FEMINISM IN OZ: REPRESENTATIONS OF GENDER AND SEXUALITY IN L. FRANK BAUM'S *THE WONDERFUL WIZARD OF OZ* SERIES AND DANIELLE PAIGE'S *DOROTHY MUST DIE* SERIES

by

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ABSTRACT

SHANNON MURPHY. Feminism in Oz: Representations of gender and sexuality in L. Frank Baum's Ozian series and Danielle Paige's *Dorothy Must Die* series. (Under the direction of Dr. PAULA T. CONNOLLY)

L. Frank Baum is best known for his book *The Wonderful Wizard of Oz*, a story of a young girl named Dorothy who has an abundance of adventure. It is lauded by many as "the quintessential American Fairy Tale" (Riley 3), and it has become the inspiration for many different adaptations. Danielle Paige, the author of the *Dorothy Must Die* series, creates a new tale in which Amy Gumm, a teenager from Kansas, must kill the evil dictator Dorothy before she destroys Oz completely. This thesis will analyze how Paige transforms Baum's classic tale into a modern, young adult retelling that both supports and flouts feminist ideals. By dissecting the roles of mothers, analyzing oppressive clothing and accoutrement, and reflecting on how agency and personhood are attributed to gender, this thesis aims to encourage the lifelong questioning and evolution of the term feminism in both literature and society.

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INTRODUCTION

L. Frank Baum (1856-1919) is most well-known for creating *The Wonderful Wizard of Oz* (1900), the story of a young girl named Dorothy Gale who goes on adventure after adventure with her new friends after landing in Oz. At this time, there were few strong female characters having these great adventures in children's books, and many scholars classify Dorothy as "one of the first American feminist heroes" (Massachi 3). Baum's feminist stances were heavily influenced by two women who were themselves great feminist revolutionaries: his wife Maud Gage and her mother Matilda Gage. Maud, one of the first female graduates from Cornell University, became "an intellectual companion as well as a wife [to Baum]" (Loncraine 68) and created an environment for Baum where "books, ideas, dreams, and stories were taken seriously, beyond their business utility" (Loncraine 68). Matilda Gage was widely known as an "intellectual, a political radical and activist" and she "was one of the founding figures in the American women's suffrage movement, along with Elizabeth Cady Stanton and Susan B. Anthony" (Loncraine 67-8). More than just a strong feminist influence, Matilda was also the one who encouraged Baum to publish his stories (Loncraine 149). As biographer Rebecca Loncraine beautifully states, "unknown to Baum, he had found in [Matilda] a vital ally and a fairy godmother of sorts" (68), one that influenced both the writing and publishing of this American fairy tale.

There is no one definition for the word "feminism," and, as feminist scholar Chris Beasley aptly states, "there can be no final answer to the question, 'what is feminism anyway?'" (117) nor do I hope to create one with this work. Feminism is multifaceted and I will be focusing on a small portion of the greater feminist term. However, there are

two distinct views on feminism that I have used as my points of departure and have shaped this thesis, the first adapted from Joan Kelly's article "Early Feminist Theory and the *Querelle des Femmes*." Kelly defines feminism as "an outlook that transcended the accepted value systems of the time by exposing and opposing the prejudice and narrowness; a desire for a truly general conception of humanity" (Treichler 7). The element "accepted value systems at the time" is paramount in my analysis; with two books spanning over a century, it is important to note their historical influences. This paper, particularly chapter three, will focus on the "general conception of humanity" and what it means to be both a woman and a person within society. The term feminism, in this paper, will include its historical context and how it influences the depictions of gender.

The second viewpoint that guided this paper is from Catherine Belsey and Jane Moore. They argue that

> [a] feminist does not necessarily read in order to praise or to blame, to judge or to censor. More commonly she sets out to assess how the text invites its readers, as members of a specific culture, to understand what it means to be a woman or a man, and so encourages them to reaffirm or to challenge existing cultural norms. (Belsey 1)

Assessment and the encouragement to notice and enact change are the approaches taken in this paper, particularly how feminism is portrayed in children's and young adult novels. A feminist children's novel "is a novel in which the main character is empowered regardless of gender. A key concept here is 'regardless': in a feminist children's novel, the child's sex does not provide a permanent obstacle to her

development" (Trites 4). By focusing on the attributes given to the character and not their assigned gender or performed gender roles, a feminist novel will teach young readers the effect of the empowered female character. As Roberta Seelinger Trites says, "[n]o organized social movement has affected children's literature as significantly as feminism has" (ix). In no better way can this discussion of feminist children's books and their social movement begin than with L. Frank Baum's novel, *The Wonderful Wizard of Oz*.

Kevin K. Durand notes how "[Oz] is a place where scholars find rich levels of meaning, intriguing insights into the human condition, and, at times, perplexing riddles that tax imagination and creativity" (1), and many artists have been fascinated by Baum's work. MGM Studio's 1939 film *The Wizard of Oz* brought Baum's book to the silver screen and remains a cinematic classic. Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West* (1995) describes life in Oz before Dorothy arrived, and the Broadway musical *Wicked* has become one of the highest grossing musicals in the world (McPhee). Even pop music artists are infusing Oz into their work, such as Todrick Hall and Pentatonix's music video "Wizard of Ahhhs," an a cappella compilation of popular songs crafted to tell Dorothy's story. The fascination and passion for Baum's stories are present in the twenty-first century and can be easily seen in the writings of Danielle Paige.

In 2014—more than a century after Baum's first Oz book was published—Paige debuted her first young adult novel and Baumian adaptation, *Dorothy Must Die*. The story focuses on Amy Gumm, a teenager from Kansas who feels that she is invisible in her daily life, and her adventures in Oz. Like Dorothy, Amy is swept away from her

home by a tornado and dropped into Oz. Unlike Dorothy's experience, Amy finds Oz to be completely desolate: there are no Munchkins around and the land is colorless. Amy is soon captured and brought to the Emerald City where readers discover that Dorothy is ruling over Oz and, ultimately, destroying it. She is mining the land of all its magic so she can be the most powerful being, she is allowing the Scarecrow to use the flying monkeys as test subjects without their consent, and she is destroying any potential threat to her throne. Later enlisted by the Order of Wicked Witches, Amy is presented with her task: in order to save Oz and restore it back to its former glory, Amy must kill the power-hungry Dorothy.

This four-book series and nine companion novellas bring attention to issues concerning gender and feminism. In this thesis, I will discuss how Paige takes feminist elements from Baum's books—such as illustrating female relationships and challenging the patriarchal hierarchy—and transforms them for a modern, young adult audience, but does so in problematic ways. Focusing particularly on female relationships, clothing and accoutrement, and the binary represented by Princess Ozma of Oz and her male split-soul counterpart Pete(Tip), I will show how Paige's works, though adding to the feminist narrative present in Baum's books, contain many anti-feminist elements. Though these novels seem to be feminist adaptations of Baum's stories, they ultimately fail to illustrate an all-encompassing and healthy depiction of gender equality and feminism.

Chapter one will focus on how Baum's *The Wonderful World of Oz* represents many angel-of-the-house mother figures and various off-shoots, such as the Mother Nature figure. These angels of the house are seen to be "meek, charming, graceful, sympathetic, self-sacrificing, pious, and above all—pure" (Melani). Women such as

Aunt Em and Glinda serve as these figures to Dorothy, but are also deemed "othermothers," a term used throughout this chapter to define women who are not biological mothers yet take on the role of caregiver. In her adaptation, Paige does not include angel-of-the-house mother figures; instead, she focuses on multilayered and complex mothers that showcase the realistic "good-enough" mother figure. Such figures include Glinda, the over-sexualized and corrupt "othermother" figure that preys on Dorothy's naïveté and desire for a mother; Amy's mother, the woman who leaves Amy alone in a storm so she can drink at a bar; and Madison Pendleton, Amy's high-school bully who is pregnant and gives birth later in the series. These mothers and othermothers are not perfect, nor do they pretend to be. By transforming these women into sexualized and imperfect mother figures, Paige breaks the stereotype of perfect mothering and shows her young female readership a multilayered and complex representation of the imperfect woman and mother.

Chapter two departs from discussions of mothers and enters the realm of female fashion and accoutrement. Throughout his novels, Baum showcases many feminist depictions of women; Baum famously includes an all-female army in *The Marvelous Land of Oz* (1904), wherein all the soldiers are equipped with knitting needles that serve as their weapons. The choice to use knitting needles instead of traditional weapons is a nod to the suffrage movement and women's protest. His depictions of magical shoes also serve a liberating purpose; through the use of her magical shoes, Dorothy is able to achieve her goal of returning to Kansas. However, these two moments are drastically changed in Paige's series. Paige equips the female General Jinjur with pistols and tight clothing and changes the relationship Dorothy and Amy have with their magical shoes;

these shoes begin to take control over their wearers and corrupt them, not free them as they do in Baum's novels. Added to this discussion is Paige's inclusion of the Nome King's bracelets. The last book in her series, *The End of Oz* (2017), introduces the Nome King and his power over two females: Dorothy and Princess Langwidere. This control comes from magical bracelets; through these accessories, the Nome King can diminish these women's access to magic, and he therefore oppresses them. Focusing in particular on these three depictions—the shift in General Jinjur's army, the new corruption of the shoes, and the inclusion of confining bracelets—this chapter will showcase how Paige transforms Baum's satirical and empowering representations of female fashion into accounts of female confinement, oppression, and over-sexualization.

Chapter three centers around gender binaries, embodiment, sexuality, and agency in two characters: Ozma and Tip. In Baum's second Ozian novel *The Marvelous Land of Oz,* readers no longer explore Oz alongside Dorothy, but with a young boy named Tip. Tip, through his many adventures, makes—sometimes literally—new friends, and focuses on a new problem: General Jinjur has taken over the Emerald City and the Scarecrow needs help returning to the throne. Hoping for the help of Glinda, Tip and his friends finally reach her home at the end of the novel. However, Glinda shares that the rightful ruler is not the Scarecrow, it is Tip, who is Princess Ozma in disguise. Tip experiences many reluctant feelings about becoming a ruler and also a female, and this tension will be explored in this chapter.

Paige includes the Ozma/Tip dichotomy in her stories, but makes their relationship much more complex and murky; Tip has renamed himself Pete, and Pete and Ozma are two separate souls living in the same body. This body morphs to fit the person

being represented—when Princess Ozma is outwardly represented, she is a female, whereas Pete is decidedly male—yet they cannot live as separate entities; one is always ruling over the other. These characters oscillate between who is outwardly represented in the body, which is drastically different from Baum's Ozma and Tip. This complex relationship with gender and agency will be dissected through the lens of queer and transgender theories. Paige's main character Amy is also tasked with a difficult decision: she must decide which of the two characters—Pete or Ozma—can live. Not only is Paige's adaptation a discussion of agency and personhood, it is also a commentary on female decision-making; can Amy make a decision about another person's life without being swayed by sexual preference? By comparing Baum's *The Marvelous Land of Oz* and *Ozma of Oz* (1907) to Paige's series, I will examine how Paige reimagines this Ozma/Tip(Pete) relationship and how Paige creates a space where readers can confront issues of agency, personhood, and gender.

As feminist scholars Catherine Belsey and Jane Moore note, "[h]istory itself has always been important to feminism, because it is history which provides us with evidence that things have changed. And if they have changed in the past, they do not have to stay as they are now" (2). Baum's novels, though still representating of a strong feminist lead character, do not uphold some of the newer definitions of feminism created in the twenty-first century. This historical context has morphed readers' expectations, yet many contemporary books remain imperfect in their depictions of feminism. It is paramount for readers to assess and question the depictions of "feminism," such as in Paige's *Dorothy Must Die* series. It is only through this lifelong questioning and challenging that generations can continue to evolve the definition of feminism.

