I, Michelle Crowley, hereby submit this original work as part of the requirements for the degree of Master of Arts in Communication.

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Does This Broomstick Make Me Look Wicked?
An Analysis of the Modern and Postmodern Villain

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Does This Broomstick Make Me Look Wicked?
An Analysis of the Modern and Postmodern Villain

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Abstract

Classic conceptions of the villain paint the character as a one dimensional figure in a morally determined world of good and evil. However, emerging postmodern trends have changed the construction of the villain to fit into the postmodern era. This piece seeks to establish a framework for understanding the postmodern villain by applying this understanding to the modern villain, the Wicked Witch of the West and her postmodern counterpart, Elphaba.
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Introduction

In the beginning, there was good and evil: God was good and Satan was evil. Similarly, throughout western history, literature, and motion picture, the villain as evil has been portrayed in stark contrast to the hero as good. Historical accounts denote the villain as the loser in a conflict or the one who is morally wrong and does immoral things to undeserving people. Literature positions the villain as stealing the heroine away from the hero and desiring to destroy the hero’s status or property. Villains in black and white films were identifiable by their dark clothing and traditional “black hats”. As film progressed after WWII, villains began to take on characteristics of world villains: Germans and Russians. Villains in the late 1960’s and 1970’s became an incorporeal evil possessing the innocent (Alsford, 2006). Horror movies of this time period focused the idea that humans were not innately evil and required an outside source, the devil, to make them evil and commit heinous acts.

The new millennium brought new insight about the villain. She is no longer secluded in a dark castle in a forgotten mountain range; she now lives in suburbia and dresses in pastels. Villains in today’s media are not as far-fetched as the previous era’s villains. These postmodern villains defy the structures of previous villains. The postmodern villain no longer has a Russian accent and nuclear weapons. The new villains are good people who have had “one bad day”. The new villain is a smart person who can see the error of the world around her. Previously, there has not been a lot of exposition of villains. The audience only knows the villain is the one they are not supposed to like. The new villain has a reason for being bad, and the audience knows it.

The possible implications of studying the construction of villains, modern and postmodern, can lead to a humanizing and a greater understanding of shunned communities and cultures. Allowing the audience to see the villain’s history and purpose will lead to a greater
understanding of why the villain chose to be evil. Likewise, deconstructing a dehumanized
culture or group will aid in the cultural acceptance and humanization of its members. Research
explores how viewers imitate a problem/resolution narrative from the silver screen to real life.

Previous research on villains is scarce, making villainy an understudied and
underestimated subject. The villain may seem to exist as only the foil to the hero’s good nature,
but the villain is much more than a way to make the white hats shine. Villains are becoming
increasingly complex, popular, and humanized. Recently, vigilantes have become more popular,
but they are not the villain. Batman is a vigilante who only captures bad people, this makes him a
hero. The brothers in the Boondock Saints series execute bad people and justify it as a work of
God. These characters are regarded as heroes because they have culturally justified means of
doing away with evil. However, the Punisher takes drastic and inhuman measures (grenades, drill
presses, and the gruesome like.) to do away with evil, and he is considered an anti-hero. The
Punisher has killed 48,502 people since the creation of the first comic book, but he kills in
revenge and for the pleasure of the reader. He kills who the reader wants to see killed (Manning,
2011). This allows the audience to take pleasure in the destruction of evil in immoral ways,
without the guilt of siding with a villain.

Humans have a desire for justice (Eagleton, 2010) and when they are not satisfied with
what the law has done, they will take matters into their own hands. The Robin Hoods of the dark
ages and medieval times were villains, according to the victims. However, others saw him as a
hero. These villains witnessed the injustice around them and decided to right the wrongs. While
this evil is not a purely destructive force, it only destroys what it sees fit to destroy. These
villains are bad to some, but they are heroes to others. Robin Hood disregarded the well-being of
his victims for the advancement of his cause and his people.
This thesis will explore how modern and postmodern villains are created. I analyze the criteria that have lead to the creation of these two types of villains. H1: As history has progressed, there have been new villains created to reflect these changes. RQ1: What are three categories for identifying the modern villain? RQ2: What are the three categories for creation and identification of the postmodern villain? After the analysis of the modern and postmodern villain, the new criteria will be used to analyze two sides of a popular story. After the analysis, a discussion of the two villains, implications, and limitations will be discussed.

