO by purchasing a number of theaters in the late 1920s, giving it a monopoly on theaters in Detroit, Michigan. The Big Five companies – MGM, Paramount Pictures, RKO, Warner Bros., and 20th Century Fox — owned practically all of the first-run metropolitan cinemas in the United States by the 1930s. (Film History of 1920's 2013)

1-5 The Studio System:

However, filmmaking remained a business, and motion picture studios profited from functioning under the studio system. Thousands of workers were employed on a salary basis by the big studios, including actors, producers, directors, writers, stuntmen, craftspeople, and technicians. They owned or leased Movie Ranches in rural Southern California for location shooting of westerns and other large-scale genre films, and in 1920, the major studios owned or leased hundreds of theaters around the country that exhibited their pictures and were always in need of new material. The Hays (Production) Code, devised by MPPDA President Will Hays in 1930, followed censorship principles and entered into effect when government threats of censorship increased by 1930. The code was never enforced until 1934, when The

Legion of Decency, a Catholic watchdog group, threatened a motion picture boycott if it was not applied. Some of the contentious films and obscene advertising of the era, which would later be branded as Pre-Code Hollywood, infuriated the Legion of Decency. The MPPDA controlled every theater in the country through the Big Five studios, therefore films that did not receive a seal of approval from the Production Code Administration had to pay a twenty-five thousand dollars fee and could not profit in the theaters. (Maltby, Richard 2013)

MGM dominated the cinematic screen and had the top stars in Hollywood throughout the 1930s and most of the golden era, and they are also credited with inventing the Hollywood star system. Clark Gable, Lionel Barrymore, Jean Harlow, Norma Shearer, Greta Garbo, Joan Crawford, Jeanette MacDonald, Gene Raymond, Spencer Tracy, Judy Garland, and Gene Kelly were among the MGM stars. MGM, on the other hand, was not alone. Walt Disney's animation studio was another outstanding triumph of American filmmaking during this period. Snow White and the Seven Dwarfs, Disney's most successful film at the time, was released in 1937. This record was quickly surpassed in 1939, when Selznick International produced *Gone with the Wind*, which is remains the most successful picture of all time when adjusted for inflation. (WayBack Machine 2007)

Many film historians have remarked on the several brilliant films that emerged from this age of strict filming. One reason for this is that, with so many films being produced, not every one of them had to be a major hit. Citizen Kane, directed by Orson Welles (1915–1985) and widely regarded as the greatest film of all time, is an example of a studio taking a chance on a medium-budget feature with a solid story and relatively unknown cast. In other situations, tenacious filmmakers like as Howard Hawks (1896–1977), Alfred Hitchcock (1899–1980), and Frank Capra (1897–1991) fought studios to realize their aesthetic ideals. (Disney Insider: Go.com, 2013)

The studio system may have reached its pinnacle in 1939, when films such “The Wizard of Oz”, “Gone with the Wind”, “Stagecoach”, “Mr. Smith Goes to Washington”, “Wuthering Heights”, “Only Angels Have Wings”, “Ninotchka”, and “Midnight were released”. “Casablanca”, “It's a Wonderful Life”… are among the other classic films from the Golden Age period.

1-6- Decline of The Studio System(late 1940s):

Two forces occurred in the late 1940s that strangled the studio system and the Golden Age of Hollywood: a federal antitrust suit that separated film production from film distribution, and the emergence of television. Snow White and the Seven Dwarfs, directed by Walt Disney, was released in 1938 during a period of underwhelming films from the big studios, and it immediately became the highest-grossing film of the year. It was an independently made animated picture with no studio-employed stars, which was embarrassing for the studios. This added to popular dissatisfaction with the practice of block-booking, in which studios sell an entire year's worth of films to cinemas at a time and exploit the lock-in to cover for subpar releases. (Aberdeen; part 1, 2008)

In July 1938, Assistant Attorney General Thurman Arnold, a well-known "trust buster" in the Roosevelt administration, used this opportunity to file charges against the eight main Hollywood studios under the Sherman Antitrust Act (Consent decree, 2008) . In October 1940, five of the eight studios (the "Big Five": Warner Bros., MGM, Fox, RKO, and Paramount) reached an agreement with Arnold and signed a consent decree pledging to do the following within three years:

Take out the "one shot" or "full force" block-booking of short film subjects. Block bookings of more than five films are no longer permitted at their theaters, and No longer engage in blind purchasing of films by theater districts without first seeing them, in favor of trade-

showing, which would involve all 31 theater districts in the United States. (Aberdeen: Part 3, 2008).

The "Little Three" (Universal Studios, United Artists, and Columbia Pictures) declined to participate in the consent decree because they did not own any theaters. (Aberdeen: Part 3, 2008). A number of independent film producers were dissatisfied with the compromise and formed the Society of Independent Motion Picture Producers to sue Paramount for the monopoly they still held over Detroit theaters, even as Paramount was gaining dominance through actors like Bob Hope, Paulette Goddard, Veronica Lake, Betty Hutton, crooner Bing Crosby, Alan Ladd, and others. The Big Five studios did not comply with the Consent of Decree's provisions during WWII, but after the war, they joined the Little Three companies as defendants in the Hollywood antitrust action. The Supreme Court ultimately ruled that the major studios' ownership of theaters and film distribution violated the Sherman Antitrust Act. As a result, the studios began to release actors and technical personnel from their contracts. This altered the paradigm of film production by the major Hollywood studios, as each could have a completely different cast and creative team.

The decision resulted in the gradual loss of the characteristics that distinguished Metro-Goldwyn-Mayer, Paramount Pictures, Universal Studios, Columbia Pictures, RKO Pictures, and 20th Century Fox films. Cecil B. DeMille, for example, remained a contract artist till the end of his career or used the same creative teams on all of his pictures. In addition, the number of films made each year decreased while the average budget increased, signaling a significant shift in the industry's strategy. Studios now aspired to create spectacular, larger-than-life spectacles that could not be found on television. In addition, studios began selling chunks of their theatrical picture libraries to other firms for distribution on television. By 1949, all of the major film studios had sold their theaters. This was followed by the 1952 Miracle Decision in the Joseph Burstyn Inc. v. Wilson case, in which the United

States Supreme Court reversed its previous position, which it had taken in 1915's Mutual Film Corporation v. Industrial Commission of Ohio case, and declared that motion pictures were a form of art entitled to the protection of the First Amendment; US laws could no longer censor films. The Motion Picture Association of America (MPAA) had supplanted the Hays Code– which was now widely violated after the government threat of censorship that justified the code's origins had ended–by 1968, as film companies became increasingly resistant to its censorship role with the film ration system(The Hollywood Studios in federal court; Paramaount case, 2008).

1-7- Post-Classical Cinema (new Hollywood 1960s–1980s):

The changing methods of storytelling in New Hollywood are represented by post-classical cinema. It has been argued that new approaches to drama and characterization played on audience expectations established during the classical period: chronology may be jumbled, storylines may contain "twist endings," and lines between antagonist and protagonist may be blurred. Film noir, Rebel Without a Cause (1955), and Alfred Hitchcock's storyline-shattering Psycho all have post-classical storytelling roots. New Hollywood arose with the emergence of a new generation of film school-trained directors, who absorbed the technologies developed in Europe in the 1960s as a result of the new French Wave following the American Revolution; thus, Bonnie and Clyde marked the beginning of American cinema, reviving through it a new generation of films that had previously achieved box office success. (Scott A.O, 2007)

These young directors' increasing indulgence did not help. They'd frequently overschedule and overspend, bankrupting themselves or the studio. Coppola's Apocalypse Now and One From The Heart are two of the most famous examples, as is Michael Cimino's Heaven's Gate, which single-handedly bankrupted United Artists. Apocalypse Now, on the other hand, eventually made its money back and gained widespread acclaim as a masterpiece, winning the Palme d'Or at Cannes.(Corliss, Richard, 2005)

Another significant development occurred during the 1980s and 1990s. The studios' complete acceptance of home video created a massive new market to exploit. Films that had performed poorly in theaters were now able to find success in the video market. It also saw the emergence of the first generation of filmmakers with access to videotapes. Directors like Quentin Tarantino and Paul Thomas Anderson had access to thousands of films and were able to create films with a plethora of references and connections to previous works. Tarantino has worked with director Robert Rodriguez on several occasions. Rodriguez directed the 1992 action film El Mariachi, which grossed two million dollars against a budget of seven thousand dollars. (Plumenthal, 1973)

This, combined with the explosion of independent film and ever-decreasing filmmaking costs, altered the landscape of American filmmaking once more, ushering in a renaissance of filmmaking among Hollywood's lower and middle classes, who lacked access to studio financial resources. With the rise of the DVD in the twenty-first century, studios have quickly become more profitable, resulting in an explosion of packaging extra scenes, extended versions, and commentary tracks with the films.The 1988 action film "Die Hard" established what would become a common formula for many 1990s action films, pitting a lone everyman against a colorful terrorist character who is usually holding hostages in an isolated setting. (Breznikan, Anthony, 2004)

1-8- Modern Cinema:

Spectacular epics that took advantage of new widescreen processes became increasingly popular beginning in the 1950s. Filmmakers in the 1990s had access to technological, political, and economic innovations that had not previously been available. “Dick Tracy” (1990) was the first feature film to gross thirty five million dollars with a digital soundtrack. “Batman Returns” (1992) was the first film to use the Dolby Digital six-channel stereo sound system, which has since become industry standard. When it became possible to

transfer film images into a computer and manipulate them digitally, computer-generated imagery became much easier. (Red Shark News)

Even the Blair Witch Project (1999), a low-budget indie horror film directed by Eduardo Sanchez and Daniel Myrick, was a commercial success. With the help of modern marketing techniques and online promotion, the film grossed two hundred and forty eight million dollars dollars on a budget of just thirty five thousand dollars Though not on the scale of George Lucas' one billion dollar prequel to the Star Wars Trilogy, The Blair Witch Project was the most profitable film of all time in terms of percentage gross. (Marsh and Kirkland 147-154)

The success of Blair Witch as an indie project remains among the few exceptions, however, and control of The Big Five studios over film making continued to increase through the 1990s. The Big Six companies all enjoyed a period of expansion in the 1990s. They each developed different ways to adjust to rising costs in the film industry, especially the rising salaries of movie stars, driven by powerful agents. The biggest stars like Sylvester Stallone, Russell Crowe, Tom Cruise, Nicole Kidman, Sandra Bullock, Arnold Schwarzenegger, Mel Gibson and Julia Roberts received between fifteen and twenty million dollars per film and in some cases were even given a share of the film's profits.

Screenwriters, on the other hand, were typically paid less than top actors or directors, typically less than one million dollars per film. Special effects, on the other hand, were the single most important factor driving rising costs. By 1999, the average cost of a blockbuster film was sixty million dollars, not including marketing and promotion, which cost an additional eighty million dollars. Since then, American cinema has increasingly been divided into two categories: Blockbusters and indie films.

These films are supplemented by independent productions, which are made on small budgets and often independently of the studio corporation. Movies made in this manner typically emphasize high professional quality in terms of acting, directing, screenwriting, and other production elements, as well as creativity and innovation. These films typically rely on critical acclaim or niche marketing to attract an audience. Because of the low cost of an independent film, a successful one can have a high profit-to-cost ratio, whereas a failure will incur minimal losses, allowing studios to support dozens of such productions in addition to their high-stakes releases. (Red Shark News)

A new generation of filmmakers, including Spike Lee, Steven Soderbergh, Kevin Smith, and Quentin Tarantino, revitalized American independent cinema in the late 1980s and early 1990s with films such as Do the Right Thing, Sex, Lies, and Videotape, Clerks, and Reservoir Dogs. In terms of directing, screenwriting, editing, and other elements, these films were innovative and often irreverent, playing with and contradicting Hollywood conventions. Furthermore, their substantial financial successes and crossover into popular culture reestablished the commercial viability of independent film. The independent film industry has grown in size and influence in American cinema since then.

Harvey Weinstein was a Hollywood power player by this point, having commissioned critically acclaimed films like Shakespeare in Love, Good Will Hunting, and the Academy Award-winning The English Patient. Weinstein had almost an unbroken string of successful films under TWC. The Artist and The King's Speech, both Best Picture nominees, were released as a result of Weinstein's commission.(Red Shark News)

1-9- The 2000s:

During the decade, there were many notable changes in the film industry around the world, particularly in the technology used. Building on technological advances in the 1990s,

computers were used to create effects that would have previously been more expensive, ranging from the subtle erasure of surrounding islands in Cast Away (leaving Tom Hanks' character stranded with no other land in sight) to massive battle scenes like those in “The Matrix sequels and 300”.

Several genres experienced resurgences in the 2000s. The box office was dominated by fantasy film series such as "The Lord of the Rings," "Harry Potter," "Pirates of the Caribbean," the "Star Wars prequel trilogy" (which began in 1999), "The Chronicles of Narnia," and others. Comic book superhero films became a mainstream blockbuster genre after the debuts of "X-Men," "Unbreakable," and "Spider-Man." A similar reaction is elicited by “Gladiator.”

1-10- Contemporary Cinema:

The superhero genre has dominated the box office in the early twenty-first century, with the Marvel Cinematic Universe and "The Dark Knight" Trilogy being two of the most profitable film franchises of all time.

The COVID-19 epidemic has had a significant impact on the film industry, as it has on all other art forms. Cinemas and movie theaters have been shuttered in various parts of the world, festivals have been canceled or postponed, and film releases have been pushed back or delayed indefinitely. The global box office declined by billions of dollars as cinemas and movie theaters shuttered, streaming became more popular, and the stock of film exhibitors plummeted. Several blockbusters that were supposed to be released between March and November have been postponed or cancelled around the world, and films have been halted.(Wikipedia)

Section Two: Your study is located at the crossroads of magic and positivism. That spot is bewitched. Only theory can break the spell. (Adorno, 129).

You have probably heard of Sigmund Freud and Psychoanalysis, but if you are like the majority of people you have no idea what Psychoanalysis is. It Continues to have significant impact on your knowledge of the mind and human behavior. It give a wealth of therapeutic ideas while also providing stunning insights into the study of culture and society.

2- Psychoanalysis Theory :

2-1-Psychoanalysis and Psychology:

Psychoanalysis is a method of treating mental disorders, which emphasizes unconscious mental processes and is sometimes described as “depth psychology.” The psychoanalytic act originated in the clinical observations and formulations of Austrian psychiatrist Sigmund Freud, who coined the term psychoanalysis. During the 1890s, Freud worked with Austrian physician and physiologist Josef Breuer in studies of neurotic patients under hypnosis. Freud and Breuer observed that, when the sources of patient’s ideas and impulses were brought into consciousness during the hypnotic state, the patients showed improvement. (Encyclopedia Britanica)

Remarking that most patients talked freely without being under hypnosis, Freud evolved the technique of free association of ideas. The patient was encouraged to say anything that came to mind, regardless its assumedrelevancy or propriety. Noting that patients sometimes had difficulty in making free associations, Freud concluded that certain painful experiences were repressed, or held back from conscious awareness.

Freud's free-association methodology gave him a tool for researching the meanings of dreams, slips of the tongue, amnesia, and other common blunders and errors. Through

research, a new understanding of the organization of personality emerged: the id, ego, and superego. The id is an unconscious reservoir of urges and impulses derived from one's genetic history, all of which are concerned with the survival and proliferation of life. According to Freud, the ego acts at two levels of awareness: conscious and preconscious. It's the portion of the brain that handles tasks related to reality, such as perception, cognition, and executive actions. The superego represents the individual's environmentally generated beliefs and values, as well as the mores of family and society; the superego works as a censor on ego norms. Conflicts between the three structures of the personality are suppressed in the Freudian framework, resulting in anxiety arousal. The development of protective mechanisms, which are taught through family and cultural factors, protects the person from experiencing anxiety directly. When these processes prevent people from pursuing the pleasures of life in a society, they become unhealthy. The presence of these adaption patterns or defense mechanisms differs quantitatively but not qualitatively between psychotic and neurotic states. (Encyclopedia Britanica)

Freud held that the patient’s emotional attachment to the analyst represented transference of the patient’s relationship to parents or important parental figures. Freud held that strong feelings, unconsciously projected to the analyst, influenced the patient’s capacity to make free associations. By objectively treating these responses and the resistances they evoked and by bringing the patient to analyze the origin of this feelings, the investigation of the transference and the patient's resistance to its investigation, according to Freud, were the cornerstones of psychoanalytic therapy.

Early schisms over problems like Freud's essential role for biological instinctive processes forced one-time associates to split up. Carl Jung, Otto Rank, and Alfred Adler to establish their own psychological theories. Other influential theorists, including some who introduced significant departures from Freudian theory or technique, included Melanie Klein,

Karen Horney, Ronald Fairbairn, Harry Stack Sullivan, Donald Winnicott, Erich Fromm, Erik Erikson, and Heinz Kohut. At one time psychiatrists held a monopoly on psychoanalytic practice, but later nonmedical therapists also were admitted to psychoanalytic training institutes.

Klein and Anna Freud, Sigmund Freud's daughter, pioneered work on psychoanalysis technique and theory of children in later stages. The Freudian tripartite division of the mind into id, ego, and superego became progressively more elaborate, problems of anxiety received increasing attention, and explorations of female sexuality were undertaken. Psychoanalysis also found many extra clinical applications in other areas of social thought, particularly anthropology and sociology, and in arts and literature.

Psychoanalysis has four major areas of application: first of all as a theory of how the mind works, secondly as a treatment method for psychic problems, as a method of research, and also as a way of viewing cultural and social phenomena like literature, art, movies, performances, politics and groups. (Editors of Encyclopaedia Britanica).