CHAPTER ONE: DEPICTIONS OF MOTHERHOOD IN L. FRANK BAUM'S *THE WONDERFUL WIZARD OF OZ* AND DANIELLE PAIGE'S *DOROTHY MUST DIE* SERIES

L. Frank Baum's book *The Wonderful Wizard of Oz* (1900) is claimed by scholars to be "the quintessential American Fairy Tale" (Riley 3), and subsequently, a successful feminist novel: according to scholar Dina Schiff Massachi, "[Baum] created one of the first American feminist child-heroes. [. . .] With Dorothy, Baum forever changed the role of girls in children's fiction, which helped change how young readers imagined gender roles" (6). This story contains many feminist values, including a strong, independent, and empowered girl whose objectives are to save Oz and return home to Kansas. Using this strong female-driven storyline as her point of departure, author Danielle Paige reimagines Baum's tale for a modern, young adult audience in her series *Dorothy Must Die*; instead of Dorothy finding her way in Oz, high-school student Amy Gumm is tasked to kill Dorothy—now an evil dictator—and to save the Oz. Many of the female characters within Paige's series drastically depart from their Baumian predecessors—the evil Dorothy being most obvious—but how Paige specifically adapts the mothers and mother figures from Baum's original story leads to the creation of a multilayered and complex representation of what a mother figure is.

In her article "Minority Mama: Rejecting the Mainstream Mothering Model," Dorina K. Lazo Gilmore describes the mothering ideal through simile: she states that "[i]f we see the mother concept as a tree deeply rooted in the soil of society, each culture adds a new ring to the trunk of our ideals" (96). The ideal mother concept is continually changing across cultures, eras, and literature, but scholars Lisa Rowe Fraustino and Karen Coats note a trend in the scholarship. In the introduction to their book *Mothers in*

Children's and Young Adult Literature: From the Eighteenth Century to Postfeminism, they argue that

> [m]uch of the theoretical writing on motherhood is focused on gender studies, chastising the rigid gender stereotyping that is found in many portrayals of mothers in children's and young adult literature as well as fairy-tale representations of mothers and stepmothers, an important focus of early feminist readings. (4)

By focusing on both L. Frank Baum's *The Wonderful Wizard of Oz* and Danielle Paige's *Dorothy Must Die* series, this chapter will analyze the different representations of mothers and mother figures and how they are "chastising the rigid gender stereotyping," as Fraustino and Coats note. Four different representations of mothers will be analyzed: the "angel of the house," "Mother Nature," the "othermother," and the "good-enough mother." By using these labels, this chapter will analyze how, even though Baum's novel is an example of a feminist storyline, many of Baum's "othermother" and "Mother Nature" figures fall into the "angel of the house" trap. Paige, however, creates multilayered and complex female characters that diverge from the ideal perfect woman and mother figure; many of Paige's mother figures, in fact, abandon their children. By focusing on mother figures in both Baum and Paige, this chapter will focus on the changing depictions of motherhood and how they have begun to break strict stereotypes. Through her change to biological mothers instead of "othermothers," her emphasis on sexuality as linking to bad parenting skills and abandonment, and her characters'

acceptance of the "good-enough mother" label, Paige creates a realistic mother label while maintaining the feminist underpinnings present in Baum's original story.

In her discussion of feminism in children's and young adult books, Roberta Seelinger Trites analyzes popular children's book characters and their interpersonal relationships, particularly female relationships. Trites outlines her definition of feminism, stating that it is "the premise that all people should be treated equally, regardless of gender, race, class, or religion. [. . .] A major goal of feminism is to support women's choices, but another that is equally important is to *foster societal respect for those choices*" (2, emphasis added). These notions of feminism and the "societal respect" for a woman's choices were at the forefront of the suffrage movement, though the term "feminism" was not coined until the 1960s. In 1848—eight years before Baum's birth—suffragists Elizabeth Cady Stanton, Susan B. Anthony, and M.J. Gage published "The Declaration of Sentiments and Resolution," an article that elucidates the rights desired by women in the United States during this time. These authors change the wording of the Declaration of Independence to explicitly include women: they state that "[w]e hold these truths to be self-evident: that all men *and women* are created equal" (emphasis added). Stanton, Anthony, and Gage recognized the power dynamic between men and women during this time, noting that "[t]he history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her." Women were objects controlled by the patriarchy, living under laws that were not voted upon by women. Despite the attention these

suffragettes drew to inequality and the necessity for change between men and women, rigid stereotypes about the ideal woman persisted.

One of the most rigid female stereotypes is the angel of the house ideal, which was coined six years after "The Declaration of Sentiments and Resolutions" was published. First used by English author Coventry Patmore in his 1854 poem "The Angel in the House," this term is typically "used to refer to any woman of the [Victorian] period who embodied the ideal—the selflessly devoted and submissive wife and mother" (Hoffman 264). In her article "'She loves with love that cannot tire': The Image of the Angel of the House across Cultures and across Time," Joan M. Hoffman describes how the angel of the house figure fits into the society:

> From a feminist perspective, the social order being supported here by the institution of marriage and the angel-wife's place within it is most assuredly a conservative hierarchical one grounded in sexual repression within patriarchy. [. . .] She was an asexual being whose task in life was, paradoxically, to produce children. She was required to maintain a harmonious atmosphere in the household; [. . .] and to uphold the all-important bourgeois social values of order, peace, and happiness. (265)

The idea of being a perfect subservient figure is also discussed by Stanton, Anthony, and Gage: they say that "[i]n the covenant of marriage, she is compelled to promise obedience to her husband, he becoming, to all intents and purposes, her master—the law giving him power to deprive her of her liberty, and to administer chastisement." This angel of the

house figure must abdicate her sexual nature and her desire to be autonomous, which creates a subservient and docile woman.

Though the angel of the house term was first used to discuss Victorian women, the subservient wife figure was conceived long before Patmore, and it continues to be used in relation to modern women, permeating discussions of fairy tales and their female protagonists (Hoffman 267). Many contemporary stories work through these unrealistic expectations for women: movies such as *Pretty Woman* (1990) and *Shrek* (2001) subvert the typical angel of the house motif (Hoffman 267), and writers such as Virginia Woolf note that "[k]illing the Angel in the House was part of the occupation of a woman writer" (279). Though he focuses on a female protagonist who saves the day, Baum's *The Wonderful Wizard of Oz* falls into the angel of the house—and subsequently, the Mother Nature—trap, wherein many of his mother figures are self-sacrificing women who put the needs of Dorothy before their own. In the adapted version of Baum's American fairy tale, Paige recognizes that the angel of the house role is unrealistic, and she does not write any characters into this role: all of her female characters are multilayered and grapple with issues of morality and socially constructed labels.

Many of Baum's mother figures in *The Wonderful Wizard of Oz* are angel of the house figures. Baum introduces readers to Dorothy, a young orphan girl who is raised by Aunt Em and Uncle Henry. The history of her biological parents is unknown in Baum's novel, yet readers deduce that Dorothy was taken in by Aunt Em and Uncle Henry, who become her parental figures. However, Aunt Em does not acclimate easily to motherhood. Within the first few pages of Baum's novel, it is stated that "[w]hen Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the

child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears" (*Wonderful Wizard* 4). This behavior—shrieking in fear when your child laughs—is an unexpected response for a mother figure to have; the odd relationship between Dorothy's happiness and Aunt Em's fear disrupts the nurturing ideal of the mother-daughter relationship. However, this attitude toward Dorothy shifts as the years progress, and Baum ties this self-sacrificing shift to nature.

In Baum's novel, Aunt Em is transformed both by the Kansas landscape and her parenting duties into a different woman: "When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they are gray also. She was thin and gaunt, and never smiled, now" (*Wonderful Wizard* 4). The toll that the landscape has on Aunt Em is physical: no longer is she a vibrant young woman, but a woman who "never smiled," a "thin and gaunt" woman that has lost her youthful glow. This connection to the mother figure and nature is a classic trope in literature and falls within the angel of the house label. In her article "'The hills were in her bones': Living in the Blend of Mothers and Environments," scholar Anna Katrina Gutierrez notes that

> [t]he terms "Mother Earth" and "Mother Nature" are introduced to us from childhood to ascribe the symbiotic relationship between mother and child to our relationship with nature and the planet. Even though "Mother" and "Earth/Nature" belong to distinct categories—one a woman, the other the

> natural or physical world—our minds easily combine them into a unique and comprehensible mental image. (133)

Gutierrez furthers her argument by stating that the combination of "Mother" and "Earth/Nature" elucidates the similarities between these two entities, "such as 'a source of food, water and shelter' and 'treat with love and respect'; in other words, similarities in embodied cognitive acts that are structured in physical and cultural contexts and form the basis of scripts" (133). In Baum's portrayal of Aunt Em—who has become a mother figure—she has become one with the land: the desolate and colorless Kansas landscape is embodied by Aunt Em's diminishing color and physical form. Both are also providers, the land providing food and work for Aunt Em and Uncle Henry, while Aunt Em is the providing mother figure for Dorothy. Her link to nature and her selfless acts of taking care of this child make Aunt Em both a Mother Nature figure and the angel of the house.

Aunt Em grows into her role as Dorothy's mother figure in both novels, and Baum's Aunt Em does show her emotional attachment to Dorothy when the tornado appears: "Aunt Em dropped her work and came to the door. One glance told her of the danger close at hand. 'Quick, Dorothy!' she screamed. 'Run for the cellar!'" (*Wonderful Wizard* 4). When Aunt Em realizes that there is danger afoot, her first response is to call for Dorothy and give her safety directions. Though she is not Dorothy's biological mother and has thwarted many mothering ideals, Aunt Em does show her concern for the child and acts in a protective and mothering fashion when faced with danger.

Dorothy's greatest mother figure in Baum's *The Wonderful Wizard of Oz*, however, is not Aunt Em: it is Glinda. Upon her arrival to Oz, Dorothy is greeted by

Glinda, the beautiful Good Witch of the North; she is described as "both beautiful and young to their eyes. Her hair was a rich red in color and fell in flowing ringlets over her shoulders. Her dress was pure white; but her eyes were blue, and they looked kindly upon the little girl" (*Wonderful Wizard* 117). From her first interaction with Dorothy, readers see that Glinda's outer beauty indicates that she is morally good. Glinda shows a level of care for Dorothy that parallels a mother's love. When Dorothy expresses fear and unease about walking to the Emerald City alone, Glinda offers comfort: "'It is a long journey, through a country that is sometimes pleasant and sometimes dark and terrible. However, I will use all the magic arts I know of to keep you from harm'" (*Wonderful Wizard* 11). Though they have no former ties to one another, Glinda is willing to maintain Dorothy's safety during her adventures in Oz in any way she can. This assertion—"I will use all the magic arts I know of to keep you from harm,"—parallels a mother's love; she is willing to do everything in her power to keep her daughter figure safe, yet Glinda allows Dorothy to explore and learn within this new world on her own. Glinda, however, is never far enough away for Dorothy to experience true danger.

Glinda also ensures this level of protection through a special gift to Dorothy just before she embarks down the Road of Yellow Brick:

> [Glinda said] "I will give you my kiss, and no one will dare injure a person who has been kissed by the Witch of the North." She came close to Dorothy and kissed her gently on the forehead. Where her lips touched the girl they left a round, shining mark, as Dorothy found out soon after. (*Wonderful Wizard* 11)

Glinda's kiss protects Dorothy throughout her adventures in Oz, and various Ozian beings realize its protective power: "[t]he Wicked Witch was both surprised and worried when she saw the mark on Dorothy's forehead, for she knew well that neither the Winged Monkeys nor she, herself, dare hurt the girl in any way" (*Wonderful Wizard* 69). This protective kiss parallels a mother's kiss: it shows an intimate moment of love and protection that is indicative of a parent's love for their child. The term that scholar Julie Pfeiffer gives this level of love displayed between unrelated parties is "othermothering." Pfeiffer defines "othermothering" as "the need to share the nurturing and mentoring of children, [which] extends biologically rooted notions of motherhood and decanters heterosexual models of power in favor of community mothering and mentoring" (60-1). Pfiffer further claims that "[o]thermothers are effective largely because they mother without obligation; they choose willingly to love, educate, and nurture their otherdaughters" (70). Though Aunt Em is technically an othermother figure to Dorothy, she is not as successful in her parenting and mentoring as Glinda is. This is because Glinda is "a mother without obligation" as Pfiffer explains; Glinda chooses to love and protect Dorothy in Oz, whereas Aunt Em—though ultimately choosing to take care of Dorothy who is not her biological daughter—struggles with the feeling of obligation to care for Dorothy. Glinda's decision and, importantly, her desire to care for Dorothy make her a stronger othermother figure.