Recently, some villains who were initially created as evil have had their stories retold when another version of the villain’s story is released. In this new version, the audience learns the villain’s history and a justification for his/her actions. This thesis will look at one of these villains and see how the villain has been reconstructed through the retelling of the story. This thesis is not meant to glorify evil, but to make the reader aware of the constructions that are culturally and media created. Therefore, the focus of this thesis will be on the Wicked Witch of the West from the Wizard of Oz and Elphaba from Wicked the Musical to detail how two versions of the same character construct different meanings of villain. This chapter examines the history and construction of evil, the construction of the postmodern villain, and outlines the methodology for textual analysis.

**Literature Review**

**The History and Construction of Evil**

First we will survey the different constructions of evil. Evil is constructed as a split between body and spirit. The spirit wants to destroy the body and other living things because evil believes the fastest way to freedom is through destruction (Eagleton, 2010). Evil hates created things and possess a “bleak, barren hated of material reality” (Eagleton, 2010, p. 47). Good
represents everything created, and evil wants to destroy everything created which will destroy everything good. Evil has always existed as “a timeless condition rather than a matter of social circumstance” (Eagleton, 2010, p. 53). However, social circumstances are constantly changing and evil is changing with the times. Since evil has the desire to destroy the human race and all created things, it is only fitting that it has transcended history in many forms from biblical evil, to the renaissance, and up through the beginning of the 20th century.

Biblical evil wants to remove people from God’s saving grace which leads to the destruction of their bodies and spirit. This freedom perverts the human race and rules out any possibility of a utopia (Eagleton, 2010). Because there are people who want the freedom and people who want to believe in evil enslavement, the world will never be able to be at peace. Evil wants to destroy those who were content with enslavement and bring about total freedom. Evil would be satisfied with creating a void where created life had previously existed by destroying everything until there is nothing.

According to Christian theology, being in God’s saving grace meant giving up human freedom and experiencing spiritual captivity and guilt. Guilt is highly contagious (Eagleton, 2010) and will be spread throughout the human race as long as the creator is watching. The chain of guilt will only be broken by someone who knowingly turns away from God and will be considered “evil.” However, in achieving the status of “evil” one has become free. This freedom from the creator and society constructs the enemy or villain in society. When evil is embodied, the villain is created.

The Creator evolved into law and common law during the dark ages and throughout history; the law became the source of justice in the community. However, those who were not satisfied with the justice that the law saw fit and took justice into their own hands became the
villain too. Yet, not all representations of evil are obsessed with destruction; some are obsessed with their personal advancement or the advancement of their cause, which makes them disregard personal morals and the well-being of others (Heit, 2011).

The play Doctor Faustus, first published in 1588, portrays the tale of an otherwise good doctor as he aligned himself with the devil Mephistopheles for the purpose of human gain at the expense of others. The play was written by Christopher Marlowe in the style of a morality play and was the most influential work by Marlowe (Brockett & Hildy, 2008). This play was written at the beginning of the renaissance period. The morality play was losing its appeal as new ways of thinking were emerging (Brockett & Hildy, 2008). The premise of Dr. Faustus, as presented by Eagleton (2010), “Everyday existence has grown so alienated and banal that only a dose of the diabolical can stir it up” (p. 69). This small act exhibited the process of becoming evil. Dr. Faustus turned his back on God and gave into his human desire. Faust knew what he had and what he needed to reject in order to accept the devil’s offer. Faustus’ human desire eventually ran out and left him in a miserable state (Faust.com, 2010). Faustus became unhappy with his everyday life and desired something more exciting. The evil is unhappy with the current state of the world with good in charge and material life continuing to exist, and the villain is left in a sullen state (Eagleton, 2010).

Evil needs to know what they are fighting for or against (Eagleton, 2010). Faustus knew what he was turning down, a life of human limitations, for the gift Mephistopheles had to offer. Villains have seen and experienced their world and have a desire to destroy the status quo. This may be because of their situation, or lack thereof, or their mental state.