2-2- Sigmund Freud: Accomplishments and Contributions to Psychology:

Sigmund Freud (1856-1939) developed a mental model based on a few key assumptions: Psychic life is fueled by the energy of two primitive urges: sexual and self-preservation impulses in his first hypothesis, and life-and-death drives, or sexuality and aggression in his second hypothesis. These drives represent the mind's demands on the body, and they manifest themselves by evoking desires and cravings that seek satisfaction from a specific item. The memory traces of these interactions, which include representations of significant items and relationships, structure the entire mind, eventually dividing it into three primary regions. Freud referred to the systems in his first topographic model: Unconscious, Preconscious and Conscious; in his second structural model he speaks aboutthe Ego, Id and

Super-Ego. The structures of the mind regulate the drives' energies according to the (homeostatic) pleasure principle. Metapsychology is a mental science that expresses psychic activities in terms of their dynamic, economic, and topical dimensions. (Encyclopedia Britanica)

Sándor Ferenczi (1873-1933), a member of the Budapest school of psychoanalysis, highlighted the importance of examining and addressing actual childhood traumatization. The impact of a linguistic barrier on psychological development and later psychopathology, as well as the relevance of early mother-child connection. Ferenczi concentrated on the patient and analyst's mutual, inter-subjective processes, as well as the crucial role of the analyst's honesty and internal work (self-analysis) in the analytic encounter. His work has recently been re-evaluated, and it has become a new focus in both French psychoanalysis and the Relational School. (Encyclopedia Britanica)

Ego-psychology is the study of the ego. Heinz Hartmann (1884-1970), Anna Freud (1895-1982), and others focused on the work of the conscious and unconscious egos, their specific function in unconscious defenses, and their inhibitory influence on psychic processes. Hartmann proposed a conflict-free part of the ego that conducts key activities such as consciousness, motor control, logical reasoning, speech, sensory perception, and reality testing, all of which are essential activities, and which can be brought into neurotic conflict by the second. Psychoanalysis aims to increase impulse control, conflict resolution, and the ability to bear frustration and painful feeling by extensively assessing the patient's defenses. Hartmann adds genetic and adaptational factors to the four Freudian metapsychological points of view. (Encyclopedia Britanica)

Classical and contemporary Kleinians. Melanie Klein (1882-1960) conceptualized early infancy as starting out with primitive impulses that are experienced within object-relations. The inward-directed death-driveis experienced as an attacking force, eliciting

persecutory anxieties and the fear of annihilation, which is located (projected) outside the self and leads to destructive impulses towards the frustrating object followed by the fear of retaliation. The pleasing object, on the other hand, is idealized and separated from the unsatisfying object. The paranoid-schizoid posture is the initial stage, and it is characterized by splitting, denial, omnipotence, and idealization, as well as projection and introjections. The ego's growing capacity for integration will lead to depressive anxieties that the destructive impulses have damaged the good object/breast and elicit the wish for reparation. The depressing position is the name given to the second phase. Contemporary Kleinians recognized that these phases are not limited to infancy but form a continuous dynamic within the mind, the alteration. (Encyclopedia Britanica)

Winfried Bion (1897-1979), related to and departed from Freud and Klein and developed a new language for his theory of thinking. He introduced the idea that the infant's mind first experiences an onslaught of raw sensory impressions and emotions, called beta-elements that don't carry meaning and need to be evacuated. It is essential that the care-taking object (container) accepts these beta-elements (content), metabolizes and transforms them into alpha-elements, and feeds them back to the infant as such. With the morphing alpha function, the infant's mind brings them together. As a result, it develops its own alpha-function, an apparatus capable of representing, memorizing, dreaming, and thinking thoughts; it also develops time and space notions, as well as the ability to distinguish between the conscious and unconscious. Psychic disturbances relate to disturbances in these basic functions of this apparatus. (Encyclopedia Britanica)

Donald Winnicott (1896-1971) laid out how the holding environment of a good-enough mother will enable the infant's mind to create representations of self and other. In the intermediate space between infant and mother the child finds and creates what he calls a transitional object (safety blanket) that is and is not the mother. This in termediate or

prospective space between subjectively conceived internal reality and objectively seen external reality will continue to be available as an inner space for experiencing life, producing new ideas, pictures, fantasies, and art, and shaping the numerous cultural aspects.If the mother can empathically respond to the infant’s spontaneous gestures, the baby will build up the representation of a true self with the capacity to play and be creative. However, if the mother continuously misinterprets the infant’s gestures according to her own needs, the child’s true self will remain hidden under the shield of a false self that is put up to survive and can lead later in life to a sense of not being able to be real. (Encyclopedia Britanica)

Jacques Lacan (1901-81) and his theories (the significance of language, the phallus, desire, and the other, and his concepts of the imaginary, symbolic, and unreachable real) have thrived in debate with and distinction from French Psychoanalysis. His appeal for a return to Freud sparked a significant debate and refinement of Freud's key principles, establishing Freudian metapsychology as the foundation for understanding the human mind. This, in turn, aided the development of a new idea of seduction theory, a focus on life-or-death urges, and the theory of narcissism in its different manifestations. The significance of drive theory was recognized, leading to an emphasis on sexuality, subjectivity, desire language, and the structural role of the Oedipus Complex, especially in connection to the third and thirdness. As a result of this, the concept of a tertiary process arose, in which unconscious (primary) and conscious (secondary) processes coexist and are creatively interwoven. (Encyclopedia Britanica)

Self-Psychology was founded in the United States by Heinz Kohut (1913-81), who focused on the individual’s senseof self in particular with regard to the development and regulation of narcissism. He emphasized the importance of the caring parent's (and later the analyst's) role in empathically mirroring the child's self-states and allowing for idealizing alter-ego/twinship-transferences, so supporting the kid (later the patient) as a selfobject until

the kid has internalized its regulating duties. Over the years Kohut came to reject Freud's structural model of Ego, Id and Super-Ego as well as his drive theory and suggested instead his model of the tripartite self. (Encyclopedia Britanica)

Steven Mitchell (1946-2000) established Relational Psychoanalysis in the United States, which rejects Freud's physiologically based drive theory in favor of a relational-conflict-theory that incorporates real, internalized, and imagined encounters with important persons. Personality derives from and is built of structures reflecting learned interactions and expectations with the primary care-givers. Since the individual's primary motivation is to be in relationships with others, they will tend to recreate and enact these relational patterns throughout life. Psychoanalysis then consists of exploring these patterns and confronting them with what is spontaneously and authentically co-created in the psychoanalytic setting between analyst and patient. (Encyclopedia Britanica)

3- Psychoanalysis And Cinema:

3-1- Psychoanalytic Film Theory:

Film theory did not emerge until the late 1960s, and it has been dominated by Freudian notions ever since. This article seeks to specifically investigate the influence of Lacanian psychoanalysis on film theory. In two pieces, the evolution of the film will be followed using classic cinema theory, the role of Karl Marx and Louis Althusser, the contributions of semiotics, the debates surrounding apparatus theory and the gaze, and finally feminism's contribution. While to Murphy this type of broad overview has been attempted in many general introductions to film theory, it is hoped here to provide a rough sketch of its formative stages of development, while filling in the detail on a number of significant issues that highlight Lacan's influence.

According to Murphy, there were two waves of Psychoanalytic film theory. The first, in the late 1960s and early 1970s, focused on a formal critique of cinema's dissemination of ideology, and especially on the role of the cinematic apparatus in this process. The main figures of this first wave were Christian Metz, Jean-Louis Baudry, and Laura Mulvey. They took their primary inspiration from the French psychoanalyst Jacques Lacan, and they most often read Lacan through the Marxist philosopher Louis Althusser's account of subject formation. The second wave of psychoanalytic film theory was likewise influenced by Lacan's ideas, though with a distinct emphasis. This expression of psychoanalytic film theory, which is still productive today, changed the focus from cinema's ideological activity to the relationship between cinema and a trauma that affects the functioning of ideology in the late 1980s and early 1990s. In Lacan's terms, the terrain of psychoanalytic film theory shifted from the axis of the symbolic order and the imaginary to that of the symbolic order and the real. Although psychoanalytic film theorists continue to discuss cinema's relationship to ideology, they have ceased looking for ideology in the cinematic apparatus itself and begun to look for it in filmic structure.

Cinema remains a site for the dissemination of ideology, but it has also become a potential site of political and psychic disruption. The main proponents of this second wave of psychoanalytic film theory are Joan Copjec and Slavoj Žižek. Despite the fact that the latter has got far more attention and done far more work, one could argue that Copjec's early work was more revolutionary, as it was her interpretation of Laura Mulvey's critique of the male gaze as a Foucaultian criticism rather than a Lacanian criticism that actually began the new age of psychoanalytic film theory. According to the main figures of the second wave, the initial wave of psychoanalytic film theory failed to be psychoanalytic enough, and the result was a hodgepodge of Marxism and psychoanalysis that produced a straw position that anti-theorists such as David Bordwell could easily attack. The initial aim of the second wave was to create an authentic Lacanian film theory that would approach the cinema with the

complexity that it merited. Though there have been isolated works of film theory and criticism dealing with other psychoanalytic thinkers (such Carl Jung, Melanie Klein, or D. W. Winnicott), the primary source for both waves of psychoanalytic film theory has remained Jacques Lacan and, to a lesser extent, Sigmund Freud. (Paula Murphy, NP)

3-2- Psychoanalytic Film Theory Chronicle:

3-2-1- Classic Film Theory:

It was not until after the First World War that it became possible to identify two particular groups within film criticism. Spearheading the first of these groups was the figure of Sergei Eisenstein, whose film-making and theoretical essays in the 1920's established a conception of the role of the cinema as a primarily aesthetic one. According to Eisenstein, a film's aesthetic value depended on its ability to transform reality and in his films this usually took the form of montage. In opposition to Eisenstein were the impressionists and surrealists. They also believed the main function of the cinema to be aesthetic, but thought that the camera itself was enough to render ordinary objects sublime. Their emphasis on cinema as a visual medium meant that they regarded narrative in many cases as an obstacle that had to be overcome. This, coupled with their emphasis on fragmentation, meant that the impressionist/surrealist tradition was unsuited to the rapidly expanding business of commercial cinema. (Ray 2001, 3).

Eisenstein and his followers increasingly eclipsed other theoretical groups to the point where no fundamental breakthrough in cinema theory occurred until after WWII, in the 1950s. The influence of André Bazin and his two writings, The Virtues and Limitations of Montage' and 'The Evolution of the Cinematic Language,' which critiqued the two most prominent schools of thought in film at the time: Eisenstein's Soviet school of montage and German expressionism, was a major factor in this evolution. (Ray 2001, 7). Bazin overturned

existing conceptions of film by claiming that cinema's true purpose was the objective representation of reality. The expressionists, surrealists and the Soviet school all evinced a belief in the manipulation of reality: Eisenstein through abstract montage and mise-en-scene, and the impressionists and surrealists through their elevation of the image and disregard for other aspects of cinematography. For the first time in history, Bazin claimed, cinema provided the opportunity for entirely objective representation. Post-structuralists, who believe that reality is always a subjective experience, have slammed his approach. (Ray 2001, 8). However, it's worth noting that contemporary television appears to have returned to Bazin's definition of film: reality television is the ultimate manifestation of a desire for a completely objective, unmediated picture of everyday life.

3-2-2- Cinematic Semiotics:

Robert Lapsley and Micheal Westlake isolate two aspects of Lacanian theory, which were to prove crucial to film studies. The first is Lacan's reversal of the Cartesian notion of subjectivity. Rather than the subject creating and naming the world, Lacan states that is in fact language itself, which creates the world, 'the concept…engenders the thing'.(Lacan 1989, 72). This idea has many implications for filmic criticism, as speech can thus be conceived of as already saturated with the predominant ideology, making it difficult or even impossible to utilise speech to criticize ideological norms. In fact, Lacan claims that language will never adequately express what the subject desires to communicate, citing the unsignifiable order of the real as evidence.

The second of Lacan's theories that proved indispensable for film studies is his re-reading of Ferdinand de Saussure. Lacan reverses Saussure's formula for the sign, placing language above reality. He states that, 'for the human being the word or the concept is nothing other than the word in its materiality. It is the thing itself. It is not just a shadow, a breath, a virtual illusion of the thing, it is the thing itself' (Lacan 1987, 178). Language murders the

thing and takes its place. According to Lacan this model of the sign, there is an endless sliding of signifiers over signifieds, which is temporarily halted by the point de caption. The graph of desire (335) articulates succinctly the complexities inherent in signification. The horizontal vector represents the signifying chain, and intersects with the vector at two points. The first point of intersection denotes the constitution of the signifier from 'a synchronic and enumerable collection of elements in which each is sustained only by the principle of its opposition to each of the others'(Lacan 1989, 336).

In short, the first pointrepresents the signifier, which attains its status through its difference from other terms in the system of language. The second point of intersection denotes the moment of punctuation, in which the signifier at the first point of intersection attains its full meaning retroactively. The two points of intersection are not symmetrical, nor are they intended to be. The first is 'a locus (a place rather than a space) and the second is 'a moment (a rhythm rather than a duration) (Lacan 1989, 336). The elementary cell of the graph cited here is simplistic, but serves to illustrate the relationship between subject and meaning.

The subject's enunciation produces meaning after the fact due to the retroactive nature of punctuation (the second point of junction). The subject, on the other hand, is formed by signification, because the signifier's meaning at the first point of signification is a differential, not an inherent, meaning. This means that the subject must pick from a variety of signifiers available to him or her, each of which shapes and defines the signified. These signifieds, taken together, create the universe in which the subject resides, and thus subjectivity itself. According to Lacan, the subject and signification are always in flux, and this idea appears in film studies in a variety of ways.

Christian Metz defends the analysis of cinema from a linguistic or semiotic point of view because although it is not a langue in the Saussurian sense of the word, it is certainly a

language. Metz argues that the cinema does not constitute a langue for three reasons: because there is no intercommunication; because it is duplication of reality rather than the unmotivated, arbitrary relationship between signifier and signified and finally because it lacks 'the double articulation that…is the hallmark of natural language'. (Lapsley and Westlake 1988, 39). Natural language can be described as having a double articulation because it is comprised of both words (morphemes) and smaller units, phonemes, which signify nothing in themselves, but when combined produce morphemes. While the camera shot could in theory be likened to the phoneme, there are numerous difficulties with this equation. There are an infinite number of shots to select from, but there are a finite number of words. Moreover, the meaning of the shot is not defined by its paradigmatic dimension, i.e. by the other shots which could have been selected, whereas the meaning of words is defined paradigmatically. Because of these difficulties in analyzing cinema through its paradigmatic relationships, Metz instead embarked upon an analysis of the syntagmatic relationships in cinema: his '*grande syntagmatique*'.(Lapsley and Westlake 1988, 40).

Metz splits the cinematic narrative grammar into eight sections, starting with the smallest piece, the independent shot, and ending with the largest, the sequence. Metz's study, though providing a precise framework for comprehending a film's development, was not without flaws. Film segments could not be cleanly classified as Metz had envisioned, and he was chastised for being so formulaic that there was no opportunity for practical interpretation of the workings of meaning and ideology in cinema. However, Metz's *great syntagmique* elicited a series of escalating critical reactions. Pier Paolo Pasolini, a film director, argued against Metz's claim that nothing in cinema corresponded to phonemes, aligning it with language's dual articulation. The smaller units of cinema, which depict reality or items from reality, are called 'cinemes' by Pasolini. Cinemes, like morphemes in language, were produced into shots through a process of selection and combining.

Umberto Eco chastised Pasolini for his naiveté in believing that cinema could express an unmediated truth. Rather, Eco claims that reality is portrayed in movies through a set of cultural conventions that are inextricably linked to ideology. He further claims that cinemes cannot be compared to phonemes because phonemes only have meaning when combined, whereas cinemes have significance when used alone. Against Metz's uni-articulation and Pasolini's double-articulation, Eco claims that cinema has a triple articulation consisting of semes, smaller iconic signs that only have meaning in relation to semes, and finally the conditions of perception,' (Lapsley and Westlake 1988, 45) which considers the audience's perception of light, shade, textures, colors, and other factors that contribute to their understanding of the filmic articulation. Eco then changed his mind, stating that signs should be conceived of as sign-functions linking a unit of expression with a unit of content in a transitory encoding (Lapsley and Westlake 1988, 46), acknowledging that signs are defined by their context and that their meaning cannot be set.

The relationship between the subject and the narrative text in the cinema was explored by many film critics and much of the remaining sections are concerned with an analysis of this relationship from various critical viewpoints. One such critic is Colin McCabe, who was on the editorial board for the revolutionary British film journal Screen in the 1970's and was also a regular contributor. Screen took on board the challenge of analyzing the relationship between ideology, subjectivity and signification, and did so through psychoanalysis, semiotics and Althusserian Marxism. It is in the structuralist mode that McCabe theorizes the production of meaning in film in the article that will be discussed here.

The model for McCabe's analysis of film is a literary one. Since the dominant mode of film was (and still is) realism, McCabe finds his model in the classic realist text, the nineteenth century novel, which he defines as 'one in which there is a hierarchy amongst the discourses which compose the text and this hierarchy is defined in terms of an empirical

notion of truth'. (McCabe 1974, 54). The Marxist influence of McCabe's analysis is obvious. Extrapolating the hierarchical divisions within the realist novel allows him to uncover the mechanisms of ideology within the text. McCabe divides the realist novel into narrative prose and object language. Narrative prose is characterized by the omniscient narrator, informing, commenting and providing judgment on the object language, the language of the characters, represented in inverted commas. McCabe states that the narrative prose is the first order of hierarchy in the novel. It 'functions as a metalanguage that can state all the truths in the object language' (McCabe 1974, 54). The narrative prose attempts to conceal its status as metalanguage: since its words are not spoken, it is almost as if they are not there. Its invisibility hides its function as purveyor of the dominant ideology. In film, McCabe believes that the camera is analogous to the metalanguage of the classic realist novel: 'the camera shows us what happens – it tells the truth against which we can measure the discourses'(McCabe 1974, 56).

McCabe defines two aspects of the classic realist text in both novel and film. He states that ' the classic realist text cannot deal with the real as contradictory. In a reciprocal movement the classic realist text ensures the position of the subject in a relation of dominant specularity' (McCabe 1974, 58). The 'real' here does not signify the Lacanian real. It refers rather to the real events which are related in the subjective discourse of the cinema and conversely in the object language or dialogue of the realist novel. He is stating therefore that realist narrative cannot accommodate a tension between metalanguage and object discourse. The nature of the genre means that the object discourse must subscribe to the commentary of the metalanguage, and therefore to the status of metalanguage as ideologically motivated. However, while tension is impossible between these two hierarchical levels within the film or the novel, it is possible for either to resist the dominant ideology of society. So while the two elements are necessarily harmonious within the narrative of filmic text, in unison they are capable of critique:the classic realist text (a heavily 'closed' discourse) cannot

deal with the real in its contradictions, it fixes the subject in a point of view from which everything becomes obvious. There is, however, a level of contradiction into which the classic realist text can enter. This is the contradiction between the dominant discourse of the text and the dominant ideological discourses of the time (McCabe 1974, 62)

While McCabe's analysis provides a useful account of the 'invisible' operations of the camera as commentator and interpreter of the action, it fails to provide a theoretical analysis of how the spectator receives this ideological cinematic code and the exact nature of the relationship between spectator and film. This task required an analysis of the subject's relationship with other subjects, images, language and culture, and film critics found a theoretical paradigm that explicated all of these factors in psychoanalysis. The emphasis on the occasion of consumption (the dialectic between subject and film in the cinema, when he/she is engaged in the act of perception) is one of the most important differentiating factors between film theory and literary criticism. This is the central focus of the branch of film studies known as apparatus theory, which relies most heavily on philosophy of Lacan.