In Paige's series, these two othermothers—Aunt Em and Glinda—are painted in a more complex manner and their relationships with Dorothy are not as clear. There is a similar distance between Dorothy and Aunt Em presented in Paige's *No Place Like Oz.*

In an internal monologue, Dorothy muses that "Aunt Em had hugged me before, and of course I knew that she had loved me, but there had always been a certain distance between us. She had never wanted children, and even though she had tried her best with me, I always knew I wasn't quite part of her plan" (*Dorothy Must Die Stories* 187). Though Aunt Em makes many sacrifices to keep Dorothy safe and cared for, there is a notable distance between them: Dorothy strives to have every extravagance her heart desires and return to Oz, whereas Aunt Em does not live up to Dorothy's expectations and covets a continued life on the farm. Readers do not get this disconnected relationship within Baum's book, and tension pervades until Dorothy trades one othermother figure for another.

Dorothy and Glinda's othermother-otherdaughter relationship becomes more complex and layered in Paige's series. In the first novella *No Place Like Oz*, Dorothy describes Glinda as being "as close to a mother as I'd ever had. Closer than my own mother had ever been, that's for sure. Closer than Aunt Em was, even" (*Dorothy Must Die Stories* 160). Immediately, Dorothy feels a deeper and more intimate connection with Glinda than with Aunt Em, and in a tragic accident—which occurs during a fight between Dorothy and Ozma—Dorothy accidentally kills both Aunt Em and Uncle Henry, leaving Dorhty with Glinda as the only othermother figure left. When consoling Dorothy after the fact, Glinda says "'You'll have a *new* family now. A family who loves you more than you can imagine.' 'Who?' [Dorothy] asked. 'Why, *me* of course, you silly goose!'" (*Dorothy Must Die Stories* 188) and "as Glinda kissed me and hugged me and stroked my hair, I wondered if I finally knew what it was like to have a mother" (*Dorothy Must Die*

Stories 187). Though this othermother relationship mirrors that of Baum's Dorothy and Glinda—Dorothy is mothered and protected willingly by an unrelated Glinda—Paige adds a new layer that is not present in Baum's stories: sexuality.

Unlike Baum's Glinda, Paige's Glinda is described sexually and, ultimately, this is connected to her corrupt behavior. When Glinda and Dorothy meet again after many years, Dorothy notes that "[Glinda] was sheathed in a slinky pink evening gown that looked almost liquid and hugged her body scandalously" (*Dorothy Must Die Stories* 42). This is the first time that readers encounter a sexualized representation of Glinda, where her physical body is discussed. In the novella *The Straw King,* which is told from the Scarecrow's perspective, he notes that something is amiss about Glinda, and that it is mirrored through her physical representation: "[Glinda] smelled like jasmine and something even sweeter—so sweet, in fact, that it was almost rotten" (*Dorothy Must Die Stories, Vol 2* 151). Throughout Paige's novels, there is an emphasis on sex and sexual representation, which goes against the angel of the house role. According to Sarah Kühl, this lack of sexual discussion in the Victorian period "was also a way of trying to protect their innocence by keeping them away from any potential bad influences and temptations. Sex was not a topic that was openly discussed, many girls did indeed live in total ignorance until the day of their wedding and sex was not regarded as something that ladies should enjoy" (172-3). By emphasizing sex and sexual representation, Paige is outwardly challenging the angel of the house ideal and is adding characteristics that were deemed taboo to women during the Victorian period.

All of Paige's biological mothers are brought under scrutiny for their sexualized appearance, particularly Amy's mother and Amy's high school bully, Madison Pendleton. When Amy—Paige's protagonist and high-schooler who is dropped into the Oz—is confronted with the idea of returning home to her mother in *Yellow Brick War* (2016), Amy only recalls her mother in a negative and sexualized way:

> I remembered what she'd look like the last time I'd seen her: caked in drugstore makeup, her cheap skirt not much longer than a belt, her boobs racked up to her chin with a push-up bra. Trashy, bitchy, angry, and mean: like a trailer-park version of the Seven Dwarfs. I could've died, easily, because she'd left me there. And now I was supposed to go back to her? To pretend everything was fine? The witches had asked a lot from me during my time in Oz, but this was something else. (22-3)

Here, Amy's scorn and her disdain for her mother are easily spotted: she refers to her mother as "[t]rashy, bitchy, angry, and mean," and remarks on how her mother's selfishness could have cost Amy her life. The attention paid specifically to the way her mother looks places an emphasis on her sexuality and the problems Amy sees with it. Amy uses this negative description of her mother to preface the bad parenting skills she has, using her mother's looks to then lead into a discussion of her neglect for her daughter. This, then, links expressed sexuality to bad parenting skills for Amy and for the readers, hinting that a mother's outward display of sexuality is linked to or directly indicative of bad parenting skills. Displays of sexuality, then, mean that this mother is a bad parent.

Amy's mother's response to the tornado is drastically different from the response Baum's Aunt Em has. Within the first chapter of *Dorothy Must Die*, Amy comes home from school to find her mother getting ready to leave for the night; though there is a terrible tornado coming shortly, Amy's mother decides to leave Amy home alone in their trailer to attend a party in celebration of the tornado. Amy, in reaction, says:

> "You're just going to leave me in the middle of a tornado?" It wasn't that I cared about the weather. I wasn't expecting it to be a big deal. But I wanted her to care; I wanted her to be running around gathering up batteries for flashlights and making sure we had enough water to last through the week. I wanted her to take care of me. Because that's what mothers do. (14)

Amy further wonders what would have happened if "my mom had decided just that once to take care of me? To drive me to safety—somewhere both of us could ride out the storm together? What if she had finally done the right thing?" (*Yellow Brick War* 21). Amy's mother neglects Amy to the point where Amy's life is endangered. Amy's mother does not fit into the ideals of what a mother should be—nurturing, caring, responsible, and modest—-yet Amy keeps hoping that her mother may someday fit within those ideals, and shows disappointment when she does not. Here, Amy is outlining what it means to be a good mother figure in her question to her mother and subsequent thoughts. A good mother figure is one who will care for her child: this caring comes in the form of providing basic needs such as food, water, and shelter in a disaster. Amy blatantly

expresses her desire to be parented, claiming that "that's what mothers do," yet that is not what her mother does; she is the abandoning mother.

Amy even uses the word "abandoning" to describe her mother; when faced with the possibility of going back to Kansas, Amy thinks "now I was going to have to stay with the woman who'd *abandoned* me to party with her friends while a tornado descended on our house? It was too much" (*Yellow Brick War* 21, emphasis added). Though Amy does have a mother, she is one that abandons; Baum's Dorothy, at least, has a mother figure that withdraws enough to let Dorothy explore. The angel of the house and subsequent Mother Nature figure does not exist in Paige's novel, yet that does not stop Amy from desiring the perfect or "good mother" and continually being disappointed by her mother's failings. However, as the *Dorothy Must Die* series progresses, Amy begins to accept her mother for her faults and her willingness to work toward that good mother ideal. There is no longer one good mother ideal that every mother must fit into, but a more complex network of characteristics that gives these characters more depth and realism. Alexandra Kotanko discusses how daughters are thwarting the good mother ideal and accepting their "good-enough" mothers in various children's and young adult stories, such as Neil Gaiman's *Coraline* and J.M. Barrie's *Peter and Wendy*. According to Kotanko, the "good mother, as she is often portrayed in Western culture at large, is the embodiment of sacrifice. She navigates—and perhaps struggles—within the idea that she must sacrifice her own individuality, sexuality, personal ambitions, and childhood in order to nurture these same qualities in her child" (170). This good mother type, then,

closely parallels the angel of the house: both are selfless, wholly dedicated to their familial and home lives, and are not deemed as sexual individuals.

At the beginning of Paige's series, Amy's mother is nowhere near the good mother ideal and barely strives for the "good-enough mother" that Kotanko outlines. This begins to change when no one can find Amy; Amy's mother begins making changes that will place her in that "good-enough mother" status. When Amy returns to Kansas for the first time, she finds that her mother no longer lives in their hated trailer park; instead, she has rented a nicer apartment as she searched for Amy. The apartment is sparsely furnished, but Amy finds that her mother has put Amy's needs first, even in her absence: Amy's mother has furnished the apartment's only bedroom for Amy's return, filling it with all of Amy's belongings, and her mother sleeps on the couch in the living room. This gesture of sacrifice shows Amy that her mother has taken measures to change for Amy's benefit. Though Amy's mother does maintain some habits that do not match with Amy's ideal of the perfect mother—Amy still sees her mother dressing in short, tight outfits and dating men who infiltrate their home—she begins to accept her "good-enough mother" status because Amy's mother is reprioritizing her daughter's care and wellbeing. Her mother is no longer a corrupt figure in Amy's eyes: she is transforming into a mother that Amy could be happy with.

Scholars such as Lisa Rowe Fraustino argue when young adult novels give negative descriptions of her mother from the daughter's perspective, readers 'perceptions of that problem mother are colored as wholly negative:

> [i]dentifying with the abandoned child focalizer, readers of these books are rarely permitted to glimpse the mother from her own perspective; hence, unexamined representations of selfish abandoning mothers help to perpetuate backlash culture by inculcating antifeminist resentments in young readers. (219)

These antifeminist resentments that Fraustino describes can be seen in Amy's readiness to base her mother's bad parenting and behavior on the way she dresses, a female stereotype that is problematic in the twenty-first century. Instead of diving into the mind of the mother—acknowledging her feelings of depression, her financial struggles, and her qualms with male rejection—Amy's thought process rationalizes the over-sexualized clothing as a direct comment on her priorities as a mother.

Much like her scrutiny of her mother, Amy focuses on the way her pregnant bully, Madison Pendleton, dresses and how it is indicative of her corrupt ways:

> Even at forty-pounds pregnant, Madison sparkled like the words on her oversize chest. There was glitter embedded in her eye shadow, in her lip gloss, in her nail polish, hanging from her ears in shoulder-grazing hoops, dangling from her wrists in blingy bracelets. If the lights went out in the hallway, she could light it up like a human disco ball. (*Dorothy Must Die* 4)

Amy focuses on sexualized parts of Madison's body when describing her, such as her chest and her pregnant body. She describes Madison as excessive, from her weight to the sparkles that draw attention to her body. In contrast, Amy describes herself as "all sharp edges and angles—words that came out too fast and at the wrong times. And I slouched.

If Dustin was into shiny things like Madison, he would never be interested in me" (*Dorothy Must Die* 5). Amy is the character that readers support throughout the novel, and this juxtaposition of overt sexuality presents a dichotomy: Madison, who is overly sexual, is evil and Amy, who is lanky and hides herself behind her clothes, is good. This contrast, though subtle, outlines how readers are to view sexuality: those who dress overtly-sexual are corrupt and do not have a positive relationship with those who dress modestly, such as Amy the protagonist.

However, the relationship between Amy and Madison begins to shift in the third novel of the series, *Yellow Brick War*, when Amy finds herself back in Kansas looking for a way back into Oz. Amy, upon return, finds herself in a newfound friendship with Madison:

> But there was an intimacy in the bully/bullied relationship. I knew Madison better than most other people. I'd need to, to be able to avoid her, or anticipate when the next insult was coming and get myself ready. And I'd never seen this side of Madison. She actually *almost* seemed contrite. But maybe motherhood had just given her a better poker face. (*Yellow Brick War* 72)

Here, Amy notes the strong relationship that she already shares with Madison after years of bullying. What becomes problematic is Amy's rationale behind Madison's change: she states that "maybe motherhood had just given her a better poker face" (72). She believes that motherhood may have changed Madison, which falls into the stereotype of the nurturing female; once Madison had her child, she has either learned—or learned to fake—a caring demeanor that she did not have before motherhood.