Moving away from literary representations of evil, culture and history have created villains out of the evil experienced throughout history and this has been reflected throughout the
world of cinema, “Evil is the representative of the danger and instability that threaten[s] our security” (Heit, 2011, p. 19). Throughout history when the “good” forces were unable to describe an anomaly, it became “evil”. The villain challenged the values of the good guys (Heit, 2011). Senseless evil has been committed by the most infamous villains throughout history. Yet, these historical villains had their own justified reasons for committing their evil acts. Eagleton (2010) states that “Evil is committed in the name of something else, and to this extent it has a purpose; but this something else does not itself have a point” (p. 104). When Hitler led the Nazi party and the extermination of three million Jews during the Third Reich, Hitler had justified his evil with his desire to create a “perfect Arian race”.

The Nazis represented and embodied the two faces of evil: “an insidious deficiency of being” and “monstrous spawning of meaningless matter” (Eagleton, 2010, p. 103). The Nazis were constructed as humans who were morally corrupt and who gave up their own morals for the gain of their cause. The Nazis lacked a spiritual being because of how easily they took innocent life through their zealous pursuit of their cause. The Nazis viewed their victims as deficient humans onto which the horrors of the Nazi reign were released. The Nazis embodied nothingness and meaningless through their lack of moral character and human spirit. Yet, they viewed the Jews as meaningless and a threat to their plan and their way of life. While the actions of the Nazis were seen as wicked and inhumane their purpose was impure, but it was committed in the name of something else and had a purpose (Eagleton, 2010).

The public opinion plays a role in the construction of the villain. The Nazis were an evil a world away to the American people. The American people knew about the evil in Europe but it was an invisible evil. The public was informed through the gatekeepers setting the agendas on the media and broadcasting networks. The Nazis were an “invisible evil” to the American people.
and the media of the time represented this. This invisible evil was only defined as a threat to the American way of life and should be feared. The threat of the Cold War made Russians the enemy to the American people in the years following World War Two. They became the next invisible evil and it was known they had weapons that could destroy the American way of life.

These real representations of evil made their way to the American silver screen. The world of cinema needed an obvious way to distinguish between the good guys and the bad guys. “The characters’ manner of dress was used as a means of identifying their respective roles in the program” (Bryant & Zillman, 1991, p. 68). This structure allowed viewers to know what was going to happen as soon as they saw the characters. The villain is one who “acts for themselves with no remorse over their actions that affect the lives of the innocent” (Porter, 2010, p. 35). The villains from the first James Bond movies were characterized as Russian and mad with power. These villains were structured so audiences could expect a victory over evil by the hero (Strinati, 2004). In James Bond movies, the villains were always out for personal gain and the destruction of the hero.

**Evil and the Modern Villain**

The modern villain was true evil. Modernism sought to bring the “social and material worlds under human control. Spontaneity was seen as meaningless and chaotic, the atheists of an order constructed by means of legislative control.” (Giddens, 1993, p. 289). Anthony Giddens aligns the end of modernity period with the failure to bring the world under human control (Giddens, 1993). The modernism period represented a time when humans sought to control the world around them and interactions to make things simple, concrete, and true. Any deviants were strongly discouraged. This metanarrative governed the world until the world realized its own limitations over the physical world. Another such narrative is the narrative of good verse evil.
This allows for the construction of characters in such a way for audiences to always know who was good and who was bad – the one truth of good and evil. According to Strinati (2004), these binary villains lead to the universal popularity and success of modern film or television programs.

As such, the modern villain can be considered as the structured villains, manifesting the truth of evil. Structuralism looks at the signifier and the relational binaries created in these narratives. These structures are repeated in societies and cultures (Nealon & Giroux, 2003). The structure of the villain has been similar throughout cinema history. First, villains wore black – black hats and/or black clothing – to show the audience their role in the story from the beginning. The world of cinema needed an obvious way to distinguish between the good guys and the bad guys. Bryant and Zillman (1991) contend, “The characters’ manner of dress was used as a means of identifying their respective roles in the program” (p. 68). This structure allowed viewers to know what was going to happen as soon as they saw the characters. Second, villains had the personality or personal trait of slime. Villains were associated with slime because slime is amorphous and will take any shape it needs to in order to see to the destruction of the material world (Eagleton, 2010). Third, villains were removed from society and are alone. As Eagleton (2010) discusses above, evil is free from control. This removes the villain from the reach of those in power, often in remote, hidden places. Fourth, the villain is one who “acts for themselves with no remorse over their actions that affect the lives of the innocent” (Porter, 2010, p. 35). In James Bond movies, the villains were always out for personal gain and the destruction of the hero. Moreover, the female villains in the James Bond franchise seduce and disarm Bond, then they attempt to kill him. However, because Bond remained a moral hero and did not mix sex with death, he remains triumphant (Garland, 2009). Finally, villains were structured to be
defeated by the hero (Strinati, 2004). This is frequently shown in the James Bond franchise – the villains are always defeated by Bond, the hero. After Bond is captured and tortured by the villain, Bond makes his escape and sees to the downfall of his captors and the villain (Strinati, 2004).