3-2-3- Apparatus Theory:

Metz's foundational essay 'The Imaginary Signifier' is an exemplary account of the film/spectator relationship, providing what was to become a model for the use of psychoanalytic theory in film criticism. In the scientific manner that characterized post-revolution film studies, Metz sets out to define exactly what the cinema is and how it differs from the other arts. He proposes that the main distinguishing factor is that the cinema is a signifier whose presence is absence, i.e. the act of perception takes place in real time, but the spectator is viewing an object which is pre-recorded and thus already absent: it is the object's 'replica in a new kind of mirror'. (Metz 2000, 410). He states that, 'more than the other arts…the cinema involves us in the imaginary: it drums up all perception, but to switch it immediately over into its own absence, which is none the less the only signifier present'.

(Metz 2000, 410). Metz's definition of the cinema is an accurate one, although he over emphasizes the difference between film and other arts. All of the arts involve an element of presence in absence: reading a book or listening to a piece of music are activities where the action is not directly present. Even the act of watching a play where the actors are present on stage necessarily involves the agreed absence of reality (suspension of disbelief), which is a fundamental convention of drama.

Watching a film necessarily involves for Metz an instance of identification, since without identification meaning cannot be generated for the subject. The spectator 'continues to depend the cinema on that permanent play of identification without which there would be no social life'. (Metz 2000, 411). The question of what exactly the spectator identifies with proves to be more difficult. The obvious answer is a character in the film, but Metz points out that not all films contain characters. Even in instances where characters are present, there cannot be total identification: the screen is a mirror but not in a literal sense. Metz concludes that the spectator must identify with the cinematic apparatus itself, and its re-creation of the act of looking: 'the spectator identifies with himself, with himself as pure act of perception…as condition of possibility of the perceived and hence as a kind of transcendental subject, anterior to every there is'.(Metz 2000, 413).

Identification is with the projector, the camera and the screen of the cinematic apparatus. The projector duplicates the act of perception by originating from the back of the subject's head and presenting a visual image in front of the subject. The various shots of the camera are akin to the movement of the head. As vision is both projective and introjective, the subject projects his/her gaze and simultaneously introjects the information received from the gaze. The cinema replicates this experience, with the screen functioning as the recording surface for what has been introjected. I am the projector, receiving it, I am the screen; in both

of these figures together, I am the camera, pointed yet recording, says the viewer as he opens his eyes to watch the video. (Metz 2000, 415).

Identification takes place in the imaginary order. The imaginary is governed by the symbolic, and the cinema is no exception to this rule. Any theorization of the imaginary in cinema must pre-suppose the symbolic since the cinema is a system of signifiers which signify an absent signified. Metz does not explicitly acknowledge that the cinematic experience replicates the experience of the child in the mirror: if the screen takes the place of the childhood mirror, then both can be said to create a version of reality that is based upon an illusion. However, Metz does identify the cinema as characteristically imaginary, since what is depicted is already a reflection of reality. He focuses on the imaginary at the expense of the symbolic and this issue has been taken up by several feminist critics who will be discussed in part two of this article. This emphasis on the imaginary generated a large amount of theoretical analysis. Like the childhood mirror, the imaginary completeness that the screen represents merely serves to disguise an inherent lack. The means by which this imaginary completeness is created is known as suture.

Stephan Heath divides filmic space into space in frame and space out of frame. The space in frame is ‘narrative space’. ‘It is narrative significance that at any moment sets the space of the frame to be followed and ‘read’. (Heath 1993, 69). This narrative space is characterized and delimited by various conventions. For example, most films contain a master-shot in the opening sequence: a shot that shows the whole setting in order to allow the spectator to integrate themselves into the spatial layout of the film. The conventions of the 180 and 30-degree rules also regulate the narrative space of the cinema. The 180-degree rule states that the camera should rarely wander beyond the screen's 180-degree line, in front of which the audience would be placed within the film's narrative space. The 30-degree rule, which states that the camera should not try an abrupt jump of more than 30 degrees, is

commonly used to avoid a jump in narrative space, which would disrupt the illusion of total visual access to the narrative space of the film. All of these norms are in place to keep the cinematic illusion of realism alive. The intricate issue of suture is at the heart of the cinematic experience's illusion or misrecognition.

The phrase comes from Jacques-Alain Miller's article for *Les Cahiers pour l'analyse*, which was eventually reproduced in Screen as Suture Elements of the Logic of the Signifer. In this article, Miller theorizes the notion of suture as the relationship between the subject and the signifying chain. Roudinesco illuminates the objections that Lacan had to this article, which are quite significant in light of later usages of the term. Unhappy with Miller's article, he alludes to it in 'Science and Truth', taking a completely opposing position. Rather than seeing suture as the closure of the relationship between the subject and the chain, Lacan favours its openness, and argues that 'science fails to suture or produce a complete formalization of the subject'. (Roudinesco 1997, 327). Summarising the polarity and subsequent impact of the opposing positions of Miller and Lacan, Roudinesco states that, although Miller's contribution was beneficial to Lacan, it had a tone that was diametrically opposed to his own. Lacan's subject logic was founded on opening, ambiguity, ambivalence, and the concept of impossible mastery; Miller's interpretation of that logic was the forerunner of all future dogmas. (Roudinesco 1997, 327).

Jean Pierre Oudart offered a description of suture surgeries in cinema to Cahiers in the 1960s. He claims that, like the mirror stage, the cinema screen initially induces jouissance in the subject, who is absorbed in the imagined misrecognition of pictures. When the observer becomes aware of the frame, the symbolic encroaches on the imaginative, as it usually does. This awareness consequently produces an anxiety in the subject who is unsure whose point of view is being depicted, threatening to shatter the cinematic illusion. This threat is forestalled by the traditional shot/reverse shot mechanism, whereby a second shot allows the

first to be shown as a character's field of vision. This maintains the illusion of completeness and allows the spectator to remain in his/her position as voyeur. Suture became a key idea in film studies in both the United Kingdom and France until, with the arrival of deconstruction, it became "a nebulous notion rather than a concept, as synonymous with "closure": The term 'suture' indicated that a structure's gap, or opening, had been destroyed, allowing the structure to (mis)perceive itself as a self-contained wholeness of representation. (Zizek 2001, 31). Heath's narrative space is thus dependent upon the action of suture since the cinema, as much as the childhood mirror, poses for the spectator 'an absence, a lack, which is ceaselessly recaptured for…the film, the process binding the spectator as subject in the realization of the film's space' (Heath 1993, 88).

Since its birth, and throughout its impact by Marxism and semiotics, film theory has relied on psychoanalytic theory to provide a philosophical, pseudo-scientific, and sociological framework for the conception of the viewer. The psychoanalytic subject of film studies, on the other hand, is not without its critics. Many have accused the field of diluting Lacanian theory to fit their own demands, reducing the Lacanian subject's complexities to an alluring simplicity. These criticism, along with those discussed in part two, show that the cinema screen is a screen, not a mirror akin to Lacan's mirror stage, and that the spectator is not the one who looks, but rather the one who is looked at.

4- Film Adaptation :

4-1- Film Adaptation: A Critical History:

The film industry did not invent adapting previously published material from another genre. Classical Greek playwrights used mythology passed down through oral tradition, whereas Shakespeare took material from a variety of sources for his plays. Adaptations of novels, plays, and short tales were frequent as soon as filmmakers realized that delivering a

good story in moving pictures required a “good story.” Critics began to evaluate these modifications soon after, and distinct schools of thought emerged. (Chapman.com)

4-2- Reading a Book or Watching a Film ?

Often, film adaptation critics feel that the printed word has aesthetic and cultural supremacy over the younger genre of film. Even seasoned film critics have a hard time accepting that film can attain the same high cultural stature as a play or a novel. Pauline Kael, for example, is a well-known New Yorker film critic. If some people would prefer see a movie than read a book, that may be a reality of life that we must accept, but let's not pretend that people get the same things out of both, or that nothing is lost, as he said in 1976. Kael's evaluations show tremendous respect for the art of film, but she distinguishes the experience of watching a movie from reading a book, demonstrating a clear cultural preference for the more traditional experience.

Similarly, George Bluestone, whose 1957 book Novels into Cinema is widely regarded as the foundation for many film adaptation studies, distinguishes between passive and active reading and watching experiences, emphasizing the latter: "we see that in written language, word symbols must be mentally transformed into images of things, feelings, and thoughts. The moving picture comes to us directly through perception, and language must be completed through the screen of conceptual apprehension".As the history of film adaptation criticism has developed, many critics have stated that they are condescending from the act of reading to the act of viewing a film, which they consider to be a "lesser" art form.

Another assumption arising from this early criticism of film adaptation is that as the art of film evolves, so do the adaptations, but according to Gerald Peary and Roger Shatzkin, "There is no inherent reason for a film or a cinematic adaptation today to be any less accomplished than some corresponding film ten years hence." Every year, good and awful

novels are produced, and every year, good and awful film adaptations are made. (Chapman.com)

New aesthetic principles and technology advancements may make a film more appealing or marketable, but they may not always make it great. As a result, literature and film adaptations should be judged on their own merits.

Although a film may be inspired by a novel, it uses a different medium to tell its story. Films are visual and audible, and they are passively absorbed in a group setting, generally in a theater with an audience, but also at home with friends and family. Reading is a process of actively decoding words and imagining visual images in the mind. Reading will remain a solitary, personal pastime unless the nineteenth-century practice of reading aloud in the parlor resurfaces. However, the differences in our enjoyment of each type do not imply that the active is inherently better or worse than the passive. (Chapman.com)

4-3- Adaptation: Dissimilitudes:

Films and novels differ in many ways, and the way they express ideas, narratives, and characters will inevitably differ as a result of these variances. The scale, the level of realism they transmit, and the reflection of the author or filmmaker's philosophy are three of the most noticeable differences between films and novels (Chapman.com).

4-3-1- A question of Scale:

Because a script for a typical feature film is between eighty one hundred and ten pages long, while a novel is often over two hundred pages long, when a novel is transferred to film, the story must be condensed. In order to fit the conventional ninety to one hundred and twenty minute feature film length, the screenplay, director, and producers make decisions to remove sequences, characters, and even key components of the original composition. Filmmakers will

occasionally choose to make a longer film, but this is normally seen as a risk unless the original work is so well-known that the audience will be willing to spend the extra time in the theater. (For example, Kenneth Branaugh's Hamlet is nearly three hours long and contains very little of Shakespeare's original play.) However, the most typical preference is to significantly abbreviate the original story. (Chapman.com)

The mini-series is another option that is sometimes used when transferring books to film. These adaptations are inevitably television-based, and as a result, they lack some of the visual and audio qualities seen in wide-screen films. They also last three to six hours and are typically shown over several evenings or weeks. These screenings could include advertising (like with the BBC/A&E adaptation of Jane Austen's Pride and Prejudice) or be commercial-free (as with the PPS series Masterpiece Theatre). Renters or consumers of videotapes or DVDs will be the ultimate viewers in both cases. Because of the length and television-based viewing, the artistic merit of these adaptations might vary greatly.

In any event, filmmakers must alter the scale of any work of literature, particularly a novel, when converting it to film. When writing an analysis of the adaptation, the student should think about the importance of these changes: how do they affect the work's overall impact? (Chapman.com).

4-3-2- What is Real What is Not?

Henry James wrote that literature’s aim is to present a version of real life. But each reader seesa different vision of the work of literature, so the idea of reality is interpreted by each of those readers. Similarly, when filmmakers interpret the reality found in a work of literature, the final vision reflects not only the ideas of the original author, but also the vision of the filmmakers.

Straight and loose adaptations can be loosely classified into two groups. Jane Austen's Emma, for example, was turned to cinema in 1996 by Miramax and starred Gwyneth Paltrow. The original period, locale, and the majority of the story and characterization were all preserved in this translation. This presentation gave Jane Austen credit and capitalized on the connection to the nineteenth century. Amy Heckerling, on the other hand, wrote and produced Clueless, a film set in modern Beverly Hills, in 1994. The majority of Austen's story and themes were kept, however many of the characters' names and the original locale were altered. Both adaptations contribute to a better understanding of Austen's work, and each should be regarded as a valid, if distinct, version of the original(Chapman.com)

4-3-3- Ideology is Relative:

However, sometimes a filmmaker's attempt to stay true to the original text is hampered by contemporary sensibilities, and the scriptwriter or director's philosophy comes through in the film when it wasn't in the original work. For example, a bold commentary about slavery is added to Patricia Rozema's 1999 version of Jane Austen's Mansfield Park, when it is only a passing allusion in the novel. Elinor Dashwood, one of the central characters in Emma Thompson's 1995 adaptation of Jane Austen's Sense and Sensibility, is given the opportunity to make a harsh judgment about the position of women in her society that Austen would not have been able to express in her novel. In each of these situations, the film adaptation is altered to convey messages that the filmmakers, not the original author, believe are significant.(Chapman.com)

Similarly, in his 1985 adaptation of Alice Walker's novel The Color Purple, Steven Spielberg made numerous ideological shifts. Many of these alterations, according to Walker and other critics, were intended to popularize the contentious novel. In this situation, the novel's ideology was changed, and Walker felt compelled to write a book on her experience with the adaptation. (Simon & Schuster, 1995, The Same River Twice). In studying a film

adaptation, it is vital to evaluate the topics as well as the ideological foundation for the original piece of literature. When writing about film adaptations, it's crucial to consider the contemporary context of both the original work and the film. (Chapman.com)

4-4- The Act of Translation: a Book into a Movie:

According to John Harrington's book *Film and/is Art*, a third of all films ever made have been adapted from novels, and if you consider other literary forms like plays or short stories, that number might rise to sixty-five percent. Nearly all of the works of classic literature students study in high school have been adapted for film some many times and in multiple languages, settings, or formats. For example, there are over two hundred film versions of “Sherlock Holmes”, and there are nearly fifty film versions of “The Wizard of Oz”. But turning a novel into a screenplay is not just a matter of pulling dialogue from the pages of a book.

In novels, we often come to know characters best not through what they say, but through what they are thinking or what is said about them in the narration.

A narrator mediates the meaning of what we read through his or her point of view: a coming-of-age story reads much differently if we hear about what happens from the point of view of the person growing up than if we learn about it from that person’s mother, sister, or teacher. But in film, the narrator largely disappears. Sometimes a narrator’s perspective is kept through the use of a voice-over, but generally the director, cast, and crew must rely on the other tools of film to reproduce what was felt, thought, and described on the page.(Script.com)

The major difference between film and books is that visual images stimulate our perceptions directly, while written words can do this indirectly. Reading the word chair requires a kind of mental “translation” that viewing a picture of a chair does not. Film is a

more direct sensory experience than reading, besides verbal language, there is also color, movement, and sound. Film, on the other hand, has its limitations: for one thing, a novel has no time restraints, whereas a film must normally compress events into two hours or less. The 2002 adaptation of David Copperfield, for example, condenses an eight-hundred-page novel into less than one hundred and eighty minutes. Another difference is that the meaning of a novel is determined by only one person, the author, whereas the meaning we derive from a film is the result of a collective effort by many people. In addition, unlike a novel, a film does not allow us to participate with the storyline or characters by envisioning them in our imaginations. This is typically the most aggravating component of adapting a novel into a film for some viewers. (Script.com)

What degree of fidelity should a film adaptation strive for when it comes to the original textual work? In Reading the Movies, William Costanzo mentions George Bluestone, one of the earliest reviewers to look into film adaptations of literature. The filmmaker, according to Bluestone, is an autonomous artist, not a translation for a well-known book, but a fresh author in his own right. Some agree with Bluestone that a precise translation of a book is frequently foolish even a "betrayal" of the original work, according to some. Instead, the filmmaker must use his or her own vision and instruments to refashion the story's soul(Script.com).

There are three main reasons a filmmaker or screenwriter might make major changes in adapting a literary work to film. One is simply the changes demanded by a new medium. Film and literature each have their own tools for manipulating narrative structure. In a novel, a new chapter might take us back to a different time and place in the narrative; in a film, we might go back to that same time and place through the use of a flashback, a crosscut, or a dissolve, such as the various techniques the filmmakers in *Wuthering Heights*employ to keep the complex narrative coherent. alternatively take a look at the opening scene of the 2009 film

adaptation of Little Dorrit, with the violent birth of Amy Dorrit in the Marshalsea debtors' prison. The first sound we hear in the film is her cry when she is born, and she is dressed in a robin's-egg-blue cloak in the following scenes "in which she is a young girl", the only brilliant splash of color in an otherwise dreary environment.(Script.com)

For other works, the problems of adaptation might be even more difficult. Filmmakers working with *The Diary of Anne Frank,* a modern classicthat is, after the Bible, one of the most read books in the world, realized they needed to tread lightly if they were to "update" a figure as beloved as Anne. Here is what screenwriter Deborah Moggach says about her decision to make Anne less "sanctified" in the Masterpiece film version. Sometimes filmmakers make changes to highlight new themes, emphasize different traits in a character, or even try to solve problems they perceive in the original work.

Hollywood is in the business of building franchises and using popular intellectual property to bring people into the theater. Like it or not, they aren't as comfortable taking the financial risk on original ideas. Learning how to turn a book into a movie is an essential skill all screenwriters must have. As screenwriters, we tirelessly work to perfect our craft, churning out spec script after spec script. But we often forget selling our script doesn't always depend on excellent writing. It's called the "film business" for a reason. Studios need to sell tickets. Spec scripts aren't always as marketable as adapting a book into a movie. Every screenwriting needs to increase their odds of success by turning a book into a movie.(Script.com)

The potential for international sales is a large factor in a studio's decision on what scripts will be turned into a film. Audience growth is entirely overseas. Since clever dialogue doesn't always translate into other languages, it's easier to sell explosions, special effects, and films based on already popular books.

In the 1940s, eighteen percentof families went to the movies every weekend. Now, only five percentdo. Since television and the Internet are ever-growing and more convenient choices for viewers, movie studios have to spend millions of dollars (sometimes up to one hundred million dollars) in marketing. With the trend having changed to families only going to the movies a few times a year, it doesn’t make sense for the studios to market all of their films the same way. They save the big-budget marketing for the tent-pole movies – sequels, adaptation, etc.(Script.com)

One of the most appealing aspects of novels is that the reader can hear the thoughts of the characters. This doesn't happen in movies since there isn't a voice-over; what you see is what you receive. So, when it comes to adapting a book into a film, you need to know what will advance a two- or three-hour film and what will merely serve as a literary device. (Script.com)

4-4-1- Pros and Cons of Adapting Stories to The Screen:

Some works of literature lend themselves well to cinema adaptations. Others, on the other hand, fall flat on their faces: This could be the result of a variety of reasons. Some works use literary themes that are difficult to transfer to the screen: Others say the adaptation is shoddy or poorly thought out, and that it detracts from the story. (Medium.com)

Take, for example, Jack Kerouac's *On the Road*. This isn't a plot-driven novel; instead, it's about Jack Kerouac's writing style rather than what Sal Paradise or Dean Moriaty are up to. The three-hour film adaption features an unusual cast and feels like it could have been cut in half. Much of what makes the novel so delightful is lost in translation; Kerouac's jazzy style is absent from the screen.