Later in the series, Amy returns to Oz with Madison; in a fight against the disguised Nome King in Kansas, both girls are magically transported back to Oz, and Madison unwillingly leaves her newborn child behind. Amy notes that

> when Madison had had a kid and lost everything, she'd become a person almost unrecognizable from the queen bitch she'd been before. No, that wasn't true. She still had her humor. Only now that was on my side instead of working against me. (*The End of Oz* 207)

Amy notes how Madison has changed since becoming a mother. Though they do resolve their tumultuous relationship through the shared goals of saving Oz and returning home, Amy and Madison make this resolution based upon expected feminine characteristics: their nurturing and caring demeanors. In *The End of Oz* (2017), Madison—wanting desperately to return to Kansas to her son and avoid her label as the abandoning mother—fights alongside Amy and listens to what Amy desires of her, an act that would not have taken place in Kansas.

When discussing the rejecting of the mothering model, Dorina K. Lazo Gilmore asks "[i]s there an alternative? Will mothers ever have the opportunity to show they are individual, dynamic, and independent of this unrealistic, idealized image imposed by notions of the good mother?" (Gilmore 97). Authors such as Danielle Paige are addressing this issue, and throughout her *Dorothy Must Die* series, Paige illuminates the many layers and the complexity that should accompany motherhood discussions. By departing from the angel of the house and Mother Nature figures that Baum inadvertently depicts, Paige transforms these female caregivers into erring, sexualized, and imperfect mother figures. In this way, Paige breaks the stereotype of perfect mothering and shows

her young female readership a multilayered, complex, and feminist representation of the imperfect woman and mother.

CHAPTER TWO: BOUND TO CLOTHING AND ACCOUTREMENT: FEMALE CONFINEMENT, OPPRESSION, AND OVER-SEXUALIZATION IN DANIELLE PAIGE'S *DOROTHY MUST DIE* SERIES

Throughout Baum's Ozian series, there is an emphasis placed on fashion and female accoutrement: readers encounter magical shoes, female armies equipped with knitting needles, and gown-wearing good witches that help guide the heroine through her journey. Many of Baum's references to female clothing are satirical and multilayered: in his second novel in *The Marvelous Land of Oz* (1904), readers are introduced to General Jinjur, the leader of an all-female army that uses knitting needles as weapons. This is a sly nod to his commitment to the suffrage movement of the time; Baum was heavily influenced by women's rights activists Maud and Matilda Gage—his wife and mother-in-law, respectively—and used the knitting needles to give his female characters a means of reclaiming traditionally-feminine accoutrement. Baum's depictions—though satirical, multilayered, and empowering—are transformed by Paige, but in a problematic way: Paige replaces or adds to Baum's use of female clothing or accoutrement in a manner that ultimately confines or constricts the female subject instead of liberating her. This chapter will focus on various articles of clothing and accoutrement used in Baum's series and Paige's series to discuss both female empowerment and confinement; the discussion will center around the shift from knitting needles to pistols and over-sexualized dress in General Jinjur's army, the dark and monstrous power that shoes have over both Amy and Dorothy, and the constraints of the Nome King's magical bracelets over Dorothy and Princess Langwidere/Lanadel. By contrasting these two series and how they use female clothing and accoutrement, this chapter will show how Paige's depictions of these

stereotypically female items represent female confinement, oppression, and over-sexualization, not female liberation.

In her book *Waking Sleeping Beauty: Feminist Voices in Children's Novels*, Roberta Seelinger Trites notes that "[f]or the feminist reader, reading a feminist text is an exercise in immersing herself or himself with a community of women" (98). As a female reader of fairy tales—looking, in particular, at many well-known European fairy tales from the 1700-1800s—it can be difficult to find a feminist fairy tale where feminist readers can immerse themselves, as Trites suggests. However, Baum, according to Dina Schiff Massachi, helped to create a new character to whom audiences relate: "[f]eminist Baum did not believe that girls could not go on adventures. With Dorothy, he created one of the first American feminist child-heroes. [. . .] With Dorothy, Baum forever changed the role of girls in children's fiction, which helped change how young readers imagined gender roles" (6). Though Baum has created a new type of female protagonist that has shaped the way writers create female protagonists today, scholars such as Paula Kent have noted that "[w]hile researching feminist perspectives of *The Wonderful Wizard of Oz*, it became painfully clear that not much has been written specifically about L. Frank Baum's Dorothy Gale from a feminist standpoint" (179). This paper will not only discuss feminist elements present in Baum's novel—thereby adding to scholarship on Baum's work—but it will discuss how Paige transforms Baum's feminist elements into confining and constricting elements in her series.

Alongside his use of the female protagonist, Baum desired to create a fairy tale that did not revolve around violence. In his book *Fairy Tales and the Art of Subversion,* Jack Zipes notes that Baum "absorbed himself in the tales of Grimm and Andersen but

disliked their violence, cruelty, and sadness. Baum was bent on seeing the brighter side of life, for he never knew how much more time he would have to appreciate the world around him" (123). Baum, as discussed in Rebecca Loncraine's biography *The Real Wizard of Oz: The Life and Times of L. Frank Baum,* felt a deep connection with death; born during a diphtheria outbreak in his family, he survived while others died (16), and he was raised during times of war (xv). Though Baum did not indulge in violence to the extremes that European fairy tales do, he did incorporate situations where violence was portrayed in a more sanitized fashion. In *The Marvelous Land of Oz,* Baum does introduce an all-female army that desires to dethrone the Scarecrow, who has become Oz's ruler after the Wizard's departure. Tip—a village boy whom *The Marvelous Land of Oz* revolves around—analyzes General Jinjur's appearance upon meeting her:

> She wore a costume that struck the boy as being remarkably brilliant: her silken waist being of emerald green and her skirt of four distinct colors [. . .] The splendor of the gown was almost barbaric [. . .] Yes, the face was pretty enough, he decided; but it wore an expression of discontent coupled to a shade of defiance or audacity. (*Marvelous Land* 166)

General Jinjur here is gendered, but not overly sexualized. Her gown is described as "barbaric" in appearance, which can be interpreted as being bizarre or unsophisticated; this description does not include any recognition of the sexualized body beneath the gown. Though her face is deemed "pretty enough" to Tip—neither overly attractive nor unattractive—the description does not detail the specificities of why it is beautiful, nor does it illustrate a desire for the woman to be beautiful; in fact, Baum writes that she wore a look of "discontent [. . .] defiance or audacity" (166) which mars the pretty face.

Prettiness and attention to dress are not mentioned again in the novel, which shows their insignificance in Baum's narrative. By avoiding an outright discussion of beauty, Baum avoids labeling his female characters primarily by their appearance; he creates female characters that are marked by their audaciousness and defiance, not by their physical features. The only other evidence of beauty and fashion pertaining to General Jinjur and her army that readers receive is through illustrations.

In her article "Fashion History Timeline: 1900-1909," Karina Reddy discusses American female fashion at this time: she remarks that "modest dresses, bodies molded by corsets, and ostentations ornamentation dominated women's fashion throughout the first ten years of the century" (Reddy). Further, she notes that "[m]odesty was emphasized with day dresses covering the body from the neck to the floor and long sleeves covering the arms" (Reddy). John R. Neill, the original illustrator of *The Marvelous Land of Oz,* creates images that stay mostly true to this vogue modesty of the 1900s: the girls of General Jinjur's army are clad in dresses that are buttoned up to their necks, covering the arms completely and loosely. However, the dresses depicted by Neill's illustrations do not touch the floor; these dresses do end just below the knee, showing off the knee-high boots each woman sports. This choice predicts the change in fashion later in the decade, where women began to wear clothing that was more practical for activities such as riding bicycles and work outside of the house (Reddy). Though this shortened dress may or may not have been considered modest for the time period, there is no other written description of the army's dress type in Baum's second novel. These elements of fashion and body type are, then, unimportant in Baum's narrative; the women

are not sexualized by their clothing, but he does dabble in gender expectations with their weapon of choice.

In Baum's novel, this army is able to infiltrate the Emerald City using nothing but wits and knitting needles as weapons. Knitting needles, stereotypically associated with women, are used in Baum's novel as a means of empowerment: these women are using this traditionally-feminized object to fight against the oppressive governing body. When the Guardian of the Gates confronts the army, he is attacked by an unconventional weapon:

> [H]e was surrounded by a crowd of girls who drew the knitting-needles from their hair and began jabbing them at the Guardian with the sharp points dangerously near his fat cheeks and blinking eyes. The poor man howled loudly for mercy and made no resistance when Jinjur drew the bunch of keys from around his neck. (*Marvelous Land* 171)

Though he is not injured—the girls are only "dangerously near his fat cheeks and blinking eyes"—the Guardian of the Gates is still defeated by the knitting needles. This is not the only time in history where women have reclaimed knitting needles as a way to fight the government. In her article "Stitch by Stitch, A Brief History of Knitting and Activism," Corinne Segal tracks how women have used knitting as a means of protest, particularly in the United States. Segal notes how, "[f]or decades, knitting and sewing had provided a path to political involvement for women" and describes how women would hide war messages during the American Revolution in their yarn baskets to help the U.S. soldiers prepare for future attacks. In particular, Segal pulls from the

Confederate poet Carrie Bell Sinclair's poem "Socks for the Soldiers" (1863) to show how knitting—specifically knitting needles—is used as form of combat:

> Oh women of the sunny South
>
> We want you in the field;
>
> Not with a soldier's uniform,
>
> Nor sword, nor spear, nor shield;
>
> But with a weapon quite as keen—
>
> The knitting needle bright—
>
> And willing hands to knit for those
>
> Who for our country fight.

Though Sinclair's poem focuses on how women supported and fought in the Civil War through knitting and darning for soldiers, she is making the connection between war and knitting. Baum's all-female army makes the connection between knitting and fighting literal, as they physically fight the Scarecrow and the Guardian of the Gates with knitting needles. By giving General Jinjur and her army knitting needles as weapons, Baum calls upon the decades of resisting and fighting that women have endured through the domestic act of knitting.

Alongside the use of knitting needles, Baum adds language that comments specifically on the stereotypical roles of females at the time. When General Jinjur confronts the Guardian of the Gate for the keys to the kingdom, his response is sexist:

> "Good gracious!" returned the surprised Guardian of the Gates; "what a nonsensical idea! Go home to your mothers, my good girls, and milk the

> cows and bake the bread. Don't you know it's a dangerous thing to conquer a city?" (*Marvelous Land* 170)

The Guardian of the Gate, here, represents the oppressive patriarchy. The Guardian, instead of being afraid upon their arrival, tells the army to return to their domestic duties because they are in a dangerous situation, which can represent the political sphere women were not welcome in. He is not concerned for his safety, but the safety of the girls: the questions "[d]on't you know it's a dangerous thing to conquer a city" turns the attention on the girls being in harm's way and he, in turn, is protecting them from this potential harm. General Jinjur, in response, does call herself defenseless in a performative manner. After she gathers the keys from the Guardian of the Gates, he pulls a gun from his person, threatening to use it (171). General Jinjur replies to his threat by asking, "'Why, how now? Would you shoot a poor, *defenseless* girl?'" (171, emphasis added). Here, Baum pokes fun at the idea of the defenseless girl; during Baum's life, women were breaking the stereotypes of the defenseless woman and striving to enact change, such as women's suffrage and the ability to work outside of the home. By including this performative interaction, Baum creates a satirical scenario that notes how incorrect the defenseless female stereotype has become.