Modern villains can be distinguished from the heroes by their behaviors. Bryant and Zillman (1991) discuss a study in which children viewed cartoon aggressive behavior and were asked to determine the hero and the villain. The villains displayed more aggressive behaviors. However, this may not hold up in classic westerns because both characters have to display aggressive behaviors (Bryant & Zillman, 1991). According to the study, the children described the villains as “engaging in socially unacceptable behaviors such as gambling, drinking in bars, starting bar fights, and robbing banks” (Bryant & Zillman, 1991, p. 70).

Lyotard (1978) contends that “the modern puts forward the unpresentable in presentation itself” (p. 81). As such, many of the modern villains and heroes disclosed their role in their name, itself. Villains from the Nazi era were notably German, and villains from the Cold War era were Russian. As such, evil was presented in the nature of the character itself.

The modern era witnessed the creation of the superhero comic book narrative. However, as the world began to move into the postmodern era, the narratives fought to remain relevant. “This transition from sixties idealism to seventies cynicism reflected wider trends in American culture—a culture of national, political, and self-interrogation” (Wright, 2008, p. 156). The original narratives of good verse evil and black verse white had begun to lose relevancy in the world where these binaries no longer exist. Savage (1990) explains how the early comic book genre could not ignore what was happening in the world at the time, World War II, but offered an escape to their readers. The comic books’ metanarrative used the black and white binary, and
the endings were always happy with the heroes winning. He continues that it is not uncommon for comic book heroes and villains and similar characters to make the leap to the silver screen. “As modernism gave way to post-modernism, comic books became more self-referential, self-mocking, and cross-marketed within other media. Lines between superheroes and super-villains began to blur…” (Wright, 2008, p. 171).

**Evil and the Postmodern Villain**

The postmodern villain (PMV) has some characteristics of the modern villain, but there is much more to him/her. Lyotard (1978) suggests that what makes something modern is the presence of the postmodern. He continues, “What is new in all of this is that the old poles of attraction….are losing their attraction” (Lyotard, 1978, p. 14). The metanarrative of the modern thinking has become outdated and will be updated, but not replaced. Hooti and Shooshtarian (2011) explain that when characters break the narrative that has been created for them they become postmodern. The postmodern villain breaks from the classical villain narrative and reveals a multidimensional character. The PMV is misunderstood, made a social outcast, and dreams of making the world a better place. However, those in control that are unwilling to make a change lead to the construction of the villain.

Allan Beveridge (1998) defines post modernism as having fleeting truths. There is no single truth and there are many truths. Hooti (2011) explains, postmodernism defies scientific rules and “is the absolute incredulity toward [the] metanarrative” (p.40). Hooti continues to explain that the postmodern relies on questionable narrators and relies on the standpoint of the audience for interpretation. Postmodernism breaks down the modern narratives of black and white and good verse evil.
These new villains are updated versions of the modern villains. They are villains and they are not grey villains that lie in between good and evil. Unlike the black villains of the modern era, grey villains imply ambiguity and the audience may question his role. The grey villain is in the middle of the continuum of white (good) and black (evil) (Porter, 2010). Grey villains are still morally corrupt in the end, even if they do not wear black and act morally right on occasion. Grey villains are created when the black villains are too strong and cannot maintain the blackness over a long period of time. This is common in long running TV programs (Porter, 2010). Like the modern villain, the grey heroes and villains often display their role in their name. From Joss Whedon’s short lived and much loved series, Firefly, the main hero character is Mal Reynolds. He is billed as the hero, but usually does good deeds for his own advancement and as one character pointed out, “Mal. Bad. In Latin” (Quotes of River Tam, 2012) there by making him grey. The audience of the television series Heroes is made aware of the villain’s grey status through his name, Gabriel Grey (Porter, 2010).