On the other side, the film adaptation of Jack Kerouac's novel *Big Sur* was faultless (and had a good cast). *Big Sur* was a lot easier to adapt to the screen. It's a plot-driven novella

set in Big Sur in which Kerouac reveals his struggle with alcoholism and his inability to cope with the stardom that "On the Road" brought him. The film's set location is the cabin where the tale is based, and the actors do an amazing job portraying it.

There's also *'Harry Potter,'* for instance. Several characters appear in no other films (Peeves the poltergeist, Ludo Bagman and Binky the House Elf to name a few). Others were given tiny roles (or none at all, as was the case with Dobby and Sirius Black in Goblet of Fire), but *"Harry Potter*" works well. The story was aided by somewhat changing the ending of the eighth film (and giving Neville his own happily-ever-after). To put it another way, it presented a “Harry Potter” retelling/translation that didn't entirely detract from/ruin the original. (Medium.com)

4-4-2- Re-telling the Book:

Making a movie out of a book is a difficult task: what do you leave out? Then there's the question of whether or not the person adapting the book likes how it ends or the tone it creates. For example, Stanley Kubrick significantly altered Stephen King's *The Shining*. The novel is a good ghost story with a creepy quality that the picture lacks, and the book's resolution, while dismal, is not as decisive or clear as the film's. It's no surprise that King disliked the picture, from the casting choice (King didn't like that Jack Nicholson was cast as Jack Torrence) to how Kubrick concluded the picture (King thought Kubrick changed his plot too much).(Medium.com)

Kubrick gives his viewers an interpretation/translation of "The Shining" that does not detract from or damage the original plot.

Fans of Stephen King will either be offended by Kubrick's subtle but substantial modifications, or they will embrace his retelling of the plot. Remember, the underlying

concept remained the same; Kubrick simply presented his interpretation of events.(Medium.com)

4-5- How far can translation/adaptation go?

"Apocalypse Now"is considered the best screen adaptation of Conrad's *Heart of Darkness*to date. *Heart of Darkness*is set in the African Congo during the reign of King Leopold 2 towards the end of the nineteenth century. 'Apocalypse Now' is set during the Vietnam War in the mid-twentieth century. This is one of the best adaptations. It stamps the Vietnam War with some of the primary themes and characters from *Heart of Darkness*. Apocalypse Now is a retelling of both the factual Vietnam War and Conrad's famous novella of the same name. What "Apocalypse Now" achieves differently than many other film adaptations is that it stays true to the story of the novella. Despite the total change in scenery and scenario, 'Apocalypse Now' stays remarkably faithful to *Heart of Darkness* (Copola 131).

4-6- The Challenge of Film Adaptation (Fidelity vs. Deviation):

Common perceptions of adaptations tend to privilege literature over film. One reason may be the aura of the author(Adapting a Shakespearean play, for example, is not a simple challenge for a modern film director). Another argument could be the literature's aesthetic worth. Adaptation from a book to the screen requires a different script for the film whereby some scenes or descriptions from the book must be cut due to format constraints: films usually last no more than two hours while books can contain several hundred pages. This means that changes are inevitable as the medium shifts from the written to the visual form. Academics have done extensive research on film adaptations. Traditionally, they have focused on the debate surrounding the fidelity of the adaptation (to the original content – the book) versus a more creative interpretation where the emphasis is not on the source (the book),

however, the meanings of spirit, soul, and atmosphere are recreated in the reception process. As a result, adaptation is all about having fun. In Welsh and Lev, 2007, François Truffaut made a remark:“what I do is to read a story only once, and if I like the basic idea, I just forget all about the book and start to create cinema” (Welsh and Lev NP). So adaptation is about recreation, although some may argue that famous filmmakers like Truffaut, Hitchcock or Tarantino get a special ninedispensation from fidelity because they provide a brand name (Leitch, in Welsh and Lev, 2007).To further develop the debate surrounding fidelity versus creative deviation, we should also consider the spectator’s point of view. Even though very few marketing studies have emphasized this point, other fields have investigated the perceived importance of the source. Peracchio (1992), for example, shows that children prefer fidelity over creative interpretation. When children want to listen a story they already know, the repetition enables them to correct any deviation by the reader as it is retold. They seek predictability in the experience. (Kalra)

Joshi and Mao (2012), on the other hand, argue that adapting best-sellers for the screen is a risk-reduction technique. For starters, book-based films can be thought of as brand extensions of best-selling originals. A book's equity has a direct impact on its extension (the screen adaptation) through positively influencing viewers' evaluations, as well as an indirect impact due to equity transfer, as the parent brand (the book) is used as a judgment cue. More crucially, the authors find three elements that influence spectators' willingness to use the book as a criterion for judging the film: Opening week vs. post opening (where the opening week accounts for 25% of a movie's total revenue because experiential information such as reviews is limited during that time); best-seller recency (consumers' memory trace of recent best-sellers is strong, fresh, and easily retrievable); opening week vs. post opening (where the opening week accounts for 25% of a movie's total revenue because experiential information such as reviews is limited during that time); Opening week vs. post-opening (the opening week accounts for 25% of a film's total income because experiential information such as

reviews is scarce during that period). Knapp, Hennig-Thurau, and Mathys (2014) expand on this theme by concentrating on the parent brand's reciprocal spillover impacts of the extension (movie adaptation) (book). (Kalra, NP)

4-7- Types of Film Adaptation:

For as long as films have existed, literary works have been transformed into films. The first example is from 1899, when Georges Méliès published a Cinderella adaption based on the Brothers Grimm fable of the same name. However, book-to-film adaptations have taken over Hollywood these days, and who can blame the studios? (GreenR Community)

Between 1994 and 2013, 58% of the world's highest-grossing films were based on popular novels, with the Harry Potter, Hunger Games, and Lord of the Rings franchises raking in big bucks at the box office. While book-to-film adaptations aren't going away anytime soon, Hollywood has developed a unique manner of adapting literature throughout time. The four forms of book-to-film adaptations are listed below:

4-7-1- The based-on-a-True-Story Adaptation:

When the trailer says, "Based on a real tale," in a frightening tone, you know you should take a film seriously.

For years, Hollywood has used these five magical words to generate Oscar bait, even if the facts have been modified along the way. The explanation is straightforward: There are no more engaging and exciting stories to be found anywhere else; art imitates life.

Take, for example, George Clooney's film "The Monuments Men," about a group of art experts, historians, and architects working to rescue Nazi-stolen artifacts. The film is based on Robert M Edsel's nonfiction book of the same name, which was inspired by true events from World War II.

Although certain identities were changed and numerous historical facts were changed to generate drama, Clooney stands behind the film, claiming that: “eighteen percent of the story is still completely true and accurate, and almost all of the scenes happened” (FOX Movies Premium)

If Clooney says so then it has to be true, right? (GreenR Community)

4-7-2- The Straight Adaptation:

Instead of focusing on making a film based on a well-known book, the direct adaptation concentrates on making a film based on an unread nonfiction work. After all, if it went well in the bookstore, it should also do well in the theater. For example, the Harry Potter books were converted into blockbuster films that grossed a staggering two point thirty nine billion dollars at the box office.

On the other side, this sort of adaptation is challenging since people will continuously point out similarities and, gasp!, differences between the book and the film. The Book Thief is based on the novel of the same name by Australian novelist Markus Zusak. When the movie was released, the book had been on the New York Times Best Seller List for over two hundred and thirty weeks! The film was well-received at the box office and gained critical plaudits for staying loyal to the novel. The picture, which was filmed on a cheap budget of nineteen million dollars (by Hollywood standards), grossed seventy six point seven million dollars.(GreenR Community)

4-7-3- The Impossible Adaptation:

Due to difficult source material or a lack of technology to convincingly bring the pages to life, many novels are judged "hard to adapt." As if this is going to discourage filmmakers from trying it.

Alan Moore's classic book Watchmen was described as such when it was launched as a 12-issue graphic novel in 1986. The film adaptation went through the hands of Terry Gilliam, Michael Bay, Paul Greengrass, and Darren Aronofsky before being picked up by Zack Snyder in 2009.(GreenR Community)

Orson Scott Card's “Ender's Game” was similarly deemed to be unadaptable. Aside from the novel's odd style, the protagonist is a six-year-old boy who does some very mature things. The film, on the other hand, proved to be a surprising hit among book enthusiasts due to its aging characters.(GreenR Community)

4-7-4- The Interpretive Adaptation:

When it comes to book-to-film adaptations, there's no way to please everyone, especially those pesky book purists. As a result, many filmmakers prefer to take an interpretive approach, using the source material as a jumping off point. Directors are more concerned with keeping the novel's aesthetics or soul than with fixing every minor story flaw.

For example, Francis Ford Coppola's masterwork about the Vietnam War, "Apocalypse Now," is based on Joseph Conrad's 1899 novel *Heart of Darkness*, which deals with colonialism, racism, and cannibalism.

Similarly, Wes Anderson's film The "Grand Budapest Hotel" is based on the works of Austrian novelist Stefan Zweig. Even though the picture is not based on any of Zweig's writings, the essence of his work is clear. In a 2014 interview with The Telegraph, Anderson acknowledged to plagiarizing characters from Zweig's writings, including one based on the author himself. (GreenR Community)

The Wizard of Oz is a classic film that has brought people a lot of joy because of its story line full of fantasy, imagination, and life lessons. Dorothy wished for a better life than

the one she had, for a place where she could be whoever she wanted to be. We were transported to Dorothy's bright, colorful fantasy world, where Dorothy was confronted with the reality that in order to have this new world, she had to leave her old life behind her. Dorothy realized that the thing she was trying to avoid was the one thing she desired more than anything else. Inside/out editing, panning, and fade in and outs were new to the film industry and provided the audience with a unique perspective on the film. The director also used vibrant colors, fantasy characters, and his imagination to draw the audience into the story. (Byakuyazaraki et al)

Chapter Two

"I would Travel Down to Hell and Wrestle a Film Away from the Devil If it Was Necessary" WERNER Herzog

Filming a story is more than just capturing the action. It's also about how the images are captured (MasterClass.com). Movies are Entertaining but also an Art, together are Magic. Watch the Movie first before reading any information about it, it will speak to you, and here you will understand the message behind it in a distinctive manner, your Unique way of understanding.

1.Early Life:

Lyman is a fictional character who appears in the In Chittenango, New York, Frank Baum was born on May 15, 1856. Baum authored *The Wonderful Wizard of Oz*, later known as *The Wizard of Oz*, in 1900, and it is one of the most famous works of children's literature. As the son of a barrel factory owner who was also successful in the oil business, he had a luxurious upbringing. Baum was given the name "Lyman" after an uncle, but he disliked it and preferred to be called "Frank."

In his early years, Baum received tutoring at home. He attended Peekskill Military Academy when he was 12 years old. Baum departed the institution two years later due to a health crisis, reportedly due to a heart problem. I've never been able to get a job that pays well (Biography.com).

2.*The Wonderful Wizard of Oz*:

Baum began writing for children in his forties, after working as a newspaper journalist and a merchant. From his marriage to Maud Gage, he had discovered his aptitude for storytelling through the nursery rhymes and tales he told his four sons. Gage was the daughter of suffragist Matilda Joslyn Gage, and the couple married in 1882. Baum released his first children's book, *Mother Goose in Prose*, in 1897, with illustrations by Maxfield Parish. He quickly followed up with the extremely successful *Father Goose, His Book.* W. W. Denslow illustrated this book, which became the best-selling children's book of 1899.

In *The Wonderful Wizard of Oz*, published in 1900, Baum introduced readers to a fantasy land inhabited with witches, munchkins, and a Kansas girl named Dorothy. The story of Dorothy's adventure to find her way home, which featured a tin woodsman, a scarecrow, and a cowardly lion, was a big hit. In the book's introduction, Baum explains his motivations: "*The Wonderful Wizard of Oz* was produced exclusively for the enjoyment of today's children." It wants to be a modernized fairy tale that retains the wonder and delight while omitting the heartbreak and nightmares." (1)

Baum turned his fairy tale into a hit Broadway musical two years later. Around this time, he reimagined Santa Claus in The Life and Adventures of Santa Claus (1902). Baum returned to Oz in 1904 with *The Marvelous Land of Oz*, the first sequel to his famous classic.

Baum authored more children's books under a variety of pseudonyms in addition to his Oz series. Among his other ventures, he wrote *the Aunt Jane's Nieces* series as Edith Van Dyne. Baum and his family went to Hollywood, California, in 1910, to work on bringing his stories to the big screen. The early cinema adaptations of his Oz stories were short films.

3.Death and Legacy:

Baum had gall bladder surgery in 1918 due to deteriorating health. He was confined to bed for the remaining year of his life, never fully recovering from the operation. Baum died on May 6, 1919, at his home in Hollywood, California, only days before his birthday. The last title he wrote for the Oz series was Glinda of Oz.

While the country mourned the loss of this great storyteller, Baum's characters continued to live on. Several additional authors were employed, notably Ruth Plumly Thompson, to continue writing new Oz stories. A new film adaptation of his legendary narrative debuted on the big screen twenty years after his death. In 1939, Judy Garland, Bert Lahr, Jack Haley, Ray Bolger, and Frank Morgan starred in "The Wizard of Oz." "The Wizard of Oz" went on to become one of the most popular films of all time.

Baum's stories continue to fascinate and enchant to this day. Writer Gregory Maguire has written several books exploring the lives of some of Baum's most famous characters. His 1995 book, *Wicked: The Life and Times of the Wicked Witch of the West*, was used as the basis for the popular Broadway musical Wicked. On the big screen, James Franco played the magician who ends up as "The Wizard of Oz" in 2013's "Oz the Great and Powerful". His character must tangle with forces of good and evil, which are manifested in the film by Mila Kunis, Michelle Williams and Rachel Weisz. (Biography.com)

4.The Wizard Of Oz Movie Summary:

Dorothy Gale played by (Judy Garland: born June 10, 1922 – June 22, 1969, was an American actress, singer, and dancer. With a career spanning 45 years, she attained international stardom as an actress in both musical and dramatic roles, as a recording artist, and on the concert stage). Is an orphaned teenager who lives with her Auntie Em (Clara Blandick: June 4, 1876 – April 15, 1962) was an American character, film, stage and theater actress) and Uncle Henry (Charley Grapewin: December 20, 1869 – February 2, 1956 was an American vaudeville and circus performer, a writer, and a stage and film actor) (Wikipedia) on a Kansas farm in the early 1900s. She daydreams about going "over the rainbow" after Miss Gulch (Margaret Hamilton: born December 9, 1902 – May 16, 1985 was an American film actress best known for her portrayal of the wicked witch of the west, and her Kansas counterpart Almira Gulch, in "*The Wizard Of Oz"* a nasty neighbor, hits Dorothy's dog Toto (Terry) on the back with a rake, causing Toto to bite her (Wikipedia). Miss Gulch shows up with an order to take Toto to the sheriff to be euthanized, but Toto jumps out of the basket on the back of Miss Gulch's bicycle and runs back to Dorothy. Fearing that Miss Gulch, who does not know that Toto has escaped, will return, Dorothy takes the dog and runs away from home. She meets an itinerant phony fortune teller, Professor Marvel (Frank Morgan: June 1, 1890–September 18, 1949, known professionally as Frank Morgan**,** was an American character actor on radio, stage and film.), who immediately guesses that Dorothy

has run away. Pretending to tell her fortune and wishing to reunite Dorothy with her aunt, he tells her that Auntie Em has fallen ill from worry over her.

Dorothy immediately returns home with Toto, only to find a tornado approaching. Unable to reach her family in their storm cellar, Dorothy enters the house, is knocked unconscious by a loose window, and apparently begins to dream. Along with her house and Toto, she's swept from her sepia-toned world to the magical, beautiful, dangerous and Technicolor land of Oz. The tornado drops Dorothy's house on the Wicked Witch of the East, killing her. The witch ruled the Land of the Munchkins, little people who think at first that Dorothy herself must be a witch. The Wicked Witch of the West (Margaret Hamilton again), who is the sister of the dead witch, threatens Dorothy. But Glinda (Billie Burke), the Good Witch of the North, gives Dorothy the dead witch's enchanted Ruby Slippers, and the slippers protect her. Glinda advises that if Dorothy wants to go home to Kansas, she should seek the aid of the Wizard of Oz, who lives in the Emerald City. To get there, Dorothy sets off down the Yellow Brick Road.

Before she's followed the road very far, Dorothy meets a talking scarecrow whose dearest wish is to have a brain. Hoping that the wizard can help him, the Scarecrow (Ray Bolger: January 10, 1904 – January 15, 1987)was an American film and television actor, vaudevillian, singer, dancer (particularly of tap) and stage performer (particularly musical theatre) who started in the silent film era) joins Dorothy on her journey. They come upon the Tin Woodman (Jack HaleyAugust 10, 1897 – June 6, 1979) was an American vaudevillian, actor, comedian, radio host, singer and dancer, best known for his portrayal of the Tin Man and his farmhand counterpart Hickory in the 1939 MGM film *The Wizard of Oz*), who was caught in the rain and is so rusty he can't move. When they oil his joints so he can walk and talk again, he confesses that he longs for a heart; he too joins Dorothy. As they walk through a dense forest, they encounter the Cowardly Lion (Irving Lahrheim: August 13, 1895 – December 4, 1967), known professionally as Bert Lahr, was an American actor of stage and screen,

vaudevillian and comedian), who wishes for courage and joins the quest in the hope that the wizard will give him some. Dorothy's three friends resemble the three farmhands who work for Dorothy's aunt and uncle back in Kansas.

On the way to the Emerald City, Dorothy and her friends are hindered and menaced by the Wicked Witch of the West. She incites trees to throw apples at them, then tries to set the scarecrow on fire. Within sight of the city, the witch conjures up a field of poppies that cause Dorothy, Toto, and the lion to fall asleep. Glinda saves them by making it snow, which counteracts the effects of the poppies.