In contrast to Baum's army, Paige introduces the all-female army as sexualized and violent in her novella *The Straw King* (2015):

> Rows and rows of girls, standing in military formation, stared back at [the Scarecrow]. They wore identical uniforms: tightly fitted leather leggings and pointy-toed stiletto heels with flared minidresses made of chain mail. Each unsmiling mouth was painted the same shade of cherry red, and each

> girl's fingernails were polished a matching crimson. Each girl's glossy hair swung in a matching ponytail. *And they brandished matching pearl-handled silver pistols*, all of them pointed at the palace. (*Dorothy Must Die Stories Vol. 2* 101, emphasis added)

Unlike Baum, Paige focuses heavily on sexualization in her descriptions of girls in her books. Each of the girls in Jinjur's army, though outfitted in protective armor in anticipation for battle, is dressed in an overly-sexualized manner, and Paige specifically draws attention to this. General Jinjur's authority, in particular, is associated with her sexualized appearance in Paige's novella: "Her chain mail minidress was shorter, her lipstick was redder, and her ponytail was higher. She had an unmistakable air of authority" (*Dorothy Must Die Stories Vol 2.* 101). Instead of Baum's depiction of the pretty face marred by emotion, Paige's Jinjur gathers her authority through her dress and how it is heightened in comparison to the other girls' attire and attitudes. The emphasis on red accessories—a color associated with sexuality and reproduction—coupled with the stark and unnecessary attention to their bodies through tight and short clothing, invites readers to ruminate on their sexual natures as girls. Though their dress can be seen as weaponized—the sharply-pointed shoes as a fighting tool, the red symbolizing both the blood from battle and overt sexuality in appearance—Paige's descriptions of the army ultimately move away from the feminist satire that Baum created and into a place where sexuality and corruption mingle.

The choice to replace the knitting needles with pistols further destroys Baum's feminist message. Knitting as a means of fighting and resisting remains a current form of protest in the United States. On January 21, 2017, millions of people across the United

States participated in the Women's March to protest President Donald Trump's misogynistic comments and actions toward women (Bynum). The Women's March "brought knitting into the international spotlight and lured newcomers to a symbol of activism that dates back hundreds of years" (Segal), where protesters knitted their own pink hats that resembled uteruses to address Trump's comment to "grab them by the pussy" as a means of controlling unruly women (Bynum 377). By knitting in peaceful protest, these activists used knitting needles as a weapon to fight an unjust ruler. Instead of further emphasizing women's history with knitting as protest, Paige erases this history. Paige turns to the violent alternative, creating a world where women are only heard through violence and, according to Scarecrow, "cold-blooded murder" (*Dorothy Must Die Stories Vol. 2* 109). Her depictions of General Jinjur and her army, then, lose the message of social change through peaceful protest that Baum created in his novel and, ultimately, the link to the suffrage movement, which was based in peaceful protest. The movement from knitting needles to pistols creates a more violent story, which matches Baum's readings of violence in European fairy tales.

With his exposure to European fairy tales, Baum desired to make a distinct change to the fairy tale genre: instead of using violence to scare readers, he uses small amounts of violence to address social and political change. Massachi in her article "L. Frank Baum (1856-1919): Brains, Heart and Courage" notes that though "Baum may not have left out morals, nightmares, or heartache, he did leave out unnecessary descriptions that may have detracted from children's enjoyment and increased their fear" (12). This is true for both the conquering of the castle and the Scarecrow's departure from Emerald City. General Jinjur and her army successfully "captured [the Emerald City] without a

drop of blood being spilled" (*Marvelous Land* 172), which minimizes the child reader's fear of the fight and moves quickly through the battle to further the story line. This bloodless fight is reiterated when Tip, the Scarecrow, Jack Pumpkinhead, and the Saw-Horse escape from General Jinjur's invasion; they are attacked by a few of the girls in the army, where "one or two jabbed their knitting-needles frantically at the escaping prisoners. Tip got one small prick in his left arm, which smarted for an hour afterward; but the needles had no effect upon the Scarecrow or Jack Pumpkinhead" (*Marvelous Land* 179). Baum, when introducing violent scenes such as the Scarecrow's escape from the castle, quickly explains that the characters children are rooting for are safe, easing the fear and anxiety young readers may experience.

Though Baum desired to stay away from violence and ease the fear of his readers, Paige created an adaptation that focuses heavily on violence and creates scenarios where readers revel in fear. When General Jinjur and her army storm Emerald City, the order of events is drastically different:

> "It's time for a new era in Oz." [General Jinjur] leveled the pistol at the Royal Army's chest, and, still smiling, pulled the trigger. For just a second, time stood still. The Lion and the Scarecrow stared, gaping, at Jinjur's smoking pistol. The Royal Army's jaw dropped in shock. And then he looked down at the red stain spreading across his chest. He lifted one hand as if to touch the wound, his expression bewildered. And then, slowly, he toppled sideways and hit the ground with a thud, his eyes open. A glistening red pool spread outward from his inert body. (*Dorothy Must Die Stories Vol. 2* 109)

This scene both parallels and contradicts the stand-off in Baum's *The Marvelous Land of Oz*. While Baum's all-girl army threatened to use their knitting needles and achieved their goal without shedding blood, Paige's army takes the castle through murder and emphasizes the death of the Royal Army as he is shot by Jinjur. Though she is fighting to liberate Oz from a patriarchal structure, General Jinjur does so through violence, even when others have asked for negotiation. There is no element of Baum's feminist satire here, nor is there evidence of female empowerment; there is only violence and corruption in the way this army is painted.

When looking at violence, Massachi also notes that, in Baum's novels, "[t]he action every minute solves the scary parts as quickly as it brings them, in making them far less scary than if the reader lingered in fear through a lot of description" (12). Paige's adaption does the opposite. In many scenes throughout her series, Paige draws out the violence, creating vivid scenes of horror and gore for her readers. This is particularly true when one of General Jinjur's soldiers murders the Munchkin Hibiscus, the Scarecrow's servant:

> "Welcome to the new Oz." With a swift motion, she drew her knife across Hibiscus's throat. The Scarecrow cried out in horror as blood spurted from the gaping crescent wound. The soldier let the girl's body go. Her body teetered ghoulishly for a second and then fell to the ground with a sick thud. (*The Straw King* 130-1)

As with the death of the Royal Army, Paige paints this murder in great detail, noting the body movement of the dying, the sounds of last life, and the way that life leaves the body. Instead of glossing over or disclosing discussions of violence as Baum does, Paige takes

her readers step-by-step through the process of these murders. Even characters such as the Scarecrow note the "cold-blooded murder" (*The Straw King* 109) occurring now, none of which was documented in the histories of Oz he has read. Through this wording, Paige is acknowledging the lack of violence and murder in the original Baum stories. No longer is the army representing female liberation; it is representing violence.

The choices to edit Baum's all-girl army to showcase violence and corruption are not the only liberties Paige has taken in her adaptation; Paige has also highlighted the corruption of power that the magical shoes give to Dorothy and Amy. In Baum's *The Wonderful Wizard of Oz,* Dorothy does not become corrupt or confined by the power of her shoes. In fact, the shoes do not give Dorothy much power at all; when she receives the shoes from Glinda, Dorothy does not feel any magic coursing through her as Paige's Dorothy does. Though the shoes do not give Baum's Dorothy much power during her adventures within Oz, they do allow her to complete one of her tasks: to return home to Kansas. By helping her achieve her goal of returning home, the silver shoes give Dorothy the opportunity to take control of her life. When she commands the shoes to take her "home to Aunt Em," "the Silver Shoes took but three steps" on their own, but do "[fall] off in her flight through the air, and [are] lost forever in the desert" (*Wonderful Wizard* 121). Though the shoes do take control in some capacity, the empowerment comes from Dorothy herself. This depiction of a strong and empowered girl who makes her own decisions "can become a source of inspiration for anyone who may be facing hard times because Dorothy shows them that they can do anything they put their minds to, even if it seems frightening at the time" (Kent 186-7). This Dorothy is an empowered

and liberated girl, who is not oppressed or controlled by others; she has the ability to complete her goals and do so without corruption.

Unlike Baum's novels, Paige shows how the shoes control and oppress Dorothy, not empower her. In Paige's first novella *No Place Like Oz*, Dorothy receives the ruby red shoes—the red color used specifically in the movie *The Wizard of Oz* to show off the Technicolor technology—on her sixteenth birthday, a present from Glinda. When Dorothy steps into the slippers, she notes that they "constricted around my feet like they wanted to be part of me. A red glow began to snake through the room like smoke. The shoes took three steps forward" (*Dorothy Must Die Stories* 36). Here, the shoes have already begun to control Dorothy without her consent or command; she states that the shoes, not herself, move toward her aunt and uncle, indicating that there is a power that has taken over her. Though this does happen at the end of *The Wonderful Wizard of Oz* for Dorothy—the silver shoes take steps on their own—the silver shoes do so only to complete a command that Dorothy has given, not to further fuse and take over Dorothy; they do not control her, nor does Dorothy feel anything magical from the shoes before this moment.

Paige's Dorothy does questions whether or not she is in control of her newfound power: "I had found a power somewhere within myself, and I had used it. Or had *it* used me? It was hard to tell. I wasn't sure I wanted to know the answer" (*Dorothy Must Die Stories* 70). She states that, though exhausted from her many excursions back in Oz, she "felt more alive than ever, like I had energy seeping from every pore on my body" (*Dorothy Must Die Stories* 71). Toward the end of the novella, Dorothy embraces the magic from her shoes and the power that it gives her: "I wasn't afraid of [Ozma].

Suddenly, I wasn't afraid of *anything*. There was real power in my shoes. I could feel it. Every time I used them to cast a spell, I could feel myself getting better, stronger. And I wanted more" (*Dorothy Must Die Stories* 145). These shoes have taken over Dorothy; they corrupted instead of liberated. Dorothy does feel empowered with this newfound magic, yet her empowerment comes at the price of corruption and confinement: she is being controlled by the dark magic of the shoes, she has begun to control the people around her—such as Uncle Henry and Ozma—and she has taken on traits that are unrecognizable to the Dorothy readers have encountered in Baum's books, therefore oppressing her agency.

Amy—like Baum's Dorothy—is empowered and finds her purpose while wearing the magical silver shoes. In order to return to Oz in *Yellow Brick War*, Amy must find the silver shoes—Baum's original depiction of the slippers—hidden within her high school. Though she succeeds in finding the shoes and returns to Oz, Amy notices that these shoes have a monstrous influence on her. In a battle between Dorothy and Amy in Paige's *Yellow Brick War*, Amy uses the power of her silver combat boots to fuse her body with the monkey queen Lulu's body, thus creating a hybrid fighting monster. In this transformed state, Amy notices the dark magic taking over her:

> I could see myself reflected in their eyes, twisted and monstrous. And I loved it. Being a monster felt incredible. I could do anything, kill anyone. I could destroy them all. Oz would be mine. . . . And then something flared to life deep inside me. Something silvery and cool like a mountain stream. Silver strands of light wrapped around me, holding me tightly. *Come back, Amy*. It was as if Dorothy's shoes were speaking to me

somehow. Preventing Oz's magic from taking over my body completely. (171-2)

Amy is momentarily overcome by the dark magic, oppressing her judgement and her control. Though giving in to the power of the silver shoes on occasion, she is able to recognize the conflicting messages that the magic gives her, unlike Dorothy. Amy even realizes that "Dorothy's red stilettos, fused to her feet, had transformed her into a monster. I had nothing but my intuition to tell me that my boots wouldn't do the same thing" (*Yellow Brick War* 203). This realization allows Amy to address her oppressor—the shoes and dark magic—and move beyond their control, where she masters the dark magic to do her bidding. Dorothy, though she does recognize the oppressive nature of her shoes early in the novella *No Place Like Oz*, is unable to gain control and ultimately falls victim to their confinement.

Another revision Paige makes to Baum's original story is the idea that the magic shoes are unable to be removed once put on. Both Amy and Dorothy cannot take off their shoes, yet that does not seem to concern either character throughout the series. When Dorothy realizes the Nome King's plan to use her shoes in *The End of Oz*, she admits that she has more power than she initially thought and realizes the opportunities they have given her when she is faced with danger: "I knew the shoes couldn't come off my feet--which meant that if the Nome King wanted them, he had to have me too. Inadvertently, Glinda had given me my first bargaining chip" (*The End of Oz* 79). Langwidere, when discussing Dorothy's shoes with Nox and Amy, explains why this magic is coveted by the Nome King:

> "The Nome King created a necklace centuries ago that he infused with an incredible amount of power. Glinda stole it from him right before Ozma imprisoned her, but managed to transform the necklace into Dorothy's new red shoes. He still has a certain amount of power over the stones, but he can't use their magic; they belong to Dorothy now, and they're useless without her." (*The End of Oz* 180)

The shoes, however, are not the only accoutrement that are fused to women's bodies. In the last novel of Paige's series, *The End of Oz*, the Nome King of Ev uses bracelets as a means of controlling both Dorothy and Princess Langwidere/Lanadel. Upon her arrival to Ev, Dorothy is given a ruby bracelet that cannot be removed from her wrist. Rubies, as Langwidere tells Amy and Nox, are a large power source of Ev and the rubies from Dorothy's shoes had been mined from there (*The End of Oz* 180). These rubies on the bracelet hold the same powers that Dorothy's shoes hold, yet they are not nearly as powerful; the Nome King can only oppress Dorothy from using her shoes with the bracelet, yet he cannot transfer the shoes' power over to him without a grander display of magic. Both the shoes and the bracelet are binding contracts, and both oppress Dorothy and Langwidere from being completely liberated.