Rather than lying on a continuum, drama and science fiction in the new millennium blurs the line between black and white, good and evil, and hero and villain. The PMV is one new breed of villain that may take audiences by surprise because the structure of the villain is not the same. Having the villain as a mystery requires more thought and involvement from the audience than the modern, traditional, villain. The PMV can be described as a “good bad guy” rather than a grey villain.

Post structuralism allows the structures to deviate from their arbitrary meanings and the narratives are broken down (Nealon & Giroux, 2003). The post structuralist villain blends into society. He is not a world away in a secluded castle in a forgotten mountain range, he lives in suburbia with a white picket fence (Marriner, 2011). He may be regarded as “weird” by his
neighbors, as Gru does in *Despicable Me*, but he blends in with normal life; whereas the modern villains are out casted from society in action and in dwelling. As such, the motives and actions of the PMV are not clear to the audience right away.

There are a few theories that can explain how audience member perceive the villain and why they enjoy rooting for the good guy rather than the villain. Fundamental attribution error (FAE) theory states first the audience member will identify behavior of the character or actor, attribute the behavior to personality traits, and finally, the audience will take into account the situation and judge the attribute accordingly. However, audience members will ignore situational factors when creating impressions about the character (Tal-Or & Papirman, 2007). FAE looks at the audience’s response to the actors playing the role, however this applies to the new villain. The audience will identify villain, judge the character traits as bad, and take into the account how the villain was created or the situation. Yet, the modern villain did not allow for the last step. The postmodern villain allows the audience to see the situation and allows the audience a new perspective to form their attributes.

Disposition theory states that depending on how much the audience likes or dislikes the character, this will influence how much entertainment the audience experiences while watching the events unfold. Raney (2005) states, “The viewer will hope for a positive fate for the liked character and a negative fate for the character who committed a crime” (p.147). Therefore, the audience who dislikes the villain will receive more entertainment because they felt justice was served and the villain paid for the crimes. However, if the audience likes the hero and the hero falls at the hands of the disliked villain, the audience will be less entertained. This has led to the modern structure Strinati (2004) discusses that has become a popular and successful structure.
The postmodern villain does not necessarily fall at the hands of the culturally appointed hero. This may require more cognitive interaction on the part of the audience members.

As an audience we create impressions of characters of the screen. This impression of a mediated character follows some of the same processes as interpersonal cognitive impressions. According to Sanders (2010), “because fictional media stories tend to have a definitive moral fiber to them more often than do interpersonal interactions, moral considerations and how viewers apply them to characters become integral to the process” (p.148). The article continues that the audience does not know what new information will be presented, and, therefore, may impact how impressions are formed. One important factor of the mediated character impression formation is that many interpersonal interactions are not planned, whereas mediated character impressions are created through a cinematic lens. Camera angles, lighting, and music can lead to an impression of a character before he character starts to speak. In a mediated situation there is another person (a director or producer) telling the audience what to think and what impression to create. The audience is not allowed to create their own impression of a character without the influence of mediated means. Sanders argues that viewers continue to evaluate characters as the plot line progresses and how the characters align with the viewers’ moral continuum. The viewer observes the outcome and the character’s role played in the outcome to make a moral judgment about the characters and the disposition displayed toward the characters (Sanders, 2010).

The latest Batman series shows the Joker as a torment victim his youth and how he is taking it out on society. In *The Dark Knight* Heath Ledgers’ Joker was tortured at the hands of his father and made to watch as he murdered the Joker’s mother, this story changes and the audience is aware of his mental deficiencies as well as his troubled upbringing, which help to explain his actions. Disposition theory states that “viewers form alliances with characters in
drama….primarily by morally judging the behaviors of those characters” (Raney, 2005, p. 146).
The Joker is mentally ill, but his immoral actions make his mental illness a problem, which
makes him the villain. However, Batman has never killed the Joker. Batman insists on locking
the Joker and trying to get him the medical and psychiatric help he needs. Batman is the hero for
helping the mentally ill patient the help he needs, and the Joker is a representation of what
anyone can become if you push them hard enough (Alsford, 2006). The Joker was not a
redeemable character (Porter, 2010) but embodies a postmodern villain through the latest
portrayal. The PMV and post-structuralist villain both meet their end at the hands of the hero, but
the PMV’s rarely go away for good. Many villains are locked away or are sent away only to
return to torment the world and the hero again.