The four travelers delight at the sights they discover in the Emerald City and take time to freshen up: Dorothy, Toto, and the Lion get their hair done, the Tin Woodman gets polished, and the scarecrow gets a fresh straw filling infusion. The Wicked Witch emerges on her broomstick and skywrites "Surrender Dorothy" above the city as they emerge looking clean and spiffy. The pals are disappointed by the "great and mighty" Wizard of Oz (Frank Morgan again), who initially refuses to accept them. When they finally get a glimpse of him (the doorkeeper lets them in because he had an Aunt Em himself), the Wizard declines to help them until they bring him the broomstick of the Wicked Witch of the West. Daunted but determined, they set off again.

The witch sends winged monkeys to attack Dorothy's party before they reach her castle; the monkeys snatch Dorothy and Toto and scatter the others. When the witch finds that the Ruby Slippers can't be taken against Dorothy's will as long as the girl is alive, she turns her hourglass and threatens that Dorothy will die when it runs out. Meanwhile, Toto has escaped and run for help. Dressed as guardsmen, the Lion, the Tin Man, and the Scarecrow sneak into the castle and free Dorothy. They're discovered before they can escape, however, and the witch and her guards corner them and set the Scarecrow on fire. Dorothy douses him with a pail of water, splashing the witch by accident. The water causes the witch to disintegrate "I'm

melting" (wicked witch of the west, scene 13). The guards are happy to let Dorothy have the witch's broomstick, and Dorothy and her friends return to the Emerald City.

The wizard isn't pleased to see them again. He blusters until Toto pulls aside a curtain in the corner of the audience chamber to reveal an old man who resembles Professor Marvel pulling levers and speaking into a microphone the so-called wizard, as the Scarecrow says, is a humbug. He's abashed and apologetic, but quickly finds ways to help Dorothy's friends: a diploma for the Scarecrow, a medal of valor for the Lion, and a testimonial heart-shaped watch for the Tin Man. Then he reveals that he's from Kansas himself and came to Oz in a hot-air balloon, in which he proposes to take Dorothy home.

The wizard appoints the Scarecrow, Tin Man, and Lion rulers of Oz in his absence. Just as the balloon is about to take off Toto runs after a cat and Dorothy follows him. Unable to stop, the wizard leaves without Dorothy. But Glinda appears and explains that Dorothy has always had the power to get home; Glinda didn't tell her before because Dorothy wouldn't have believed it. Bidding her friends a tearful good-bye, Dorothy taps her heels together three times, repeats "There's no place like home" (Dorothy scene 14), and the Ruby Slippers take her and Toto back to Kansas.

Dorothy wakes up in her own bed with Auntie Em and Uncle Henry fussing over her. Professor Marvel and the farmhands Hunk (Ray Bolger again), Hickory (Jack Haley again), and Zeke (Bert Lahr again) stop by to see how she's doing. She raises indulgent laughter when she tells them about Oz, but she's so happy to be home she doesn't mind that they don't believe her. Miss Gulch is never mentioned again.

5. 1939's*The WizardofOz*:

The Wizard of Oz had all the industry snafus that would make it a disaster by today's Hollywood standards. From the beginning, the film was troubled by four different directors, casting squabbles, and schedule rivalry from pictures that would later become masterpieces.

L. Frank Baum aggressively marketed the story's rights to Hollywood studios as early as 1927, following the 1925 film adaptation (Hearn 3). Though Metro-Goldwyn-Mayer expressed interest in the film in 1924, when Baum eventually sold the rights to Chadwick Pictures, MGM did not acquire the rights to the film until 1938. Script doctoring, on the other hand, began long before MGM acquired the rights. Despite the fact that just three people are given screen time in the movie,(Hearn 2-5), Twelve script "doctors" were involved in the adaptation's development, not including Harold Arlen and Edgar "Yip" Harburg's songwriting team. Though numerous writers on a project was not uncommon in the film industry's factory system, twelve writers on one movie was nearly unheard of.

The adaptation of Baum's script for the MGM film version was not the only issue that plagued the production of the film. Despite the fact that Victor Fleming (film director, cinematographer, and producer) was given screen credit, the film was made by four directors: Richard Thorpe, George Cukor, Fleming, and King Vidor (Fricke).

Casting became a concern as well. MGM was in talks with Fox to cast Shirley Temple in the lead part of "Dorothy," but Arthur Freed and Mervin LeRoy pushed for Judy Garland, a rising star at the time. MGM turned rejected Fox's request, and while rumor has it that other actresses were considered before Garland was cast, it's tough to imagine anyone other in the part (Fricke, Scarfone and Stillman 19-20).

The character of Dorothy wasn't the only one who had casting challenges. Gale Sondergaard was originally cast as the Wicked Witch (Fricke et al 24), a character based on the Evil Queen from *Snow White and the Seven Dwarves* by Disney: “decidedly evil and sinisterbut frightenly beautiful” (Fricke et al 14). When the angle of the Witch changed from evil yetglamorous to evil and ugly, Margaret Hamilton replaced Sondergaard (Fricke et al 61). Buddy Ebsen was also cast as the "Hickory/Tin Man," but MGM had to replace him with Jack Haley due to an adverse reaction to the metallic makeup (Fricke et al 63-78). Frank

Morgan as the "Wizard of Oz" and "Professor Marvel," Ray Bolger as "Hunk/The Scarecrow," Bert Lahr as "Zeke/The Cowardly Lion," Billie Burke as "Glinda, the Good Witch of the North," Charley Grapewin as "Uncle Henry," and Clara Blandick as "Auntie Em" rounded out the main cast.

For the show, elaborate costumes and sets were created, with long application techniques and inherent dangers. Bert Lahr wore fifty pounds of actual lion skins lined with heavy padding, which needed both the actor and his costume to be blasted with air from blow dryers. Aside from Ebsen's allergic reaction to his metallic makeup, Bert Lahr wore fifty pounds of actual lion skins lined with heavy padding, which needed both the actor and his costume to be blasted with air from blow dryers. Lahr needed to cool down from carrying so much weight, and the outfit needed to be ready for the following shoot (Fricke et al 51-84). Margaret Hamilton had a green tint to her skin for weeks after shooting ended due to an eye ailment that kept him off set and in a darkened room for days. (83).

Hamilton was unconcerned about the green hue. Hamilton was gravely hurt during a take of the Wicked Witch's flight from Munchkin land when the special effects of her leave were turned off too early. Her hat, broom, and hair caught fire, severely burning her. To make matters worse, Hamilton's green makeup was toxic, and the alcohol used to clean her face was extremely painful. She was forced to leave the set for over three months as a result (Fricke et al 101).

MGM eventually determined that all of the delays and complications weren't worth the effort of production, and the film was shut down. The studio reluctantly caved after LeRoy argued on Oz's favor. Fricke, Scarfone, and Stillman credited the cast and crew of Oz's happy-go-lucky, enthusiastic, and dedicated atmosphere to seeing them through the many adjustments and failures. (85-86).

There are contradictory stories as to whether the picture went well in theaters when it was

first released. The film's budget was three million and seven hundred thousand dollars, according to Parish and Pitts, but it only made around Three million dollars in theaters (764). Fricke, et al. repeat this figure, but add that the movie drew a record-breaking crowd. According to the authors of the book, the rationale for the film's record attendance but not record gross was that children made up at least one-third of the audience, and the cost of entrance for a child was less than that of an adult. Although the picture was popular enough for theaters to extend its run, Fricke et al believe that 1939 was such a strong year for film that "The Wizard of Oz" simply had to move on to make place for new films (169-170). Box office earnings were split among the variety of offers, which included *Gone With the Wind, The Hunchback of Notre Dame, Mr. Smith Goes to Washington, Love Affair, Of Mice and Men, and The Women (Film History)*. According to the documentary *Because of the WonderfulThings it Does: The Legacy of Oz*, it was television that propelled it to fame.

On November 3, 1956, CBS broadcasted The Wizard of Oz for the first time on national television (Fricke et al 215), fifty-six years after L. Frank Baum wrote his original story and seventeen years after the picture premiered in theaters. Bert Lahr hosted it, and Garland's ten-year-old daughter Liza Minnelli made an appearance. In 1959, the film was aired for the second time on television, beginning a long-standing tradition of broadcasting the film every year (216). The story's charm was already a generational affair by the time "The Wizard of Oz" was broadcast on television, with a yearly audience of millions of people. Parents, grandparents, and children could all participate in the story, which was aired across the country in less than two hours. Baum, according to Hearn, let children to dream, and the 1939 film adaptation let children, parents, and grandparents to dream together, recalling simpler times and fantasizing about their own kingdom beyond the rainbow *(L. Frank Baum: The Man Behind the Curtain).*

The 1939 adaption of "The Wizard of Oz" exemplifies the story's and film's ageless nature. With the extensive history surrounding the film's development and longevity, it's worth

highlighting a few of the more well-known explorations of and departures from the plot, solely to highlight the film's popularity and pervasiveness, as well as its value for further study. As Fricke points out, when a story and characters become as well-known as The Wizard of Oz, they become susceptible to all kinds of interpretations... It's nearly impossible to go a week without hearing an Oz reference or a piece of Oz dialogue.

The book and the film have both been so embedded in the American consciousness that “The Wizard of Oz” has become the children's fable by which America identifies itself, according to Glassman. This more than a century-old story, with a life steeped in rich American history, continues to withstand the test of time and place. The Wiz, an attempt to adapt the themes into an urban and African American setting, mentions in popular music, including the experimental nature of setting Pink Floyd's *Dark Side of the Moon to the film, and Wicked*, a very popular novel by Gregory Maguire and a smash success on Broadway that focuses on the Wicked Witch of the West and the nature of evil, are among the reinterpretations and readaptations (Chalfin 37).

6. Plot Synopsisand OzasMyth

“The Wizard of Oz” follows legendary journey ideas, however the instructions we present are only a guide. We expand on this with books like *The Hero With a Thousand Faces*, whose title alludes to the main protagonist of the epic story taking on many various shapes.

The Wizard of Oz is an American myth as well as an American fairy tale. The mythic story's essential structure is preserved through all media.

Individual stories can cause changes in the mythical journey's actual stages, and interpretations of certain artifacts can also cause changes in how the stages are applied. This is a subjective breakdown, but it is vital to go over it briefly so that the concepts can be applied later in the study. The movie starts with the "Ordinary World," in which the audience learns about the protagonist and identifies with the fundamental challenge. The Wizard of Oz opens

by focusing on Dorothy and providing the audience a glimpse into her issues right after the opening credits and title sequence.

The Wizard of Oz begins with Dorothy and Toto fleeing from an unknown terror in sepia-toned Kansas. When Dorothy tries to confide in Aunt Em and Uncle Henry as they approach the farm, they dismiss her since their chick incubator is broken. Dorothy passes the farmhands Zeke, Hunk, and Hickory as she goes away. They dismiss her at first as well, but each of them reveals a distinctive value that would reemerge in their Oz counterparts. Dorothy turns to inform Aunt Em about her problems with Miss Gulch when she returns to the segment, only to be brushed off again. “Find yourself a place where you won't get into any trouble,” Aunt Em advises Dorothy (Langley et al 39).Dorothywondersifthereissucha place.

Her agricultural life, while not as acrimonious as her relationship with Miss Gulch, left a lot to be desired. It is at this point that the spectator begins to identify with the protagonist and her struggles as a confused adolescent who is both out of time and out of place. After Dorothy sings her signature song “Over the Rainbow (Judy Garland)”, Miss Gulch enters andcontributes to Dorothy’s problems that eventually lead to the “Call to Adventure.”Miss Gulchappears on the family farm, states her claims regarding Toto, and demands that Toto be turnedovertoher.

Dorothy decides to flee after Miss Gulch removes Toto from the Gale farm and Toto returns to Dorothy. The "Call to Adventure" is the second step. Dorothy sees her own capacity to effect change, and despite her adolescent decision, she flees with Toto.

Dorothy's encounter with Professor Marvel illustrates the Refusal of the Call, in which the heroine faces doubts about the purpose of her mission. The sweet elderly man, who is clearly a phony, simply comments on Aunt Em's health, and Dorothy realizes she made a hasty decision. Professor Marvel persuades Dorothy to return home to her perhaps unwell Aunt Em by convincing her that her Aunt Em was worried about her and perhaps approaching death.

The storm is approaching as she and Toto race home.

The line that separates the Ordinary World from the Special World, “Crossing the Threshold”, demonstrates the protagonist's commitment to the quest. When a tornado sweeps over Kansas, sweeping Dorothy's house into the air and depositing it in Munchkinland, Dorothy's entrance into the special world, she has crossed the boundary. The changeover from the dismal sepia-tones employed in filming the Kansas scenes to vivid Technicolor further transports the spectator into the special realm. When Dorothy's house arrives in Munchkinland and she opens the door, the interior of the home, which has remained sepia-toned, contrasts sharply with what is outside the house, which is in Technicolor. Her dedication to the voyage is complete as she passes through the door and into the lush country. She had literally entered the Special World after crossing the threshold. She recognizes it, and the people of this Special World recognize it as well, based on their initial hiding and questioning.

The transition from Crossing the Threshold to Meeting the Mentor is the first step away from Voytilla's original structure; nonetheless, this segment also marks the start of a significant segment for this analysis. Dorothy meets the Mentor and is introduced to an enemy in these scenes. Glinda is perhaps the Mentor in "The Wizard of Oz." Dorothy gains the confidence she needs to continue on her adventure thanks to Glinda. She is Dorothy's escort as she travels down the Yellow Brick Road to meet the Wizard, who appears to be the only one who can return Dorothy and Toto to Kansas.She warns Dorothy about the WickedWitch and her powers, and even instills a modicum of fear in Dorothy regarding the Witch,reinforcing the fear Dorothy had already felt at the arrival of the Wicked Witch:The sooneryou get out of Oz altogether, the safer you’ll sleep my dear (Langley et al 62).It is thiscombination of confidence and fear that pushes Dorothy towards the actual start of her journeyand reinforces her desire to return home.Thus, “Meeting the Mentor” convinces Dorothy of theneedtoseethejourneythroughuntiltheend.

The Munchkins celebrate the death of the Wicked Witch of the East and acclaim Dorothy as their liberator after Glinda appears to Dorothy and explains who she is and who the Munchkins are. The Wicked Witch of the West comes in an explosion of crimson smoke in the middle of their song and dance, confronting the people of the land about her sister's death. Glinda slips the Wicked Witch's desired Ruby Slippers on Dorothy's feet, the two witches engage in verbal sparring, and the Wicked Witch threatens Dorothy before fleeing in another blazing blast of smoke.Glinda prods the Munchkins to come from their hiding and tells Dorothy thatshe's "made a rather bad enemy of the Wicked Witch of the West" (Langley et al 62).Thementoris madeandtheenemyis clear.

Dorothy starts out on her adventure down the Yellow Brick Road after Glinda points her in the direction of the Emerald City and the Munchkins see her to the Munchkinland border. "Tests, Allies, and Enemies" are among Dorothy's encounters. She understands that life in this world isn't restricted to (ostensibly) human beings, and that scarecrows, tin woodsmen, and lions can all be animated and alive. The Hero Team is made up of the Scarecrow, Tin Man, and Cowardly Lion, as well as Dorothy and Toto. The five of them continue on their quest to find what they really want: a brain, a heart, courage, and a home by confronting the Wizard of Oz together. Along their journey, the five of them face hazards set in place by the Wicked Witch, which they must tackle together. On their voyage to the Emerald City to see the Wizard, they meet new friends and face difficulties.

After having met with her friends, the Wicked Witch attempts to stop the Hero Teamfrom reaching the Emerald City by drugging them to sleep with poppies:"Poppies will put themto sleep" (Langley et al 82). Toto, Dorothy, and the Lion all fall asleep. Glinda responds to the Tin Man and Scarecrow's pleas for assistance by making it snow, arousing the three but rusting the Tin Man. After applying the proper quantity of oil to the Tin Man's joints, the crew sets off towards Emerald City. Dorothy has met her allies and confronted her antagonist, and she is now able to approach the cave's deepest depths.

The Approach to the Inmost Cave is the final stage of preparation before the core Ordeal. The preparations in Emerald City for meeting the Wizard for the first time, as well as the actual meeting with the Wizard, when the floating head instructs them to return once they have given him the Witch's broomstick, are taken in this manner. The Hero's mission isn't complete, and the final ordeal is revealed.

The major Ordeal that Dorothy, Toto, Scarecrow, Tin Man, and Cowardly Lion must undergo begins when they leave the Emerald City in search of the Wicked Witch's broomstick. They find themselves marching right up to the Castle in the hopes of claiming the Wicked Witch's broomstick after being heckled by her the entire route. The Scarecrow is armed with a water gun and a stick, the Tin Man is armed with a wrench, and the Lion is armed with a net and a spray pump labeled "Witch Remover." Dorothy is empty-handed. Despite their fear, it is their will to acquire what they seek that drives them to overcome their dread.

Dorothy and Toto are kidnapped by the Wicked Witch of the West, who dispatches her flying monkeys to find them. The Scarecrow, Tin Man, and Lion return to the Castle after recovering from their successful attempt to save Dorothy and Toto. While in the Castle, Dorothy tries to calm the Wicked Witch by handing her the Ruby Slippers; however, the Wicked Witch learns that she can't take the Ruby Slippers off Dorothy's feet while she's still alive, so she uses an hourglass to calculate how long Dorothy will live. She then walks away, leaving Dorothy to ponder her fate. Dorothy, alone, sees Aunt Em in the Witch's crystal ball and cries out to her, "I'm scared," but the evil witch mocks her.

The Hero Team's ability to achieve their mission is ultimately down to the helpmates' willingness to save Dorothy from the Wicked Witch's grasp. They save Dorothy like a damsel in distress; following a pursuit through the Castle, she melts the Witch, frees the Witch's personal guards known as the Winkies, and claims the "Reward," a broomstick. With the

broomstick, the Hero Team returns to Emerald City, where Toto exposes the Wizard as a liar. The Wizard, on the other hand, points out that the Hero Team had the values they were looking for all along.

Despite the lack of a trinket for Dorothy in his black bag, this information is part of the reward.

The Wizard chooses to fly Dorothy back to Kansas on a balloon, after which he tells Dorothy his narrative about how he came to Oz. Dorothy bids farewell to her friends. Toto leaps from Dorothy's arms and chases a cat just as the balloon is about to take off. Dorothy chases after Toto, but the Wizard, unable to control the balloon, takes off without Dorothy and Toto. The beginning of "The Road Back" can be found here.

The "Road Back" depicts Dorothy's return to Kansas. Dorothy addresses her anguish at the possibility of having to stay in Oz when the Wizard inadvertently leaves her there. Glinda arrives and tells her that she has always had the ability to return home; all she had to do was figure out where her home was and what it meant to her. Dorothy recognizes that everything she's ever desired is just in her own backyard, and she speaks the knowledge that allows her to return home. As Glinda points out, she had to figure it out for herself (Langley et al 128).