When Amy meets Langwidere for the first time, she notices that "the pale skin of her wrist was circled with a web of silvery scars" (*The End of Oz* 88). Langwidere explains the power of this jewelry:

> "It's unbreakable," she said, following my look. "The Nome King takes service contracts very seriously. I've tried to get it off with magic. Metal hammer, enchanted knives, half a dozen spells. He just laughed at me."

> She pulled the fabric of her robe away from her neck briefly and I saw more scars knotted across her back, thick and painful-looking. (*The End of Oz* 88)

Much like Dorothy's and Amy's shoes, these bracelets cannot be removed. The Nome King, as male oppressor, has total control over the females wearing the bracelets—for no men are given these bracelets—binding them to his desire and prohibiting the use of magic as a means of revolution against his will. Dorothy, however, does not attempt to take off her bracelet; instead, she plays along with the Nome King's plan until she has a chance to use the magic of her shoes once more. Langwidere does not stand to be oppressed; the evidence of scars across her entire body shows her fight to end the oppression, and it is not until the Nome King falters that she is able to be free.

The End of Oz's action climaxes with the wedding scene; the Nome King planned a wedding to Dorothy, which will bind them together and give him the power of Dorothy's shoes at last. In order to stop this dangerous transition of power, Langwidere attacks the Nome King. In defense, the Nome King uses magic to activate her bracelet and inflict pain:

> He made a fist, and [Langwidere] cried out, clutching at the silver bracelet around her wrist. It began to glow red and the metal seared its way into her skin. [Amy] winced at the smell of burning flesh. [. . .] The flesh of her hand blackened, sizzled, and peeled away, revealing charred bone and bloody gristle. The Nome King's bracelet slid off her mangled wrist and fell to the ground. "I'm free," she said, panting. [. . .] "You can't hurt me

> anymore," she yelled. "*No one* can hurt me anymore." (*The End of Oz* 245)

Unaware of the ramifications of his attack, the Nome King inadvertently frees Langwidere from the magical bondage; by severely burning her hand with magic, he creates a situation where Langwidere can slip free of the otherwise permanently-placed accessory. The only way that Langwidere gains her freedom is through mutilation and, ultimately, death. This message leaves little hope for women fighting against the oppressive patriarchy. Though this scene of mutilation and death for the safety of Amy could be read as a martyring act, Langwidere's death creates a darker message: women cannot be free of the oppressive patriarchy without being mutilated or killed in their rebellion.

This message of freedom gained through mutilation and death is also seen in the winged monkey community; in order to be free of Dorothy's control—which is exercised over their wings, specifically—many monkeys decided to self-mutilate to gain freedom from her tyranny (*Dorothy Must Die* 64). When introducing the monkeys in *The Wonderful Wizard of Oz,* Baum discusses how the winged monkeys are controlled by the wearer of the Golden Hat; this hat binds the winged monkeys to the wearer for three favors, after which the monkeys are no longer indentured (71). Similarly, Paige's Dorothy, while mining for magic and allowing the Scarecrow to experiment upon the monkeys, has complete control over all winged monkeys through her red shoes. However, this is where the comparison ends; instead of relinquishing power over the monkeys once the favors have been fulfilled, Paige's Dorothy has never-ending power over these winged monkeys. When asked why he cut off his own wings, the monkey

Ollie says, "'some of us decided that the price of freedom was worth paying'" (*Dorothy Must Die* 64). This willingness to mutilate in order to gain freedom parallels Langwidere's decision to be mutilated and die for liberation, which is a macabre and dark message to those who rebel to gain freedom. Both Langwidere and Ollie weigh the options between freedom and confinement, and both choose mutilation if it means freedom from their oppressors.

Trites states that "the greatest distinguishing mark of the feminist children's novel is that the character who uses introspection to overcome her oppression almost always overcomes at least part of what is oppressing her. Feminist children's novels, on the whole then, constitute a triumphal literature" (3). Though readers do see female characters triumph over their oppressors—Amy recognizes the dark magic taking over her and Langwidere escapes the binding bracelet—there are many more instances of female characters falling prey to oppression in Paige's adaptation of Baum's Ozian series. General Jinjur and her army are oppressed by Paige's overly-sexualized representations of them; they are rooted in violence and sexuality, which loses the satirical and feminist stance Baum makes with these characters in *The Marvelous Land of Oz*. Paige's Dorothy and Langwidere are also oppressed through their binding to accessories; Dorothy's red shoes and her ruby bracelet control her, turning her malicious and violent, whereas Langwidere is controlled through the bracelet and only gains freedom through self-mutilation and death. Though Amy does experience triumphant moments—freeing Oz from Dorothy's reign, returning home, and creating romantic, familial, and platonic relationships—these triumphs do not outweigh the oppression many other females have

faced in Paige's Oz; therefore it is difficult to recognize this aspect of the series as feminist.

CHAPTER THREE: "'WHY, I'M NO PRINCESS—I'M NOT A GIRL!'": DISCUSSIONS OF GENDER THEORY AND PERSONHOOD IN L. FRANK BAUM'S *THE MARVELOUS LAND OF OZ* AND DANIELLE PAIGE'S *DOROTHY MUST DIE* SERIES

L. Frank Baum's *The Wonderful Wizard of Oz* (1900) and its subsequent stories highlight many novel ideas, one of which being the relationship between Tip and Ozma. These two characters, as readers learn at the end of *The Marvelous Land of Oz* (1904), are representations of the same person: Baum reveals that the male character Tip is the female Ozma in a protective disguise. This disguise, bestowed by the wicked witch Mombi, transforms Ozma into a male with a body distinct from her own and Mombi withholds any information about Ozma's past life. At the end of the novel, Ozma is given back her own body and her reign over Oz. In this novel, Ozma's presence is prioritized over the presence of Tip. Near the end of the book, Tip, the Scarecrow, and their rag-tag group of friends visit Glinda to ask for help dethroning General Jinjur; she has usurped the throne at Emerald City and the Scarecrow would like to be king again. Glinda, however, divulges a secret: Tip is the rightful ruler of Oz because he is, in fact, Princess Ozma. Glinda does not give Tip the choice to transform into Princess Ozma, forcing him to become a girl when he specifically says no. However, Paige adds to this narrative, specifically within the second book, *The Wicked Will Rise* (2015). This novel looks critically at the relationship between Ozma and Pete—known as Tip in Baum's books—but with new revisions from Baum's original dichotomy: Paige's Pete and Ozma are two distinct entities, with different mindsets and personalities; therefore, they are two completely different people. Pete and Ozma are constantly fighting over who can be outwardly represented in their shared body and who should have the right to live over the

other. Amy discovers that when Pete is in control and outwardly represented, Ozma is stifled away in their shared body; the same occurs when Ozma is in control. With this constant struggle for power over body, gender, and physical representation, there is no plausible way that Pete and Ozma can live in harmony.

Paige's work begins to highlight the modern implications of this transformation: what happens to Tip/Pete, who is arguably a person independent of Ozma, when she is given her body and identity back? Is Tip/Pete entitled to his own right to live? Does one character have more right to live over the other? As Julie L. Nagoshi and Stephan/ie Brzuzy ask in their discussion about transgender rights, "[d]oes one's identity in a category, such as gender, require that this identity be fixed in a particular body?" (431). This chapter will discuss binaries, sexuality, embodiment, and agency showcased within this complicated relationship. By using Baum's *The Marvelous Land of Oz* and *Ozma of Oz* (1907) to frame my argument, I will examine how Paige takes Baum's dichotomy and transforms it into a discussion of agency and personhood.

In his book *Oz and Beyond: The Fantasy World of L. Frank Baum*, Michael O. Riley notes that "*The Marvelous Land of Oz* was [Baum's] first attempt to fit a full-length story into a preexisting background, and the first time he had to adapt and develop a background to accommodate a major new plot" (Riley 104), thus allowing Baum's Ozian world to become a series rather than a stand-alone novel. When discussing *The Wonderful Wizard of Oz*, it is near impossible to neglect the importance and large presence of Dorothy, yet Baum chose to keep her completely absent in his second novel. Instead, he focuses on Tip, a young boy who goes on many adventures with his rag-tag group of friends. Baum, in this choice, gives readers a gendered companion novel to *The*

Wonderful Wizard of Oz: the first book is a stereotypical girl-book adventure, whereas *The Marvelous Land of Oz* gives readers the boy-book equivalent. This boy-book adventure label, however, changes drastically in the last few chapters of the novel. The boy Tip that readers have been following throughout the novel changes gender, transforming into a hyper-feminine Princess Ozma. The complete change of character is startling for readers for they receive few foreshadowing clues, and this scene is made even more striking due to its reliance on gender presentation.

To discuss the implications of the Ozma/Pete(Tip) dichotomy and its gender reliance, the terms "queer theory" and "transgender theory" must first be defined. Nagoshi and Brzuzy define transgenderism as "the breaking of gender roles and gender identity and/or going across the boundaries of gender to another gender" (432). Transgender theory, therefore, breaks the notion that there can only be the gender binary. In contrast, queer theory, first coined by Teresa de Lauretis in 1991, "challenges the assumption that human nature is unchangeable and can be defined by a finite list of characteristics" (Bressler 255-6) and "abandons the discussion of gender while enlarging the discussion of sexual differences" (Bressler 258). Both theories, though discussing slightly different demographics, hold the same underlying message: binary gender should not be the defining factor of a human. Before continuing further with this definition, I first want to establish my reading of "transgender" within this novel; I am not arguing that the characters Ozma and Pete(Tip) are transgender. However, many of the difficulties that transgender people face and the questions that arise are also present in the lives of both Ozma and Pete(Tip). I will be using transgender and queer theory to dissect

how Ozma and Pete(Tip) are discussed in both Baum's and Paige's novels and highlight the reasons these Ozian characters decide to let Ozma live.

Baum's *The Marvelous Land of Oz* begins this gender discussion when Tip encounters Glinda at the end of the novel. Instead of addressing the reason for everyone's arrival to her palace—to regain the Emerald City from General Jinjur—Glinda, in front of all his friends and his mother figure Mombi, tells Tip that he is, in fact, Princess Ozma, making him both royalty and a female. When Tip hears this, he is shocked: "'I!' cried Tip, in amazement. 'Why, I'm no Princess Ozma—I'm not a girl!'" (*Marvelous Land* 264). His first defense as to why he could not be the princess is due to his gender; he exclaims that he is a boy, not a girl, therefore it is impossible for him to be a princess. His views of himself are defined by his gender. Tip even remarks how he may not be able to do the same activities that he once did if he transforms into a girl:

> "Oh, let Jinjur be the Queen!" exclaimed Tip, ready to cry. "I want to stay a boy, and travel with the Scarecrow and the Tin Woodman, and Woggle-Bug, and Jack—yes! and my friend the Saw-Horse—and the Gump! I don't want to be a girl!" (*Marvelous Land* 264)

Instead of showing excitement to rule over Oz, Tip cries that he would like someone else to take the role and the power. The first person he names is General Jinjur, a female who has usurped the castle from the Scarecrow and rules Oz during this time. His statement also implies that transforming into Princess Ozma and becoming queen will be the end of his adventures with his friends. Though it may be the responsibility of the queen role that prompts this feeling, becoming Ozma—a female—seems to be the true point of contention.