I propose to characterize the Postmodern Villain with three characteristics: The villain’s
history is discoverable and relatable, the villain experienced the “one bad day”, and the villain is
socially created or chose to be evil because of life events. Some examples follow:

The PMV’s history is discoverable than the modern villain. Either through prequels or a
new story that is created years after the original, the audience is allowed a brief glimpse of the
villain before he was the villain. The Star Wars series first had Darth Vader as the ultimate
villain- inhumane, powerful, and mechanical. The prequels show the boy, Anakin Skywalker,
who was a slave on a distant planet, he left his home for a better life only to return to his home to
find his mother tortured and murdered by inhumane creatures. He becomes tormented by his
memories of the “one bad day” (Alsford, 2006, p. 126) which leads to his ultimate downfall and
destruction of the status quo.

The PMV experienced “one bad day” that changed his perspective on the world and he
knew he could no longer be on the side of good. He needed to disrupt the status quo and bring
about destruction and change. In *Firefly* Captain Malcolm’s one bad day occurred when he saw the slaughter of the rebel forces at the Battle of Serenity Valley. Where the Joker’s experience was a life time of torment and Darth Vader’s was the torture and death of his mother. The PMV experiences a life changing experience or day that turns them to the dark side.

The PMV is socially constructed in a way that still represents evil and a challenge to the hero of the postmodern age, but the PMV is more refined and intelligent. The modern villains were designated as evil by In the 1960’s and 1970’s a new villain re-emerged: the devil. In this time of after World War Two and during the Vietnam war, it was easier for audiences to believe a demonic entity could possess a seemingly innocent human and commit immoral acts. Especially in the Vietnam war era, it was easy to shift the blame to external evil forces (Heit, 2011).

In review, villains throughout history have been socially constructed and reflect the era in which they were created. In the late 1930’s and 1940’s the major fear in the world was the Nazi regime. By the 1950’s the threat of the Cold War and war with Russia was a national fear. During the threat of the Cold War, the Vietnam War brought about feelings of denial and blame shifting.

This new millennial, postmodern, evil “represents a kind of higher cerebral version of the old “savagery” one that raises it to the level of the modern analytical mind” (Eagleton, 2010, p. 72). Evil is no longer evil just for the point of being evil, evil now can have a point, a purpose, and a reason other than total destruction of the human race for personal gain. This is not a requirement for postmodern era films, and it is not a cultural norm, but it does exist.
The Wizard of Oz and Wicked: Constructing Modern and Postmodern Villains

The Wizard of Oz and Wicked have captivated audiences for years and are popular works of film and theatre. The script and its stage directions have allowed the audience to form lasting impressions of the characters. Both contain many of the same characters. However, Wicked’s telling of the time leading up to the appearance of Dorothy in the Land of Oz allows for a retelling of the original modern villain, the Wicked Witch of the West, as Elphaba, repositioning her as a postmodern villain.

The Wizard of Oz debuted in 1939 as the first film that had both sepia and color sequences. The film opened with a record setting attendance. However, MGM did not make much of a profit because of the reduced prices of children’s tickets and the onset of World War Two (Fricke, 2009). The Wizard of Oz follows a young girl, Dorothy, and her trip to the magical land of Oz. The Wicked Witch of the West from the Wizard of Oz currently ranks #4 on the American Film Institute’s 100 Villains (American Film Institute, 2012). AFI determined who was a villain by the following definition, “For voting purposes, a "villain" was defined as a character(s) whose wickedness of mind, selfishness of character and will to power are sometimes masked by beauty and nobility, while others may rage unmasked. They can be horribly evil or grandiosely funny, but are ultimately tragic.” These villains must also have a cultural impact.

The Wicked Witch of the West is a good example of what I will call the “modern” villain. Not only in how she was dressed, but her intentions were to destroy an innocent life for her personal gain. Villains have been associated with the color black since the beginning because audiences can easily identify the roles of each character by the colors they wore (Mitchell, 2007). Another evil characteristic of the Wicked Witch of the West was her green skin. The green skin was a parallel to slime. Slime can take any form and has no noticeable features. Evil can be
associated with slimes because it shares these features (Eagleton, 2010). Secondly, evil is out for personal gain and does not care about the causalities this gain will cause. The Wicked Witch is willing to kill to get the shoes from Dorothy.