The fact that she discovered it for herself is proof of the resurrection. Dorothy's quick confession that simply wanting to see her family again wasn't enough for her. It's the realization that her heart's desire is just in her own backyard. She returns to the Ordinary World with the knowledge and power she learned on the voyage, and it is this knowledge and power that enable her to return to the Ordinary World.

The final step is that the heroine Returns with the Elixir.After clicking her heelstogether three times while wearing the Ruby Slippers, Dorothy wakes up in the Ordinary Worldsurrounded by her family and friends.She acknowledges her place in the home once again,thanks to the elixir of knowledge: “I’m not going to leave here ever, ever again, because

I loveyou all" (Langley et al 132).The final reward for Dorothy is the return to Kansas and theknowledge thatthereallyis"no place like home" (Dorothy scene 15).

The Women informs that one of the most notable aesthetic tactics utilized in the cinematography of The Wizard of Oz is the contrast between Kansas and the Land of Oz, as depicted by sepia-tones and Technicolor. As Boggs and Petrie point out, the filmmakers were able to simply build a dream world for Dorothy and her dog Toto, which gives "a new set of ground principles by which we judge reality." The audience can plainly see the distinction between the Ordinary World of Kansas and this dream world, the Special World of Oz, as they accompany Dorothy on her adventure. The method is an indicator of the film's recuperative quality, as it is a mixture of the burgeoning use of color in film and the filmmakers' attempt to convey the bleakness of Kansas and the glory of Oz from Baum's original story. The film accidentally accentuates the acceptance of the societal standards that Dorothy originally escaped by sending her back home and returning to sepia-tones.

As the author has observed, it isn't just Dorothy being sent on this journey.From theverybeginningofthisfantasticalmovie, itspeakstothe audience directly:

"This story has given faithful service to the Young in Heart; and Time hasbeen powerless to put its kindly philosophy out of fashion.To those ofyouwhohavebeenfaithfultoitinreturn...andtotheYounginHeart…" (Langley et al 34).

The filmmakers use this opening line to bring the audience's attention to the coming color difference as more than simply a simple transitional tactic to show the geographic difference between the two universes. It's yet another way for engrossing the viewers in the film and the adventure.

In sepia Kansas, Dorothy and her sense of belonging and understanding are challenged by conflicting forces. Not only do her family and friends seem to ignore her, but Miss Gulch, the county's power broker, seems hell-bent on making her life as difficult as possible by removing Toto. Dorothy, doubting her own worth and place in the world, resolves to flee, yearning for a better life somewhere over the rainbow. Colors such as those found in rainbows are mentioned in the lyrics of the song of the same name, and these references serve as a foreshadowing of the color that awaits her in Oz, as well as a dramatic contrast to the monochrome Kansas reality.

Dorothy enters the house after being locked out of the storm basement when the tornado strikes, and the house is washed away by the wind. The house has landed when she wakes up, and the color that greets her as she steps out of the doorway astounds both Dorothy and the audience. As if the transition from colorless Kansas to vivid Oz wasn't dramatic enough, the film shows Dorothy still inside the sepia house as she opens the door to the brilliant Oz. Both are shown at the same time to emphasize the contrast, luring the viewer into the dream realm and proving Boggs and Petrie's claim of establishing new ground rules. Furthermore, the scenes in Oz are shot on grandiose settings with Technicolor added to make the colors even more brilliant. Not only are the sets bursting with color, but they're also crammed with people, buildings, flowers, and other props. The scenes in Kansas, on the other hand, are large and open.

Munchkinland is where Dorothy first encounters Oz. She first sees the Munchkins, and then Glinda, the Witch of the North, emerges in a color-changing bubble and magically appears to interview Dorothy about the events that led to the Wicked Witch of the East's death. In a flurry of red smoke, the Wicked Witch of the West appears to find out who killed her sister, only to be antagonized by Glinda. The Wicked Witch of the West vanishes in another cloud of fiery red smoke after being further incensed by Glinda, who replaces Dorothy's basic black shoes with the Wicked Witch of the East's Ruby Slippers, and the scene returns to a

happy-go-lucky Munchkinland.

The brightness and intensity of the Land of Oz overwhelm Dorothy and the viewers in this introduction episode, and early appearances are easy to believe at face value. The Land of Oz is shown as a happy paradise with no concerns or obstacles except than those posed by an outside force: the Wicked Witch. The Wicked Witch, a scheming personification of evil that causes havoc in an otherwise idyllic Land of Oz, represents Oz's negative aspects; she is an outside entity who causes fear and misery in the lives of cheerful Oz-ians.

It's not just Dorothy's struggle to return to Kansas that causes her so much trouble in Oz. It's also about Glinda, the Good Witch of the North, putting Ruby Slippers on her feet and the Wicked Witch's longing for them. Dorothy is torn between a natural yearning to return home after being separated from the Ruby Slippers and a struggle to keep them. In her attempt to return to Kansas, her adventure eventually leads her to defeat the Wicked Witch. Dorothy didn't even have to battle the Wicked Witch in the end; all she had to do was click her heels together three times. Despite the path that Glinda leads Dorothy on, this is a deft maneuvering on her part. Dorothy murders both Wicked Witches, claiming that their deaths were unintentional. Residents of Oz, on the other hand, applaud both acts, which Glinda either celebrates or dismisses.

Green is also used in the film in an unusual way. Not only is the Wicked Witch of the West green, but so is the Emerald City and the cloak that surrounds the Wizard of Oz himself, at least for the time being. Green is a rainbow color that can be seen in the kaleidoscope of colors in the bubble where Glinda appears. The mayor of Munchkin City wears a green coat as well. The implication is that greed, envy, and wickedness, as symbolized by the Wicked Witch, the most visible representation of green as evil, also wander free amid what looks to be good, beautiful, and plentiful. Even Dorothy, dressed in a blue dress and pursuing the Yellow Brick Road, is capable of evil, as she murders two

witches. When you combine yellow and blue, you get green. She kills when she first emerges in Munchkinland, yet her good or bad character is questioned, and the murder is praised. She is plainly nice by the end of the film because she defeated the Wicked Witch, the purported horror of Oz, thus repressing what patriarchy considers to be bad. Overall, there is optimism that Dorothy will remember the lessons she gained in Oz.

Unfortunately, the conversation that takes place in the final segment leads to an understandingthattheonlythingDorothywants isthedependenceofhome.

AUNT EM(gently)Oh,wedreamlots ofsillythings whenwe…

DOROTHY(with absolute belief) No, Aunt Em. This is a real, truly liveplace. And I remember that some of it wasn't very nice. But most of it wasbeautiful. But just the same, all I kept saying to everybody was, I want togo home. And they sent me home!(She waits for a reaction;they alllaughagain)Doesn'tanybodybelieveme?

UNCLEHENRY(soberly,softly)ofcoursewebelieveyou,Dorothy. (Langley et al 131-132)

Her family and friends take her words patronizingly, and Dorothy accepts their condescending response. While Dorothy's own sentiments of misunderstood drove her to seek solace in the Country of Oz, her assertion that there's no place like home, as well as her acceptance or disdain of the sentiments of others around her, reaffirms that Dorothy's inner growth in this dream land was for naught. It's a reassuring conclusion that Dorothy's cycle will continue, and she'll have to go for answers outside of Kansas once more. The unanswerable issue is if Oz has prepared her for that moment.

Toto, Dorothy's trusty companion, may hold the true key to each world's truth. After all, Toto escapes from three distinct baskets: Miss Gulch's, the Wicked Witch's, and the

Wizard's balloon, which the Wizard claims would return her to Kansas. When Toto pulls the curtain away from the Wizard's chamber, he reveals the mystery surrounding the Wizard. Dorothy craves Toto's counsel and despises being separated from him, even if it means risking being left behind by the Wizard as the balloon rises. Toto can thus be understood as a part of Dorothy, as the independence she clings to in the final scene, as the one aspect of her who continues to battle against her limitations.

Kansas is sepia, but there are no shades of grey. Oz, on the other hand, is full of life's ambiguity and weirdness, but it's also full of vitality. Kansas has no options, whereas Oz has a plethora of them. Kansas keeps the girl alone, surrounded by family and the safety net of the elders; Oz, on the other hand, is more on the girl herself, her actions, and how she reacts to the situations she finds herself in.

The Wizard of Oz is a story about a person's personal search for education, wisdom, strength, and courage. This individual adventure includes personification through the Scarecrow, the Tin Man, the Lion, and the Wizard's revelation. The only problem is that Dorothy ended up back where she started: in sepia-toned Kansas. Despite being surrounded by characters who played various parts in Dorothy's Oz dreamscape, the patronizing moments of acceptance by Aunt Em and the others suggest that, while Dorothy embarked on this quest, she is only temporarily better for it, and that the progress Dorothy achieved on her journey is merely negated or devalued. Many archetypal journey stories have individuals that "not only move from point A to point Z, but also fulfill other nonspatial aims while coming to terms with themselves and their fellow travelers," (Belton 27), Belton goes on to detail Dorothy's journey: “Because the trip film is always looking forward to getting there, the audience always arrives, even if the protagonists do not” (27-28). Dorothy's conclusion is simply that there is no place like home; but, given the film's opening remark and the color schemes used to entice the audience in, Dorothy's voyage is most clearly a journey and lesson for the audience as well. Despite the fact that the journey film

usually looks forward to getting there, the there in mind is sepia, dismal, and lonely Kansas. Both Dorothy and the audience benefit from it.

Oz is a living, breathing place and period of transition, one that is all too often stifled in Dorothy's sepia-toned Kansas farm life. The following paragraph is part of the opening statement: “Time has been powerless to put its gentle philosophy out of fashion.” True, the film is a timeless fusion of the classic quest for acceptance and personal growth with song and dance, as well as supernatural themes. When reduced down to its anthropomorphic essence, however, it is the fanciful that isn't so fantastical, and so gives a vibrant picture of the real. The recuperative finale is clearly conveyed by the chosen aesthetic color schemes with the Technicolor dream world shrouded in sepia-tones. (Chalfin 56)

7. Segment and Motif Deconstruction :

Despite the fact that several pieces of "The Wizard of Oz" have previously been woven into this analysis, it is necessary to revisit specific elements of the film as separate entities in order to justify these deconstructions. In addition to the above mentioned episodes, there are recurring motifs throughout the film, such as the helpmates' search being prioritized above Dorothy's and the Wicked Witch's idle threats causing no bodily harm until the traveling companions decide to storm her castle with "Witch Repellant," a big net, and a rifle, among other destructive weaponry.

The beginning sequences in Kansas give the spectator a glimpse into Dorothy's adolescent life and draw them into the heroine's hardships. She's a youngster, innocent and pure, which is essential for her to negotiate between good and bad powers. She doesn't see Toto's behaviors as the invasion of Miss Gulch's personal space and property that they are, and she doesn't take responsibility for her own dog's behaviors. It's not because she's delusional; rather, it's because she's a child with limitless energy who doesn't understand the norms of the world. The farmhands' antics and the shaky structure of the Kansas farmhouse are

introduced in the first scenes, where Dorothy appears to make nothing but mischief and feels out of place among her family. The spectator is aware that Dorothy and Toto are the main characters.

The music fades in under the image and the farm noises fade away as soon as Aunt Em encourages Dorothy to hurry off and find a spot where she won't get into any trouble. There are five cuts or edits, and the camera shots are long and dragged out. As a result, Dorothy's seclusion on the farm, her daydreaming tendencies to find a place where she belongs, and her attachment to Toto are all depicted in this painting. When this portion is combined with the song "Over the Rainbow," the work immerses the audience in the plight of this young child and allows them to identify with her.

The viewer is introduced to Miss Gulch immediately after this segment. The orchestral variations of "Over the Rainbow" give way to the foreboding tune that will forever be recognized as the Wicked Witch's song. Miss Gulch rides her bicycle to the Gale estate with a purpose, and the viewer knows it isn't good for young Dorothy.

As Miss Gulch approaches the home, she scatters chickens out of the way, and Uncle Henry quickly notices something is awry. Even in these early sequences, the strength of Margaret Hamilton's acting and character is evident. Sharp motions, purposeful steps, and forceful tones in her voice all hint to a woman who doesn't follow the Gale household's norms. Despite the fact that she abides by county law, it is Gulch who arrives at the Gale home with a sheriff's order permitting her to take Toto from the house. The Gales despise Gulch's power and authority, yet they have no choice but to obey it. Miss Gulch appears cordial to the Gales until she is patronized and challenged, at which point she becomes enraged.Miss Gulch behaves appropriately and within her rights, but because Dorothy is the protagonist and Toto is her main source of comfort, Dorothy, and thus the spectator, perceive Miss Gulch as a "wicked old witch" who has gone beyond the bounds of

acceptable behavior.

The scene in which Dorothy leaves her house and enters the Land of Oz is possibly the single most crucial moment of the film in terms of defining the lines between good and evil. The film's color transitions from dull sepia to spectacular Technicolor and the famed line. The first line said when Dorothy steps into the unknown is, “Toto, I have a feeling we're not in Kansas anymore.” Another orchestral arrangement of "Over the Rainbow" plays in the background when Dorothy enters Munchkinland, implying that Dorothy and Toto are actually somewhere over the rainbow, the region of longing about which Dorothy earlier sang.

Glinda comes in softly, surrounded by a rainbow-colored bubble, and her arrival is graceful and demure. Glinda emerges from her bubble wearing a very pink, very glittering, very elegant attire, with a wand in her hand and a massive crown on her head. Glinda's strawberry blonde hair blends nicely with the costume, giving her the appearance of both a princess and a fairy godmother. She moves with grace, has an innocent and gentle visage, and the demeanor of a mother to a kid. The effervescent performance of Billie Burke hints at a lack of knowledge and independent thought.

Glinda inquires as to whether Dorothy is a good or wicked witch, to which Dorothy replies, "I'm not a witch at all." Glinda then inquires as to whether Toto is the witch. Only terrible witches are unattractive, as Dorothy and Glinda discover in their exchange. She implies that Dorothy has the power to be a witch by questioning if she is a good witch or a bad witch, but that her good or bad traits have yet to be established. Glinda can't tell if she's beautiful or ugly just by looking at her, despite the fact that she makes it clear throughout the dialog that only terrible witches are ugly. This exchange supports Dorothy's contention that she is the negotiator rather than the indication as a youngster. Dorothy reiterates that she is not a witch at all she has yetto learn of her power for good or bad; she has yet to claim her position in

the social structure as determined by the male gaze. Witch, therefore, is also a metaphor for woman.

The Munchkins dress up as youngsters playing the game "town" and chant and dance about the Witch's death. Glinda looks at the number like a mother looks at her children during playtime, beaming happily and encouragingly with her wand, having already calmed their fears. Patriarchal societal roles are obvious from the outset in Munchkinland. Mayors, coroners, barristers, and soldiers are all men. The Lollipop Guild is also masculine, while the ballerinas are all female. Dorothy becomes engrossed in the revelry and joins in with the Munchkins. The unusual setting is reminiscent of a child's play, complete with costumes that include flowers on the Munchkins' shoes' tops.

Just when the merriment appears to be winding down, the Wicked Witch of the West comes in a swirl of crimson smoke and with a thunderclap. The Munchkins flee, visibly terrified. The Witch's slender, angular figure is wrapped in black, complete with a black cap, and her green coloration and pointed facial features stand in strong contrast to Munchkinland's cheerful colors. Margaret Hamilton's tight clipped tone suggests the Witch's rage, and her concern is for her sister. Glinda engages the Witch in a humorous hostile discourse, obviously pleased by the Witch's rage and frustration, as a mother coping with a threat to her children. Glinda, much to Dorothy's surprise, drags her into the debate by putting the Ruby Slippers on her feet. Glinda swoops in like a mother whose child has come into contact with a harmful influence, attempting to divert Dorothy away from the Wicked Witch. Glinda makes catty fun of the Wicked Witch's sister, and Glinda informs Dorothy she's made "quite a horrible enemy of the Wicked Witch of the West," but it was Glinda's manipulation that prompted the Witch to act even more violently at Dorothy. It's evident that Glinda is using Dorothy as a pawn in whatever game she's playing with the Witch when she vanishes after sending Dorothy down the Yellow Brick Road with nothing more than a warning and a little direction. She also sets Dorothy on the path to being a

"good" woman in this game, where she must battle choice, freedom, potency, and the evils of "bad" women.

The Wicked Witch reappears after Dorothy and the Scarecrow meet up with the Tin Man and invite him to join their traveling group. If the Tin Man and the Scarecrow don't stay away from Dorothy, she threatens them with bodily damage. She is threatening them, but they are also shielding the girl who murdered her sister and has her stolen shoes. Justice is out of the question for Miss Gulch, a woman who lives outside of social limits and patriarchal standards. In patriarchal society, Dorothy is viewed as a hero rather than a fugitive. Similarly, it is on to good women who live within the boundaries to stop themselves and other women from engaging in questionable or bad behavior.

Though Dorothy and the Scarecrow do not tell the Tin Man why they are going to see the Wizard before inviting him along, they only reveal the Scarecrow's yearning for a brain and the Tin Man's need for a heart when they persuade the Lion to join them in their traveling party. Until they start singing again, Dorothy makes no mention of a home. When they first meet the Wizard, despite Dorothy approaching him first, the Wizard summons the Tin Man, Scarecrow, and Lion and declares what they seek, while calling Dorothy a "whippersnapper" for chastising him for scaring the Lion. Dorothy does not express her own desires because it is not her place to do so. Men's demands and desires take precedence over women's.

Despite the fact that the Scarecrow and Tin Man pledged to accompany Dorothy to the Wizard regardless of their own personal motivations, it is Dorothy who chastises the Lion when he moves on Toto. The construction phases demonstrate friendship and, in the mythic voyage, offer Dorothy with companions; nevertheless, they also depict Dorothy adopting a motherly role in their infantile pranks. The Scarecrow is awkward, the Tin Man is rusted, and the Cowardly Lion is terrified. They are unable to function without her; they are

completely reliant on her. They demonstrate to her that, similar to Glinda's behavior with the Munchkins, being a decent woman entails having dependants, or "children." Dorothy is the one who keeps them going, and Dorothy is the one who looks after them and nurtures them until she is kidnapped by the Witch and must be rescued like a damsel in distress.

The Witch threatens the male helpmates, but she never directly threatens Dorothy until she discovers she won't be able to remove the Ruby Slippers from Dorothy's feet as long as she lives. Even so, when the Witch is initially introduced, she says, "I'll get you my darling, and your little dog, too". She only takes direct action against Dorothy when she sends the poppies to the Emerald City's border; however, the flowers do nothing but put Dorothy to sleep. These portions, together with the fear felt in Munchkinland despite Glinda's admission that the Wicked Witch has no authority there, show that the Wicked Witch's might and harshness are more imagined than genuine. “Shoes or no shoes, I'm still great enough to conquer her!” the Wicked Witch declares after the section with the poppies. Because she is unable to do so, her magical abilities are not the sole reason she is feared. These scenes also imply that it is the bad and deadly lady who confronts men.