In this moment, Tip is also commenting on how he will not be able to travel with his friends again if he is turned into the female ruler. Though this reasoning could stem from his fear of becoming queen and the responsibility that position holds, Tip's next sentence is "'I don't want to be a girl'" (*Marvelous Land* 264). Using this phrase as support, it becomes apparent that Tip does not want to become a girl because a girl could not travel and have adventures with his friends anymore. What becomes messy is the juxtaposition of this discovery to Baum's first novel; *The Wonderful Wizard of Oz* is based entirely around a young girl going on adventures. The idea of the girl adventure novel at Baum's time was still relatively new, and he paved the way for "one of the first American feminist child-heroes" (Massachi 6). Though Baum could be satirizing this idea that girls cannot go on adventures because of their gender, it is important to note that Tip can never go on adventures again as Tip; once he becomes Ozma again, Tip will no longer exist and *his* adventures will be stifled because of this gender change.

Glinda tries to rationalize Tip's experience, saying that he is "'not a girl just now [. . .] because Mombi transformed you into a boy. But you were born a girl, and also a Princess; so you must resume your proper form, that you may become Queen of the Emerald City'" (*Marvelous Land* 264). Tip's worldview has been cultivated through a gendered lens—all of his experiences he has associated with being male—yet Glinda convinces him that he "must resume [his] proper form" as female. What is not discussed is the possibility of Tip keeping his form as a male while ruling over Oz. In many respects, Oz has been primarily a matriarchy: the female fairy Lurline established the land of Oz and her female ancestors have been responsible for ruling it. With the exception of the fraudulent Wizard maintaining rule in Baum's *The Wonderful Wizard of*

Oz and the Scarecrow taking over after the Wizard's disappearance, the kingdom has been ruled by queens. Because Ozma is from Lurline's bloodline, she is the rightful ruler. However, there is a disconnect between Ozma and Tip being the same person, especially in the eyes of Glinda, who insists that Tip must transform.

Alongside Tip, other characters also find this gender change difficult to accept, Jack Pumpkinhead in particular:

> "'But—see here!" said Jack Pumpkinhead, with a gasp: "if you become a girl, you can't be my dear father any more!"
>
> "No," answered Tip, laughing in spite of his anxiety; 'and I shall not be sorry to escape the relationship." Then he added, hesitatingly, as he turned to Glinda: "I might try it for a while,—just to see how it seems, you know. But if I don't like being a girl you must promise to change me into a boy again." (*Marvelous Land* 265)

This moment in the novel features two different anxieties: the inability to be remain a father figure to Pumpkinhead and the need for reassurance for Tip that he does not need to remain a girl forever. Pumpkinhead is a created by Tip in the first chapter of *The Marvelous Land of Oz* when Tip desired to scare Mombi on her walk home. However, through his means of creation and the shared adventures they have, Pumpkinhead views Tip as a father figure—in fact, his only parental figure—and the above quote shows how his notion of a father is rooted in the gender, that a father is only male. Their relationship, then, will be destroyed: if Pumpkinhead cannot identify the transformed Tip as a father figure, then their relationship will cease to exist. Even Tip views their relationship ending because of his gender transformation when he states, "'and I shall not

be sorry to escape the relationship;'" therefore, he acknowledges that he cannot be a father figure if he is Ozma. Tip, once he is transformed into a female and is no longer a father, does not see himself fulfilling any further parental role for Pumpkinhead; though Tip created Pumpkinhead and was the birth-creator for him, he will not switch to the mother role. The mother is the stereotypical birth-creator figure, yet Tip does not see this translating. This moment goes against queer and transgender theory: gender for Tip and Pumpkinhead is the foundation of their relationship and it cannot be upheld if Tip transforms into a female.

Tip also desires to remain a girl only if it suits him, and he discusses this with Glinda as a stipulation to his agreement. Tip would like to try out Ozma's role as both female and queen, but if it he does not like being Ozma, he would like the opportunity to change back to a boy. Glinda does not concede to this demand and insists that he must change into a girl and that it must remain permanent. Tip is not ready to give up his entire male experience in this moment and is seeking the comfort of back-up plan. Though gender shifts in this novel for this particular character—Tip transforms from a male into the female character of Ozma, which shows gender movement—the structure and maintenance of gender is upheld: once Tip becomes a female, he is unable to switch back again to male. The only person who can make this transformation is the witch Mombi, who was the creator of the Tip character.

Tip's mother figure, Mombi—the witch who is also responsible for the transformation of Ozma into Tip years before—shows her distaste for Tip in this moment:

> Now that the truth about Princess Ozma had been discovered, Mombi did not care what became of Tip; but she feared Glinda's anger, and the boy generously promised to provide for Mombi in her old age if he became the ruler of the Emerald City. So the Witch consented to effect the transformation, and preparations were made at once. (*Marvelous Land* 266)

Here, the phrasing "Mombi did not care what became of Tip" is startling. Once the characters discover that Tip was Ozma transformed—a secret that Mombi kept for years—and Tip comes to terms with transforming into Ozma, Mombi no longer cares about Tip's wellbeing. As his primary mother figure, albeit a poor one, Mombi is expected to have some form of attachment to her pseudo-son. However, she does not. There is no fight to keep her pseudo-son's form and no mournful goodbye. There is reluctance to her enacting the transformation, but that is due to her reluctance to be involved; Mombi desires to go back to her life before the Ozma/Tip transformation as soon as she can, and transforming Tip back into Ozma is not a task she is readily offering.

The moment that Tip is transformed into Princess Ozma becomes dependent on gender stereotypes:

> Glinda walked to the canopy and parted the silken hangings. Then she bent over the cushion, reached out her hand, and from the couch arose the form of a young girl, fresh and beautiful as a May morning. Her eyes sparkled as two diamonds, and her lips were tinted like a tourmaline. All down her back floated tresses of ruddy gold, with a slender jeweled circlet

> confining then at the brow. Her robes of silken gauze floated around her like a cloud, and dainty satin slippers shod her feet. (*Marvelous Land* 267)

There is not a focus on Tip's appearance in *The Marvelous Land of Oz*, yet Ozma's appearance holds significance. Tip's only physical descriptors are "rugged" and "strong," (*Marvelous Land* 128) both of which are stereotypically male attributes. In direct contrast, Ozma's appearance is hyper-feminized and discussed in great detail: everything about her is deeply rooted in female stereotypes and expectations. Before being transformed, Tip is placed in the canopy and cushions which are all pink, signaling that this is the color of rightful femininity: "It was piled high with cushions covered with rose-colored silk, and from a golden railing above hung many folds of pink gossamer, completely concealing the interior of the couch" (*Marvelous Land* 266-7). Once placed in this feminized area, the spell can be executed and Tip becomes Ozma, a "young girl, fresh and beautiful as a May morning." There is a concentration on her youth and her natural beauty, likening her to the perfect girl ideal. In this transformation, she is enchanted with beautiful golden hair and gorgeous robes, jewelry, and slippers that indicate her femininity. This emphasis on Ozma's overly-feminized appearance in comparison to Tip's lacking descriptors makes the distinction between gender—male and female—clear and showcases which gender is dependent on outward presentation: the female.

In the novel following *The Marvelous Land of Oz*, Baum writes a story concerning the new queen: *Ozma of Oz*. Surprisingly, Baum does not go into greater detail about the Ozma/Tip dichotomy, nor does it play a role in Ozma's adventures. However, there is a new character that is forced to uphold stereotypical gender roles:

Bill/Billina the hen. Dorothy, after being tossed around at sea during her trans-Pacific trip to Australia with Uncle Henry, awakes in Oz to the sound of a chicken clucking. Upon introduction, Dorothy finds that this hen is named Bill, and Dorothy decides that this name is wrong: it is a boy's name, and therefore does not fit the hen's gender. Bill explains that when she was named, they did not know she was a girl. Dorothy rectifies this situation: "'But it's all wrong, you know,' declared Dorothy, earnestly; 'and, if you don't mind, I shall call you 'Billina.' Putting the 'eena' on the end makes it a girl's name, you see'" (*Ozma of Oz* 287). In this moment, Dorothy is sexualizing Bill's identity, claiming that it is necessary for stereotypically-gendered names to be associated with the corresponding gender; therefore the name becomes a marker for gendered identity. Seeing no harm in this renaming, Bill changes to Billina for the rest of the novel. However, Billina does not choose to rename herself: she does not choose the name "Billina" and she does not express interest in changing her name before this moment. Dorothy, by addressing gender, is asking Bill/Billina to perform gender from this moment onward and to fit into the stereotypical mold of a true feminine name. By asking her to change her name, Dorothy is reinforcing gender expectations onto Bill/Billina, and she creates an environment where Bill could not be considered female in Dorothy's eyes until the name was changed to the feminine Billina. Women—in this case, Ozma and Billina—are being coerced into being feminine.

This is the greatest point of contrast between Baum's *The Marvelous Land of Oz* and Paige's series: Baum's Tip is just a disguise of Princess Ozma, whereas Paige's Pete(Tip) and Ozma are split souls that contain their own personalities, thoughts, and feelings. These two characters, though they share a physical body, transform to become

male and female; when Pete is outwardly represented in the body, he has all the distinct characteristics of a teenage male. When Ozma is outwardly represented, she is notably a teenage girl. Though they share one body, the body morphs to accommodate both characters, with the only constant feature being the eye color. Both Ozma and Pete have piercing green eyes, which serves as a textual cue for readers. Amy first discovers that Ozma and Pete are contained in the same body at the end of *Dorothy Must Die*; in a climactic fight scene between the Wizard, Glinda, and Amy, the Wizard calls for Amy to take Ozma to safety. Confused by the Wizard's comment, Amy watches in wonderment as Pete transforms in front of her for the first time: "The green bubble that the Wizard had built around Pete to protect him was dissolving, and as it did, his body began to dissolve, too. Where the mysterious gardener who was my friend had been just a moment ago, Oz's One True Princess now stood" (*Dorothy Must Die* 450-1). Unlike Baum's novel, the readers see the transformation of Pete into Ozma. Paige, by ridding the transformation of stereotypically-female accoutrement, is beginning to separate the gender from the gender expectation; the male character does not need to hide behind a pink curtain to transform into a female, nor does the female need the pink curtain to signify her gender.

Paige also creates a new character in Pete, one that is not present in Baum's *The Marvelous Land of Oz*. Pete describes why he changed his name from Tip to Pete in Paige's *The Wicked Will Rise*:

> [I]n certain moments, Tip, who had been in Ozma somewhere, all along, was able to emerge, both in body and in spirit. In those moments Tip was able to carve out a certain kind of half-life for himself. Now that he

> finally knew who he was, he was able to understand everything that he wasn't—everything that had been taken away from him, and everything that he had never been allowed to be. He no longer felt like Tip. So he decided to call himself Pete. (*The Wicked* 79)

When Pete recalls how he found himself as apart from Ozma and Tip, he notes how he renamed himself, which creates a dead name. This term "dead name" and its verb form "deadnaming" are associated with the transgender community. As defined by *The Washington Post*, "a transgender person is 'deadnamed' when they are called by their 'birth name' or 'given name' when they no longer use it" (Chiu). Though he has not been called Tip by any character in Paige's novels, Pete has divulged to Amy that this is a name he no longer uses, therefore his dead name. Pete believes that Tip, the person he once was, no longer exists; therefore the name does not fit him. This choice to be named and the agency of self-discovery set this moment apart from Dorothy and Bill/Billina. Bill is given the name Billina because Dorothy desires the hen to perform and identify as feminine, but Bill/Billina had seen no reason to change before. Pete, however, reflects inward and realizes that he is not the same person that was given the name Tip; therefore he renames and recreates himself, with no specific intent to fit a gender mold.