Wicked, first published as a novel in 1995 by Gregory Maguire, opened as a musical on October 30, 2003 in the Gershwin theatre on Broadway and by June 2004, Wicked took three Tony awards (Cote, 2005). Maguire’s Wicked: The Life and Times of the Wicked Witch of the West portrays a different view of the magical land of Oz before Dorothy appeared. Oz was ruled by a fascist dictator, the Wizard, and the Wicked Witch did not start out evil (Cote, 2005). As such, Wicked took a modern villain and gave her a back story, a name (Elphaba), and a purpose creating a postmodern villain. Wicked allows the audience to see the construction of the Wicked Witch of the West as a social outcast who was rejected by her fellow citizens after she challenged her fascist government.

Methodology

For this thesis, a textual analysis of the script of the Wizard of Oz and Wicked has to be conducted. The script for the Wizard of Oz was obtained from an online website, www.wendyswizardofoz.com, and David Cote’s (2005) Wicked: The Grimmerie, and an original cast script of the performance. The Wizard of Oz script was analyzed for evidence of the modern villain through actions, film techniques (lighting, special effects), and dialogue from and about the character. The script of Wicked was analyzed for actions, camera movements, off screen directions, and dialogue from and about the character to construct the postmodern villain. This analysis examined how both villains are constructed, through social actions, by authority figures, or through personal experiences and interactions. Each script documents the initial sighting of the villain and the dramatization of evil and villainy as the audience develops a relationship with
the villainous character in the respective scripts. The textual analysis provides insight on how the message of villainy is constructed as a modern villain in the *Wizard of Oz* and a postmodern villain in *Wicked*.

**Analysis of the Wizard of Oz**

This chapter will discuss the findings from a textual analysis of the script from the *Wizard of Oz*. This 1939 movie produced many visual and physical aspects of the villain which contribute to the development of the modern villain. Since the script includes many scenes and sequences that were removed from the final film cut, these deleted sections will not be considered for this analysis. For this analysis, each mention of Wicked Witch of the West will be described excluding Mrs. Gulch, the woman from Kansas whom the Wicked Witch is modeled. The analysis will examine when the witch is present on screen, the stage instructions, and the camera movements. Also, this analysis will look at the words the Wicked Witch uses and other character’s responses to her words and actions on screen. As stated in the above section, the Wicked Witch of the West is a modern villain; she is evil for the sake of being evil and bringing destruction to the world.

Although the script does not have a description of the Wicked Witch’s iconic clothing or appearance, the script does state the Wicked Witch has a broomstick, which is the source of the Dorothy’s quest imposed by the Wizard. The reader is supposed to fill in their own interpretations of what the Wicked Witch looks like. Therefore, the impressions of the Wicked Witch are framed by the descriptions of other notably “good” characters in the movie and the reactions of these other “good” characters as well as the stage directions provided.
Initial Impressions: First Appearance of the Wicked Witch

The Wicked Witch’s initial appearance in the script causes fear to the munchkins and Dorothy. Her entrance helps attribute to her wicked title because of the contrast to the Good Witch’s entrance moments before, and reaffirms her position as the villain through threats to the hero. The evilness of the Wicked Witch begins with her first appearance. The script calls for a “smoke cloud and the witch enters” (Langley, et al., 1939, p. 27). Even before the Witch speaks, her entrance in a cloud of smoke allows the readers to make decisions concerning her character. With the theatrics that accompanied the Witch’s entrance, a distinction is set between good and evil in the land. The Good Witch arrives by a pink bubble and she gently floats in; whereas the Wicked Witch enters in a column of red smoke and the other characters cower in fear. The script does not offer further explanation of these entrances. However, these entrances lend themselves to the good verse evil narrative. A bubble is peaceful and calm but smoke is a sign of danger.

Following this grand entrance, Glinda, the Good Witch of the North, tells Dorothy, “This is the Wicked Witch of the West. And she is worse than the other one was.” One stage direction has the munchkins “react and run” and “[they] are prostrate to the ground….as the Witch speaks to Glinda and Dorothy” (Langley, et al., 1939, pp. 27-28). The cowering posture of the munchkins further signifies the evilness of the Wicked Witch. Their attempt to run away and stay low out of danger indicates that they recognize her evil authority and make an effort to avoid any contact with her or to draw her attention for fear of what might ensure.