Another segment worthy of deconstruction is the one in which Dorothy melts the WickedWitch. The fast paced nature of the chase through the castle gives way to aslow andagonizing melting away, the result of an accident as Dorothy tried to put out the flames on the Scarecrow’sarm.

WITCHOhhh! Youcursedbrat!Lookatwhatyou’vedone! I’m melting!Melting!Oh, what a world!What a world!Who would havethought a good little girl like you could destroy my beautiful wickedness! (Langley et al 119).

The Wicked Witch is well aware of the patriarchal society in which she finds herself. She realizes that in such a society, she is seen as evil, but Dorothy is seen as virtuous for defeating the Wicked Witch. Except in the eyes of patriarchal society, this speech from the

Wicked Witch as she is dying does not validate the Witch as wicked. As a result, the audience's perception of Dorothy as nice and the Witch as bad is reinforced. The obstinate wicked lady finds her final demise, as befitting the traits of the woman's film. Following the Wicked Witch's death, the Winkies praise Dorothy for rescuing them from the Wicked Witch's clutches, as well as their guard responsibilities and service. With the exception of the farmhands/helpmates and Professor Marvel/Wizard, men are not prominent characters in the film. Yet, because it is a metaphor for women holding control over men, this celebration of males slaying the woman who held authority over them is crucial. It's the last scene at the castle, the final release from the Wicked Witch's menacing power, or the power of wicked, misguided women.

It's also worth noting the scene in which the Wizard takes off in a hot air balloon. Dorothy and Toto were meant to accompany him on the balloon and return to Kansas, but Toto chases after a cat that jumps out of a woman's arms. Dorothy leaps from the balloon and pursues Toto. While the Scarecrow and the Lion appear to be dropping their ropes to assist Dorothy in retrieving Toto, the Tin Man unwraps his rope from the pillar, allowing the balloon to take flight. He physically unwound the rope from the post, despite the Tin Man's pleadings for help. Glinda does not send Dorothy home until the Tin Man asks her what she has learnt when Glinda arrives. Glinda, deferrer to the Wizard and mother to the Munchkins, completes this patriarchal social-role learning path by showing Dorothy how to return home. It's only after the Tin Man thwarts the Wizard's plan and asks Dorothy what she's learnt on her adventure that she gets it. It's the final check to make sure Dorothy learned everything she needed to know on her voyage. The real lesson she was intended to take away from her tour was that "there's no place like home," but only if "home" refers to the physical location and structure of the actual house, as well as the patriarchal social duties that physical location involves.

Professor Marvel is shown as a sweet old guy, although a con artist, who dupes Dorothy

into returning to the Kansas farm. Professor Marvel's doppelganger is the Wizard of Oz, who is likewise a liar. He is, nevertheless, a mystery benevolent gentleman who is the last person Dorothy sees before flying to Oz and one of the first persons she meets when she returns to Kansas. The ploy of his crystal ball and the ruse of his power in Oz are both obvious; nonetheless, no one appears surprised when their "Wizard" is revealed to be an ordinary old man when he is disproved in Oz.

Professor Marvel appears in the final scene of the film while Dorothy is recovering :“I…I just stopped by because I heard the little girl got caught in the big well, sheseems all right now”(Langley et al 131). Except for the limiting snapshot at the beginning of the film, Professor Marvel has no idea where Dorothy lives. There is a home on the horizon that Dorothy is walking towards in the scene where Dorothy is fleeing away, indicating that the Gale farmhouse is not the only farmhouse in the region. Despite the fact that the Professor, a wandering con man, has no idea where Dorothy resides, he is the first person to arrive at Dorothy's bedside, aside from Aunt Em and Uncle Henry.

Dorothy turns at Professor Marvel and adds, "And you were there!" when she mentions the people that were in Oz. Aunt Em rejects Dorothy's assertions as a ridiculous dream, striving, as a mother would, to calm Dorothy's concerns and exhilaration. Despite their laughter at the absurdity of it all, the Professor and the farmhands do not mention that it was all a dream. The Professor, who is readily disproved as a charlatan and a nice old man through the innocent eyes of young Dorothy, is the mastermind behind it all. He deceives Dorothy into returning to the farmhouse as Professor Marvel, but in order to make his point, he must travel to Oz, accompanied by his farmhands.

In the movie, there are two crystal balls. Professor Marvel's wagon is the first, where he claims to see Aunt Em in pain. He employs the ruse to persuade Dorothy to return to the property. In the Wicked Witch's castle, the second crystal ball is used. Dorothy sees Em in

the crystal ball calling for her while she is locked up and time is ticking away. Professor Marvel's crystal ball is a hoax, whereas the Wicked Witch's crystal ball is real. Dorothy, who is imprisoned in the Witch's castle, sees Aunt Em in the crystal ball and cries out in terror:

AUNTEM(calling)Dorothy…Dorothy, where are you?It's me It's Auntie Em…we'r etry ingtofindyou…whereareyou?

Drothy(sobbing)I'm here in Oz, Auntie Em!I'm locked up in theWitch's castle…and I'm trying to get home to you, Auntie Em! (AUNTEM's face has begun to fade from the crystal, having made no sign ofhearing Dorothy.)Oh, Auntie Em don't go away! I'm frightened!Comeback!Comeback!Thewitch'sfacesuddenlyappearsinthecrystalinstead.Dorothyshrinks backfrom thecrystalinterror.

Witch(mimickingDorothy) AuntieEm,AuntieEm!Comeback!I'll give youAuntieEm,mypretty!(Shelaughs.) (Langley et al 109).

The Wicked Witch has already established herself as a lady to be feared because she defies patriarchal laws and standards. Dorothy is terrified of the unknown and clings to the familiar in this scene. She is terrified by the Wicked Witch, who defies conventions, and she turns to Aunt Em, the matriarch of her Kansas family, a woman raised in a patriarchal society and charged with instilling such values in Dorothy.

Despite this, Dorothy's fear is mocked by a woman of enormous authority in Oz, a woman who refuses to bow to the Wizard's wishes. Dorothy's commitment to the familiar is mocked by her. Dorothy is just a little girl who is terrified of the unknown. The unknown gives you power; it allows you to break free from the codes that all the others represent (Chalfin 63).

8.The CharactersofOz:

The Wizard of Oz is a mythological journey that follows the exploits of Dorothy Gale inthe Land of Oz.The movie is filmed in both sepia tones and Technicolor to represent thedifferences between Dorothy's home in Kansas (the Ordinary World) and the Technicolorworld ofOz (theSpecial World),themagicallandshespendsmostofhertime inthefilm wandering through.Of the four main women in the film, there are two constants between thelands:Dorothy and Em (however, Em is only seen in Oz through the Witch's crystal ball.)Oftheremaining femalecharacters,only MargaretHamiltonportraystwocharactersin thefilm:The Wicked Witch of the West in Oz, and Miss Gulch in Kansas, both women of power.Glinda,the Witch of the North, is only in Oz, with no apparent counterpart in Kansas. Of the malecharacters, Hunk, Hickory, and Zeke are the Scarecrow, Tin Man, and Cowardly Lion,respectively.Theruse ofa magician,ProfessorMarvel,becomestheruse oftheWizard.

Of the main characters in the film, the most important for the deconstruction in thisanalysis are the women in the film, precisely the polar opposites of the Wicked Witch andGlinda.They are the two representative forces of good and evil, and they are the images mostworthy of deconstruction.As previously mentioned, Dorothy is the adolescent negotiatorbetween the two, and though she will be mentioned here, the predominant images worthy of themost depthand timeare thetwo witches.

ItisinDorothy'sremovalfromKansasthat allowsherto see the extremes of behavior, but it is her clinging to Kansas that represents and reinforces thevaluesalreadytaught.

An important distinction needs to be made between Glinda, The Witch of the North andThe Wicked Witch.Though she calls herself "The Good Witch of the North" and uses magic,Glinda is more like a fairy or fairy godmother (Huck 4) of folklore than a witch in the historicalcontext.

Asimplehistoricalunderstandingoftheword“witch”itselfcarriesthebaggageofnot only historical persecution, but also the negative connotations that indicate women who stepoutside and/or challenge the “natural” social boundaries set up by patriarchal society.The word“witch” is automatically associated with the word “evil,” simply because of the history ofpersecutionandfearassociatedwiththosedefinedas “witches.”

The contrast is that, despite being The Witch of the North, Glinda does not need to be described as such because there is no such thing as a good witch. The fact that Glinda has a name while the Wicked Witch does not, as well as the fact that Glinda is only referred to as a witch in passing and is instead addressed by her given name, demonstrates that she is less linked with the term "witch" than the Wicked Witch. Furthermore, because Glinda defers to the Wizard of Oz, a patriarchal figure, her alleged powers, which in the film pale in comparison to the Wicked Witch's, do not challenge traditional norms of suitable behavior.However, the bad witch, and consequently the belief that witches are terrible, fits within the aforementioned limitations. (Billie Burke, who played Glinda, considers Glinda to be a fairy: "A script from June of 1938 depicts Burke's part as that of a child's conception of a good fairy." Burke agreed with this categorization outside of her prepared words, referring to her role solely as a good fairy rather than a witch.

The fear of the Wicked Witch in the film is quite tangible.And, as Hearn suggests, thatfear transcends the narrative and moves to the audience: some small children attending theadvance screening of “The Wizard of Oz” were so terrified by the Wicked Witch that they hadto be taken out of the theater (Huck 25).In response, the studio removed some of her more ominouslines.However, children to this day are still scared of the Wicked Witch, and even Hamiltonpreventedherownsonfromwatchingthefilmuntilhe was atleastsixyearsold.

The Witch's color is the first part that needs to be dismantled. She has a green hue about her. Except for the Winkies, who are the Witch's guards, no one else in Oz is green or

even any other hue. The Winkies' hue isn't quite as vivid and noticeable as the Witch's. Her skin hue already places her on the margins, relegating her to the role of the Other. She cannot, however, be reduced to the “exotic other” status by the audience because she is entirely odd, an abhorrence, and an Other even among Others since she is green. In a culture dominated by a dominating white male patriarchal system, there is no desire for a complete and visible physical aberration.

Part of the visible Otherness is part of what makes the Wicked Witch ugly, according to Glinda's declaration during her first encounter with Dorothy that only terrible witches are ugly. Glinda even wonders if Toto is the witch who brought the Munchkins and Oz such good fortune by murdering the Wicked Witch of the East with the home. Even though only bad witches are ugly, the cairn terrier could be the good witch Glinda and the Munchkins are looking for. The Wicked Witch's visage is thus even less appealing than a dog's.

Of fact, ugly can refer to both physical appearance and personality. The Witch's strength and terrifying demeanor together indicate evil, yet her anonymity alludes to instability and "out of control" conduct. She can't be identified, so she can't be controlled. When there's difficulty in Oz, it's only because the Witch is in charge of it. She instills fear in the minds of the unwary, and she creates havoc for Dorothy and her associates. Never mind that Dorothy murdered the Witch's sister, which is only mentioned briefly, and that the Wicked Witch, according to Glinda, has no influence over the Munchkins. The Munchkins are afraid of the Wicked Witch's looks, assertiveness, independence, and rage in her first meeting with Glinda and Dorothy if she has no authority over them. Margaret Hamilton relates an account in her preface to Aljean Harmetz' book The Making of The Wizard of Oz in which she had no idea the effect she had in the film until she watched it at its premiere at Grauman's Chinese Theatre, It was not until the beginning of the film that I realized what had happened. I was even more persuaded that my son should not see this film after cringing at a couple pictures of

the Witch".

Widdowson expands on the Wicked Witch's history by recalling the "ugliness" and "evilness" connected with the name "witch." Widdowson thinks that when it comes to "scary characters," "they are all odd in some way, and their abnormalities are crucial to the frightening atmosphere that surrounds them."(201) The Wicked Witch has an unusual look, and her acts go against or question the status quo. The Wicked Witch's Otherness, as stated above in terms of appearance and behavior, comes under this historical category.

Keeping the historical connotations of the Wicked Witch in mind, theoretical support comes in the shape of the male gaze and the objectification of women in order to satisfy men's needs. The Wicked Witch is all that goes against male desire in a patriarchal culture where the male gaze is dominant (Mulvey 37). As a result, her being looked at has an impact on "how she will be treated" (Berger 37).

The Wicked Witch is desexualized and devalued by her drab dress and green color, and she defies the Wizard of Oz, the most powerful character in Oz and a man who represents patriarchal society. Her physical appearance and behavior both question and threaten Oz, as well as the patriarchal society's established conventions. These features are therefore unsightly, unpleasant, and troublesome in the male gaze. As a result, the Wicked Witch is nasty and evil.

As a result, any source of autonomous authority for one's own gain is wicked for women living in patriarchal societies; hence, the Wicked Witch, like her counterpart, Miss Gulch, is wicked.

Golden ties together these historical and theoretical ideas in her historical assessment ofwitches:in order for men to feel safe in a society where men are supposed to hold all thepower,women'spowersmustbe domesticated.The WickedWitch's"domestication" comes in the form of lording over her dominion of flying monkeys andhenchmen that are under

her spell.The Winkies her guards, her henchmen are just that:men.She controls them, and with her death, they are released from bondage and servitude.Thesegment in which Dorothy kills the Wicked Witch has the Winkies celebrating the death of theWicked Witch, celebrating freedom from her control.It is therefore not a woman's destiny orappropriate behaviortoleadorcontrolmen.

Miss Gulch is the Kansas counterpart to the Wicked Witch of the West.Other than thefarmhands and Professor Marvel, she is the only one that appears in both lands, discounting theappearance of Aunt Em in the Witch's crystal ball.Miss Gulch is a powerful woman in Kansaswho, in Aunt Em's words, owns half the county.She seeks to have Dorothy's dog, Toto, takento the Sheriff to be destroyed because the dog bit her.She also calls the dog a menace to thecommunity (Langley et al 41).Miss Gulch has rights to her claim, since Dorothy herself admitsthat Toto gets into Gulch's garden once or twice a week and she admits to Toto chasingGulch'scat.ThoughMissGulch isarguablyoverreacting,she iswithinherrightstoseek a claim on Toto because of the bite and because the dog keeps getting into her garden and chasingher cat.Yet, she isn't unreasonable.When she tells Aunt Em that she wants the dog destroyed,AuntEmsuggeststhey keep Tototied up.MissGulch considersit,saying thatit'sforthesherifftodecide.

There are no indications that Miss Gulch is married, and in fact, hertitleof"Miss"indicates thatsheneverhasbeenmarried.Sheowns halfthecounty,yethasneverbeen married.This,intheeyesofthewoman'splace,especiallyinfilm,isverybad.MissGulch's "evilness" shines through in the manner in which she interacts with Dorothy and theGales.However, she has every right to seek out the law's help when Toto runs through herproperty and bites her, a fact that gets forgotten as much as Dorothy's accidental killing of theWickedWitch's sister.

Though Glinda has no direct parallel in Kansas, she is the polar opposite of the Wicked

Witch in Oz. Her outfit is a lavish gown with pink ruffles all around that puffs out like a glitzy ball gown. Except for the Wicked Witch, her makeup is "beautiful," and her demeanor is friendly.

Dorothy's first encounter with Glinda occurs as soon as she arrives in Oz. The Munchkins have summoned her to learn more about this witch who has built a house on the Wicked Witch of the East (Langley et al 54). Glinda is thus a guardian of the Munchkins, a childlike race that sings, dances, makes lollipops, and sings lullabies. She wasn't doing a very good job of guarding the Munchkins from the Wicked Witch of the East as their guardian, but she is their mother figure. She treats the Munchkins like her children, as evidenced by her speaking patterns and gestures toward them. In the company of Dorothy, the unknown, and the Wicked Witch, the known, she sings to them and consoles them. The Munchkins are her offspring, metaphorically speaking.

Glinda does not question the status quo. Her powers are non-threatening in nature, as seen by her very slow, extremely glamorous techniques of arriving in a bubble and creating snow to awake Dorothy and her pals from their rest. Her respect to the Wizard of Oz reveals that she is subordinate to a masculine character. This is best demonstrated by two portions. The first time Glinda and Dorothy meet is in the Wizard of Oz. When Dorothy expresses her desire to return home but realizes she won't be able to do so the same way she came, Glinda tells her, "The only person who would know would be the great and glorious Wizard of Oz himself." (Langley et al 63)

Glinda either doesn't realize Dorothy already has the ability to return, or she defers to the Wizard's needs. Glinda's exalting adjectives "excellent" and "wonderful," combined with the fact that she claims the Wizard is the only one who knows how to send Dorothy back to Kansas, show that whether or not she knows how to send Dorothy back, she is serving or deferring to the Wizard's wishes. She is surrendering to the patriarchal system's wants,

demonstrating what is appropriate or acceptable behavior for women.

The second instance of this occurs in the last scenes of Oz, immediately before the Wizard's ill-timed balloon launch. Glinda isn't around, so the Wizard appoints the Scarecrow, Tin Man, and Lion to run the show while he's gone. Despite his claims that he may not return and that he does not know how to operate the balloon, he implies that he will by putting the three in charge in his place. Despite the fact that Glinda has magical abilities and eventually advises Dorothy how to get home, the Wizard does not put her in charge. In the Land of Oz, the Wizard clearly reigns supreme. Glinda flies down in her bubble, sends Dorothy home, and returns to her own realm or to see her Munchkins, the only other identified land in which Glinda is physically visible. The Wicked Witch, on the other hand, appears in Munchkinland, the Emerald City, and her own castle at various stages in Dorothy's journey. Glinda's relative immobility contrasts with her mobility, figuratively illustrating the restrictions of Glinda's, and hence good women's, power. . Another viewpoint is that when a fairy godmother or other wise lady provides actual assistance to the female heroine, and when a true problem is generated, it is usually by a witch or nasty stepmother.

Dorothy is the adolescent mediator between Glinda's good and the Wicked Witch's evil. She relies largely on preexisting assumptions as a teenager and has yet to learn to see beyond the veil. Her inner goodness or badness is unknown, but her wide-eyed innocence makes her an ideal candidate for the patriarchal social-role acceptance path. Despite she claims that she accidentally killed both witches, any regret she may feel is washed away by the glory lavished upon her by the Oz residents. The Wicked Witch's wicked behavior was thoroughly eradicated by her. She even forgives the Wizard for being a humbug because the self-proclaimed Doctor of Thinkology's perplexing speeches ultimately satisfy her yearning to return to Kansas and her want for her companions to receive what they seek.