Paige also introduces intimate sexual preferences into the Baum storyline: after a heartfelt conversation between Amy and Pete, Amy leans in to kiss him. After the kiss, Pete tells Amy that he is attracted to men. Amy's thoughts are chronicled in the novel:

> The idea that Pete was gay just wasn't something I'd ever considered a possibility. [. . .] I hadn't really ever thought about it one way or the other. But as soon as he'd said it, it made perfect sense. As handsome as

> he was, and as much time as we'd spent together, there had always been something missing—a distance between us that had always been hard to pin down. Now I knew what it was. (*The Wicked* 149)

Here, it is clear that Amy, though stating that she "hadn't really ever thought about it one way or the other," clearly assumed Pete was heterosexual and that they shared sexual chemistry. It is only after her unsuccessful kiss and Pete's statement that she begins to rationalize why their relationship could never work. However, Amy shows sexual attraction to Pete in many of their interactions. When Amy and Pete are in hiding from Glinda, they encounter a pool of water and Pete decides to go for a swim. Amy, in her inner monologue, describes how Pete "climbed back up onto the edge of the pool and shook himself off like a dog, flexing every muscle in his white, slender torso. I tried not to stare" (*The Wicked* 81). In this moment, Amy's sexual attraction to Pete is inherent; she cannot take her eyes off his bare chest, and she must monitor her behavior so he does not know how attracted she is to him. This moment is a contradiction to her above statement, that "there had always been something missing" and a reinforcement of how she never imagined Pete to be homosexual. Amy's sexual attraction to Pete, however, does color how she makes decisions concerning Ozma and Pete's outward representations.

What becomes troublesome in this series is Pete and Ozma's outward appearance: it can be summoned forward whenever another character—Amy—desires. Therefore, gender and identity can be externally controlled by another person. Amy realizes that she has the power to summon Pete when Ozma is outwardly represented; when Amy and Ozma are ensnared by Glinda in *The Wicked Will Rise*, Amy focuses her magical abilities

on turning Ozma into Pete, who will be a better fighting ally: "I reached out toward Ozma with a magical hand and yanked hard, and in one quick burst, Pete emerged from the princess's body like a snake shedding its skin I was getting good at this" (140). There are few points throughout the novel where Amy desires Ozma's company over Pete's. Though Ozma is enchanted to be incoherent at times—Dorothy, as outlined in the novella *No Place Like Oz* (2013), has cast a spell over Ozma that makes her dimwitted and easy to control (*Dorothy Must Die Stories*)—she is rarely desired by Amy: she prefers Pete's presence. Her sexual attraction, though it is not reciprocated, encourages her thought processes. This power Amy has over whose identity and gender can be represented is problematic; Amy—an outside party—decides who can be a living member of Oz based solely on Amy's own personal preference. Especially when working within queer and transgender theory, this idea that one can prescribe and enforce gender and identity negates the notion that gender is a construct that must be challenged or broken. Amy, by choosing the gender and identity she most prefers, is only reinforcing the rigid and outdated gender binary.

Throughout *The Wicked Will Rise*, Amy faces the question of who she would want to live if faced with the choice: Pete or Ozma. After Amy and Pete escape from Glinda, they search for a powerful character who may help separate Pete and Ozma: Polychrome, the ruler of Rainbow Falls. When discussing this transformation, Polychrome outlines the only result of this change to Amy:

> "I can restore Ozma to her proper state—the state you see before you instead of the simpering foolish nincompoop who has been occupying her place all these years. [. . .] [Pete] can't *die* when it's not alive in the first

> place. And it's not a person at all—just a little bad witchery that got out of hand. No matter what happens, you'll always have your perfectly lovely memories of it, now won't you? And a memory is worth a lot, especially when Ozma's return will do so much for Oz. So you lose yourself a plaything. There are more fish in the sea!" (*The Wicked* 222-3)

Though Pete and Ozma are proven to have distinct thoughts, feelings, and personalities from one another, Polychrome dismisses the idea of Pete being a human being; he is only "a little bad witchery that got out of hand." Even after interacting with Pete, she believes that he is "not a person at all," though he is a distinct entity. When discussing transgender theory, Nagoshi and Brzuzy say that "one's identity is not just about his or her own self-identification but is also about the intersecting larger social structures and the power differentials that are associated with belonging to a certain group or groups" (433). In this moment, readers see that Polychrome—though Amy and Pete validate Pete's self-identification as a separate entity from Ozma—does not believe he exists apart from Ozma, therefore negating his existence entirely. His identity depends on how others perceive him as well, and in this novel, Pete's life depends on this perception.

This debate of humanity is exactly what Judith Butler brings forth in her questionings in *Undoing Gender*:

> If I am a certain gender, will I still be regarded as part of the human? Will the 'human' expand to include me in its reach? If I desire in certain ways, will I be able to live? Will there be a place for my life, and will it be recognizable to be a place for my life, and will it be recognizable to the others upon whom I depend for social existence? (2-3)

Though Butler asks these questions through a feminist lens—if one does not fit into society's feminine standard, then is one considered a woman and worthy of civil rights—they can be applied to the Ozma/Pete debate. Though feminism, queer theory, and transgender theory hold many different values in regards to the importance of gender—Wendy K. Kolmar and Frances Bartkowski focus on how feminism theory is concerned with "women's inequality, subordination, or domination by men" (2) whereas transgender theory and queer theory work to break or abandon genders altogether—these three theories contain a similar thread: humanity.

Polychrome also notices Amy's sexual attraction to Pete, even though Amy has now internally acknowledged that Pete is not sexually attracted to her. By using words such as "plaything" and the phrase "there are more fish in the sea," Polychrome is reinforcing Amy's thought process—he is sexually appealing—but adds a realistic twist: sexual attraction should not be the defining factor for who gets to live. Pete's gender and his appearance sway Amy into fighting to keep him alive, but Polychrome understands the Ozian world's need for the princess to return to power. However, Polychrome does not understand how the spell to bring back Ozma is seen as murder to both Pete and Amy. Pete, with his distinct personality and thought processes, believes that Polychrome will kill him, and therefore, he retaliates.

In a desperate attempt to save himself, Pete betrays Amy and Polychrome, resulting in Polychrome's death and Pete being captured by Dorothy and Glinda. Readers learn that Glinda successfully separates Pete and Ozma into two distinct people with their own bodies in *Yellow Brick War* (2016) and she leads them in chains behind

her. During one of her inner monologues, Amy weighs her options: save Pete or save Ozma. She thinks:

> I didn't care if [Pete] was suffering now. I remembered Polychrome's crumpled body, Rainbow Falls burning. [. . .] Pete could go to hell for all I cared. But Ozma was different. Ozma was an innocent in all of this. [. . .] She was also the rightful ruler of Oz. There was every chance that she was the only one with the power to change anything (*Yellow Brick War* 147).

It is only after Amy is betrayed by Pete and reunited with another love interest, Nox, that she sees the greater reasoning to save Ozma. Though Amy claims earlier in the series that she understands why Pete was not sexually attracted to her now, her connection to him thus far has clouded her judgement when pressed to save one of these two lives. This is troublesome when faced with the decision to save one life: should Amy save the life of the girl who she is not sexually attracted to and can save Oz for all, or should Amy save the life of the boy who is sexually attractive yet harbors no feelings toward her and has betrayed her trust, resulting in the death of Polychrome and her pet unicorn? This is an issue when adding a discussion of gender to this novel: is Amy basing her decisions on sexual attraction? Though Pete and Ozma are separated, the decision of who shall live over the other is now moot, and Ozma regains power in *The End of Oz* (2017), Amy still finds herself crediting Pete's actions over Ozma's, even when his actions negatively affect her and Oz. As a representation of a strong female lead, Amy is enforcing the negative notion that women, when tasked to make decisions, cannot think clearly when a

love interest is involved; her judgement is clouded by sexual attraction and she ignores the positive reasons why the female—not the handsome male—should be saved.

In her series, Paige asks readers to think about what it means to be human: through the creation of a split-souled character that contains Pete and Ozma—adopting this idea from Baum's Tip and Ozma dichotomy—readers are asked to question who they would save: Pete, the beautiful homosexual male character, or Ozma, the rightful ruler of Oz. Paige also presents readers with the question of who should make this decision: should Amy, a teenage girl who is sexually attracted to Pete, decide which one should live? Should any of these characters make that choice? By taking Baum's characters from *The Marvelous Land of Oz* and adding greater backstory and character development, Paige creates a new space where readers can confront issues of agency and personhood through gender fluidity. Though not expressly rooted in queer and transgender communities, Ozma and Pete(Tip)'s relationship illustrate the confusion, fear, and mislabeling that occur when one does not fit the stereotypical gender mold.

CONCLUSION

In the past century, Baum's *The Wonderful Wizard of Oz* and subsequent stories have greatly influenced writers, singers, and artists alike. One writer in particular is Danielle Paige. With her four novels and nine novellas in the *Dorothy Must Die* series, Paige reimagines many aspects of Baum's Ozian world. She transforms Baum's traditionally good characters into wicked and power-hungry rulers, she creates a brand-new character in Amy for readers to follow, and she writes in a love story which Baum's story lacked. However, the most complicated aspect of Paige's series is her portrayal of women.

In Baum's stories, the two mother figures—Aunt Em and Glinda—hold many traits of the selfless, desexualized, and protective woman that are magnified by the angel of the house trope. Though Baum did indeed write an empowering girl adventure book, the depictions of the mothers—women whose main goal and character trait is to serve their pseudo-child—do not encompass the multifaceted nature of the female gender. In her two examples of biological mothers and the reimagining of Glinda's characteristics, Paige creates messy yet inclusive depictions of who can be classified as a mother. Unlike Baum's mothers who must give up a part of themselves in order to mother or are depicted as the perfect and kind women who are only around when needed, Paige gives readers women who go out to bars, dress provocatively, and are teenaged bullies. The expectation of the perfect mother is replaced with the "good-enough" mother, which in turn dismantles the angel of the house trope that is present in the original Oz books.

Clothing and accoutrement also play a large role in agency and female liberation. Throughout Baum's novels, readers encounter many liberating moments featuring

clothing and accessories. General Jinjur and her army fight with knitting needles, which is a satirical yet empowering representation of women taking control and ownership over these household items attributed to their gender. Baum also gives his female character magical shoes that help her achieve her goals of returning home, which empowers her to make a choice and execute it. Paige, again, muddies these moments in her Ozian retelling. She gives guns and tight clothing to Jinjur's army and shoes that take control of both Dorothy and Amy, which ultimately shows these female characters' corruption. Paige also includes the Nome King's binding bracelets which give him control over both Princess Langwidere and Dorothy. Instead of transforming the clothing and accoutrement to reflect the same empowerment present in Baum's novels, Paige flouts these feminist notions and dives deeper into the sexualized and oppressed depictions of women. This creates a disconnect between her feminist depictions of motherhood and her focus on clothing signaling sexualized and corrupt behavior; the first supports women, the second pigeonholes them into a "sex is bad" mentality. This chapter shows how depictions of feminism throughout these novels cannot be perfect and how there is still room to evolve the universal notion of feminism in literature.

Moving beyond feminism theory, chapter three focused on queer and transgender theory, particularly how they can be applied to the Ozma/Pete(Tip) relationship in both Baum's and Paige's novels. Both bodies of work create scenarios where the male character—Tip in Baum's novels, Pete in Paige's—cannot decide for themselves whether they would like to be transformed into girls; in Pete's circumstance, this transformation would mean the death of his individual soul. Readers also encounter the question of who should decide gender for others. In Baum's tale, Glinda is responsible for convincing Tip

into the transformation, and Paige's Amy grapples with her sexual attraction to Pete when making this transformation decision. Many of these same themes are relevant in the world outside of these novels, and readers are continuously questioning who has the right to decide identity. Through the safety of a young adult novel, Paige gives readers a place where they can ask these questions of agency and personhood in relation to gender.

Though adapted from Baum's feminist series, Paige's books take many liberties when changing the roles of females. The *Dorothy Must Die* series is a complex work that both reinforces and flouts twenty-first century notions of feminism, and it is crucial for readers—particularly her young adult reader base—to consistently question what it means to be feminist. Is the angel-of-the-house figure of motherhood unattainable and unrealistic? Is overt sexualization of girls feminist because it is empowering to take control of their bodies, or is it antifeminist because their sexuality is a sign of their corrupt behavior? Should outside parties decide what gender representation is acceptable for others? These are all questions to grapple with throughout Baum's and Paige's novels and it is my hope that readers are using these questions to further evolve the definition of feminism.

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