Dorothy's helpmates become Dorothy's children in several ways. Even if it means she won't

be able to get what she wants, she takes it upon herself to make sure people get what they need. She assists the others in growing to the point that they are no longer in need of her, and therefore becomes the self-sacrificing mother figure that both Basinger and Haskell envisioned. In order for her voyage to be a complete success, the Wizard promises to transport her home. The voyage is completed when Glinda sends Dorothy home after the Wizard departs without her. Dorothy is sent home by the bubbling princess fairy godmother figure who defers to male dominance in Oz and is pleased with the existing quo. This solidifies Glinda's role as a role model for good women in the eyes of both Dorothy and the audience, and brings the journey and recovery to a close.

The Kansas mother-figure is Aunt Em.There is no indication that Aunt Em has birthchildren ofherown;however,sheisthematriarchofthe Kansashomestead.SheisDorothy’s care-taker and she also takes care of the farmhands, Hunk, Zeke, and Hickory she scolds themlike children, she feeds them like children, and she is the constant to which Dorothy clings.AuntEm,thefamily matriarch,represents“home”whileDorothyisinOz.ThoughUncleHenryisthe first one Dorothy pleads to when Miss Gulch comes to claim Toto, it is Aunt Em who has thesharptongueandpoweroverthedomesticdutyofmentoringthechild.

Em defers to Henry with the warrant, Henry decides the sheriff’s warrant is valid, andEm attempts to persuade Dorothy as to the legality of the situation.Em is the mediator betweenthe outside world and the child, thus performing her duty as a mother-figure.She is the oneresponsible for caring for and dealing with Dorothy.The only time Aunt Em is seen doing farmwork as opposed to domestic work is when she is counting the chickens with Uncle Henry, anemergency caused by a broken incubator.Otherwise, she scolds the farmhands, brings themfood, and knits.Any power that she may have gained over time has come through the properchannels of domestic trust.She knows her place.Uncle Henry, on the other hand, is the onewho makes the decision based on the laws of the world outside the

home.He also displaysdisdain for Miss Gulch:he plays with her words and spanks her with the gate swing.He seesherthroughthe malegazeasawomanwhoexercises toomuchpower.

Dorothy is placed in a situation throughout “The Wizard of Oz” that displays the attributes of both good and terrible women. Through their identification with Dorothy, viewers are also able to recognize the attributes of good and terrible women. As a kid, Dorothy acts as a mediator between the two polarities, giving the spectator a clear picture of the dualities. A patriarchal society's laws define desirable and negative attributes in terms of how they relate to the power-holding male dominant system. (Chalfin 71)

9. “The Wizard of Oz”/ *The Wonderful Wizard of Oz*: Similitudes and Dissimilitudes:

The film “The Wizard of Oz (1939)” has captivated audiences for years, seventy-five to be exact. The timeless classic was inspired by L. Frank Baum's book, which was published in 1900. The issue is that the film does not follow the book in any way. In truth, the names and main idea were taken directly from Baum's novel by the directors. The top eight changes between the book and the movie adaptation are listed below. (RealRundome).

9.1. It was Only a Dream (well, in the movie at least):

The most significant difference between the book The Wizard of Oz and the film adaptation is that in the former, Dorothy is only dreaming, whereas in the latter, she actually travels to the country of Oz. The movie The Wizard of Oz depicts the story as a dream that Dorothy is having, with figures from her life appearing as characters in the dream. This is a smart twist on the story storyline, and it offers a little more enjoyment than the book's opening chapter, which is essentially a description of the Kansas grassland. The novel, on the other hand, urges readers to assume that Dorothy's experience is true, that everything that happened actually did happen. Instead of being a fantasy created by Dorothy's imagination, OZ is a

mystical realm that exists someplace over the rainbow, perhaps?

9.2. Not Red but Silver:

The ruby red slippers of Dorothy are undoubtedly the most well-known image from The Wizard of Oz. The shoes are supposed to be silver, according to the book (spoiler ahead). According to the Smithsonian, one of the film's screenwriters, Noel Langley, came up with the idea to change the shoes from silver to red. This was "presumably because the color would stand out stronger against a yellow brick road," (Rhodes).

9.3. Why Brains, Why a Heart, Why Courage:

The backstories of the scarecrow, Tin Man, and Lion are left out of the film. What is the scarecrow's motivation for wanting a brain? Why does the Tin Man wish for a heart over and over again? Why is it that the lion lacks courage? These crucial questions are addressed throughout the book.

The scarecrow had been constructed the day before Dorothy discovered him. "How am I ever going to know anything?" he says, because the munchkin who formed him neglected to give him a brain. Tin wasn't always used to make the tin man. He used to be a real man who had a crush on a munchkin girl. They planned to marry, but the woman with whom the girl shared a home did not want her to leave (she was a bit of a lazy bones). She struck a deal with the Wicked Witch of the West, who enchanted the tin man's axe to slice him up into pieces. Fortunately, a local tinsmith repaired him and recreated him from tin. Unfortunately, the tinsmith had forgotten to include a heart.

The lion's tale isn't particularly interesting. When Dorothy questions him about what makes him a coward, he says, "It’s a puzzle. That's probably how I was born." (RealRundom/movies).

9.4.The gifts from the Wizard:

The Wizard bestows rewards such as a degree of think-ology, a medal of valor, and a testimonial to show heart in the film. At the very least, the magician in the story put some thought into his abilities. Pins and needles are used to form the scarecrow's brains. To implant the fake brain, he performs open straw surgery. He then presents the tin man with a filled silk heart, which he places in the tin man's breast. Finally, he persuades the lion to swallow some courage potion. Of course, they're all phony, just like the gifts in the movie, but the book wizard put in a little more effort and deception.

9.5. Who is the little old Witch of the North:

You won't know who the Witch of the North is if you haven't read the book because she isn't referenced in the film. The Witch of the North, not Glinda, is the first person Dorothy meets in the Land of Oz, as the movie depicts. (Dorothy doesn't meet Glinda until the last few pages of the novel.)

The Good Witch of the North greets Dorothy when she arrives in Oz, kisses her on the head for protection, and sends her to OZ for assistance in returning home. In regards to Glinda, I believe the order of the books makes more sense. Why would Glinda tell Dorothy she needs to see the wizard for help, but then tell her she could have just stayed at home the whole time?

9.6. Oh! the Violence:

If there is any violence in the film, it is quite mild. However, the book is a tad darker. The Wicked Witch of the West sends her slaves to teat Dorothy to bits, as per the Wizard's commands, as Dorothy and her odd three go to find her and destroy her as per the Wizard's directions. First, she dispatches forty wolves to pursue them. The tin guy responds by chopping off the heads of all forty of them. She then dispatches a flock of forty crows. The scarecrow dispatches the invaders by twisting their necks until they are all dead beside him. A

swarm of bees is the last group the Witch sends to perform her bidding. The tin man steps forward again, allowing them to sting him, which doesn't harm, and they all die since they can't live without their stingers, which fall off. (ReelRundom/movies)

9.7. The Winged Monkeys and the Tale of the Golden Cap:

The winged monkeys appear to be the Witch's loyal minions in the film. The Witch, however, has possession of the Golden Cap, which means she may control the monkeys three times, similar to a magic genie or lamp. The monkeys' leader explains to Dorothy how the cap came to be and what it signifies to them in the book. This would have been useful to include in the film.

9.8. The Queen of the Field Mice and Her Helpfulness:

I won't go into great length about Dorothy's troupe's rescue of the Queen of the Field Mice, except to mention that the tin man spared her from being eaten. However, the Queen was able to assist them in return. The scarecrow and tin man saved Dorothy and Toto when they fell asleep in the poppy field, but they couldn't lift the huge lion. The field mice banded together to load the lion into a truck bed and drag him out of the field safely.

Of course, this was in the book because Glinda saves them in the movie, but they would not have met Glinda in the book. (ReelRundom/movies).

Judy Garland, Margaret Hamilton, Billie Burke, Ray Bolger, Bert Lahr, Jack Haley, and Frank Morgan feature in the 1939 film “The Wizard of Oz”, which is one of many media adaptations based on L. Frank Baum's 1900 children's book *The Wonderful Wizard of Oz*. It's a text that's still useful today, more than a century after the story originally appeared on the fringes of American identity. The maelstrom of activity that has accompanied its ascension into social consciousness has never slowed. The movie has a hold on society, and society has a hold on the movie.

This legendary film's allure transcends production flaws and earlier adaptations. Watching “The Wizard of Oz” has become a long-standing custom, as the film's opening words suggest: Time hasn't been able to make its benevolent ideology go out of style. “The Wizard of Oz” has remained popular despite the passage of time. When other adaptations fade away, and even the original narrative itself loses its shine in the literary world, this film stands out.

It's Technicolor fantasy set against the backdrop of a desolate Kansas agricultural life. It's about a girl's ability to make a difference in other people's lives. The film's magic has become the fundamental topic of the plot. Because “The Wizard of Oz” is so well-known, it's easy to use it as a model for critique techniques. The film's critics have already been written, making it simple to incorporate them into this book. (Langley et al 34)

The author wanted to emphasize how the patriarchal culture in which the film was developed and continues to be consumed drove and characterized the negotiation between good and evil dichotomies. To Harmetz, despite the fact that a lot of feminist literature is employed as a theoretical framework, the ideological technique is still used.

Conclusion

Film is an art form that incorporates nearly every other form of expression. Actors, decorators, lighting specialists, painters, audio technicians, musicians, writers, make-up artists, special effects coordinators, and directors all contribute to the creation of the "big picture," or motion picture. All of the people who worked on this film and the passion they put into it really shine through, and it was well worth it. They accomplished a tremendous feat. In so many ways, "The Wizard of Oz" remains a cinematic masterpiece.

"The Wizard of Oz" is a classic film that has brought people a lot of joy. Dorothy wished for a better life than the one she had, for a place where she could be whoever. Dorothy realized that the thing she was trying to avoid was the one thing she desired more than anything else.

The film is magical from the start, and it matters that in the end is a dream. Reading the book was even worse, it includes characters i never heard of, such as Hammer-Heads and the Bear-Tiger hybrid monster, there was more than a good witch and Land of Oz was real. With my familiarity with the film adaptation, comparing it to the novel was avoidable.

The idea for this dessirtation come to my mind because i wanted to show the real image of it, it seems normal to people while it gives a rich message, and seeing that others have applied a similar work on papular stories such as *Harry Poter*, *Snow White* and *Star Wars*, so why not my favourite story.

The Wizard of Oz has become a true classic Cinema, one that always results hope and love, and it still one of the most beloved works of cinema, embraced by audiences of all ages arround the world.

The 1939 film "The Wizard of Oz," starring Judy Garland, Margaret Hamilton, Billie Burke, Ray Bolger, Bert Lahr, Jack Haley, and Frank Morgan, is one of many media adaptations based on L. Frank Baum's 1900 children's book The Wonderful Wizard of Oz. It's

a text that's still relevant today, more than a century after it first appeared on the outskirts of American identity. The frenzy that has accompanied its ascension into social consciousness has never abated. The film has an impact on society, and society has an impact on the film.

The allure of this legendary film transcends production flaws and previous adaptations. As the film's opening words suggest, watching "The Wizard of Oz" has become a long-standing tradition, time hasn't been able to make its benevolent ideology go out of style. Despite the passage of time, “The Wizard of Oz” has remained popular. When other adaptations fade away, and even the original story loses its luster in the literary world, this film stands out.

Bibliography

I. Primary Sources

Baum, L. Frank.*The Wonderful Wizard of Oz* 1900.

Fleming, Victor."The Wizard of Oz" 1939.

II. Secondary Sources

A. Books

Adorno, Theodor.*Letter to Walter Benjamin in Aesthetics and Politics*. Ed., by Frederic Jameson, London,1980.

Bella,M, & Hanington, B. *Universal Methods of Design*. MA, Rockport Publishers, Beverly, 2012.

Cross, Nigel. *The Automated Architect*. Pion Limited, 1997.

Nathanson, P. *Over the Rainbow: The Wizard of Oz as a Secular Myth of America*. Sunny Press, New York, 1991.

Ebort, Roger. *film critic of the Chicago Sun-Times*. 1996.

Baum, Frank Joslyn, and MacFall, Russell P. *To Please a Child: A Biography of L. Frank Baum*. Royal Historian of Oz. Reilly & Lee, Chicago, 1961.

__ __ __. *The Wonderful Wizard of Oz*. New York, Hill, 1900. Reprinted in The Annotated Wizard of Oz, edited by Michael Patrick Hearn,Potter, New York, 1973.

Lacan, Jacques. *Ecrits: a Selection*. Translated by Alan Sheridan. Routledge,London, 1989.

Lapsley, Robert and Michael Westlake. *Film Theory: An Introduction*.Manchester University Press, Manchester, 1988.

McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press, Oxford, 1996.

Rumble, Patrick. *Film Adaptation: Text or Prototext ?* . Filmmaking by the Book: *Italian*.

Zizek, Slavoj. *The Fright of Real Tears: Krystof Kieślowski between Theory and Post Theory*. BFI publishing, London, 2001.

Bewley, Marius. *Oz Country*. Books 3, New York Rev, 1964.

B. Articles

1. Periodicals

Millicent, Marcus. Cinema and Literary Adaptation. Review in *Italica*. Vol. 72, No. 1 Published by American Association of Teachers of *Italian*, Spring, 1995.

McQuade, Molly. "Baumisms". in *Booklist*, Vol. 96, No. 15, April 1, 2000, p. 1464.

Hudlin, Edward. “The Mythology of Oz: An Interpretation.” in *Papers on Language and Literature*, Vol. 25, No. 4, Fall 1989.

Heath, Stephen. From Narrative Space..*In Contemporary Film Theory*. ed., by Anthony

Easthope, Longman, New York,1993.

*Journal of Adolescent & Adult Literacy.*Vol. 39, No. 8, Published By International Literacy Association, May 1996.

McCabe, Colin."From Realism and the Cinema: Notes on Some Brechtian Theses". *in Contemporary Film Theory*. edited by Anthony Easthope, Longman, New York, 1993.

Metz, Christian.The Imaginary Signifier.*in Film and Theory: An Anthology*. Ed., Robert Stam and Toby Miller, *Oxford, Blackwell*, 2000.

2. Collected Articles

Comolli, Jean-Louis and Jean Narboni. Cinema/Ideology Criticism. *in Contemporary Film Theory*. ed., Anthony Easthope,Longman, New York, 1993.

Dudley , Andrew. " The Well Worn Muse: Adaptation in Film History and Theory". Narrative Strategies: Original Essays in Film and Prose Fiction. Ed., Syndy M. Conger and Janice R. Welsch, Western Illinois Univ., 1980.

Giannetti, Louis. "Understanding Movies". Pearson 13 edition, July 6, 2013.

Panellists, Vinzenz Hediger. The Repentant Cinephile. Film Criticism as Self Criticism. Casetti, Francesco. Lost in theApparatus, The Last Revival of the Fear of Cinema, Yale University.

Reprinted as "The Land of Oz: America's Great Good Place." In Masks and Mirrors, Essays in Criticism, Atheneum, New York, 1970.

3. Web Articles

bbc.com/culture/article/20140819-the-wizard-of-oz-hidden-meanings

Britannica.com/science/psychoanalysis

By Peter Keough The A List: The National Society of Film Critics' 100 Essential Films, 2002

Chapman.edu/~lhall/webpage/Critical_History.html

Community.starhub.com/conversations/lifestyle/4-types-of-booktofilm-adaptation/5f23b7be9e66e65604345996

Colin McCabe's analyses are not confined to structuralism. On the contrary, he is a well-regarded film critic who is capable of analyzing in many different modes. This particular article has been chosen as an example of structuralist criticism.

Eisenstein's stance on this issue was foregrounded by the earlier pictorialism movement, which sought to disguise the photographic image by disguising it as art (Ray 2001).

Flanagan, Martin. Bakhtin and the Movies: New Ways of Understanding Hollywood Film. Palgrave Macmillan. June 23, 2009. Web

https://ieeexplore.ieee.org/

Intertheory.org/psychoanalysis.htm

https://ivypanda.com/essays/

Jstor.org/stable/479970

Lithub.com/the-10-best-literary-film-adaptations-of-the-decade/

Letter to Walter Benjamin in Aesthetics and Politics, edited by Frederic Jameson.

Lacan develops this graph in four stages in 'The Subversion of the Subject and the Dialectic of Desire in the Freudian Unconscious', 1989

Holly, Martin. Film or Literature?: The History of Film Adaptation. Latino Weekly Review. Web. 24/09/2014

Ray states that Bazin's philosophy is an example of what Derrida names 'unmediated presence',2001.

Ray, Robert B. How Film Theory Got Lost and Other Mysteries in Cultural Studies. Bloomington, Indiana University Press, 2001.

Roudinesco, Elisabeth, Jacques Lacan: Esquisse d'une vie, histoire d'un système de pensée. Librairie Arthème Fayard. [Jacques Lacan. Trans. Barbara Gray. Polity Press, Cambridge, 1994.

Scriptmag.com/page/how-to-turn-a-book-into-a-movie.

The Wizard of Oz: The Shaping of an Imaginary World, and: Oz and Beyond: The Fantasy World of L. Frank Baum, review

This view also bears the influence of post-structuralists like Lacan and Derrida who insist upon the temporality of meaning in signification. For Derrida, 'il n'ya pas hors de contexte': there is nothing outside the context.

TranslationjournalnetJuly-2015/cinematic-text-and-translation-film-adaptations and follow

ups.html.

Comolli and Narboni. While the aesthetic bias of Eisenstein's criticism was rejected, his theoretical writings were admired. Along with his Russian contemporaries, he was perceived as contributingthe theoretical matrix of film studies, 1969.

Wowessays.com/free-samples/example-of-research-paper-on-wizard-of-oz-original-movie.

C. Dissertations

Burke, Brendan. Film Adaptation Theory: Secondary Speech Genres in Berli Alexanderplatz. Lunds Universitet. 2010-12-20.

D. Dictionaries

https://dictionary.cambridge.org/

E. YouTube Videos

"Wizard of Oz - Cinematography case study Clip 2.avi." YouTube, uploaded by Matt'sfilmblog, oct 13, 2010, www.youtube.com/watch?v=P60I8TkqsJ8.

Letts, Elizabeth. YouTube, uploaded "Finding Dorothy: The Story Behind the Wizard of Oz. " Apr 1, 2019, https://www.youtube.com/watch?v=yTb9WFH9vNU.

"The Wizard of Oz (1939) CLASSIC REVIEW." YouTube, uploaded by Cinephile Studios, Oct 30, 2020, https://www.youtube.com/watch?v=QmxtVIETyTs.