As this first encounter continues, the conversation of Glinda, Dorothy, and the Wicked Witch provides further detail of the evilness of the Wicked Witch. When the Wicked Witch discovers her deceased sister under Dorothy’s house, she immediately begins demanding answers, “Who killed my sister? Who killed the Witch of the East? Was it you? Answer me!”
The Wicked Witch is focused on Dorothy, who does not have a scripted reaction, but the Good Witch Glinda speaks in her defense, “Leave her alone!” The Wicked Witch snaps at the Good Witch “You stay out of this! I'm here for vengeance.” When the Wicked Witch is informed of the “accident” that lead to her sister’s demise, she threatens Dorothy and says, “I can cause accidents, too – and this is how I do it.” The Witch is then reminded of her sister’s ruby red shoes and attempts to retrieve them, only to find that Glinda, the Good Witch, has placed them on Dorothy’s feet. The Wicked Witch demands the return of the slippers, “Give me back my slippers…I’m the only one that knows how to use them. They’re of no use to you! Give them back to me!” Glinda tells Dorothy, “Keep tight inside of them -- their magic must be very powerful, or she wouldn't want them so badly!” (Langley, et al., 1939, pp. 28-29). Since the Wicked Witch has already been constructed as evil, this concern expressed by Glinda suggests that the Wicked Witch would use the power of the shoes to cause evil and destruction rather than for good. The Good Witch gestures for the Wicked Witch to back away. The Wicked Witch complies, but not without offering a threat by saying, “I’ll bide my time and as for you my fine lady, it’s true, I can’t attend to you here and now as I’d like, but just try to stay out of my way—just try! I’ll get you my pretty, and your little dog, too!” (Langley, et al., 1939, pp. 29-30). Now, not only is Dorothy in danger, but the Wicked Witch has threatened the life of Dorothy’s dog, Toto, an innocent creature. As the Wicked Witch is conversing with Dorothy and the Good Witch, stage directions include the Wicked Witch waving her broom stick (p. 28), threatening Dorothy (p. 29), and laughing menacingly (p. 30), and eventually “disappearing in a cloud of fire and smoke” (Langley, et al., 1939, p. 30).

After the Wicked Witch has disappeared, Glinda tells Dorothy she has made “a rather bad enemy of the Wicked Witch of the West. The sooner you get out of all altogether, the safer
you’ll sleep, my dear.” She sends Dorothy to the Wizard of Oz. Already tainted by her experience with the Wicked Witch, Dorothy asks, “The Wizard of Oz? Is he good or is he wicked?” After Dorothy’s exposure to the established evil in Oz, she is less willing to meet more evil. Glinda replies, “Oh, very good, but very mysterious. He lives in the Emerald City, and that’s a long journey from here. Did you bring your broomstick?” The Good Witch thinks of Dorothy as a Witch and suggests that she travel as all witches do. However, when Dorothy replies, “No. I’m afraid I didn’t” the Good Witch sends Dorothy off with a word of warning, “And remember, never let those ruby slippers off your feet for a moment, or you will be at the mercy of the Wicked Witch of the West” (Langley, et al., 1939, pp. 30-31).

**Dorothy’s Journey to Meet the Wizard: The Wicked Witch and Her Surveillance**

The Wicked Witch’s is portrayed to have power over Oz, even when she is no present. She is able to watch Dorothy and monitor her travels and cause distractions along the way. She takes advantage of her position in Oz by choosing where she will encounter the girl and her friends, taking full advantage of these positions, and projecting her wickedness with actions that are associated with the modern villain.

Dorothy sets off with the help of the citizens of Munchkin Land and meets her first traveling companion, the Scarecrow. The Scarecrow wants to go to the Wizard with Dorothy but she tries to dissuade him and says, “But maybe you’d better not. I’ve got a witch mad at me, and you might get into trouble” (Langley, et al., 1939, p. 40). Here Dorothy is expressing her concerns about getting others involved in her trouble with the evilness of the Wicked Witch, thus, once again, through the words of the “good” characters, the evilness is conveyed. The Scarecrow replies that the Wicked Witch does not scare him, and they set off together.
The next actual appearance of the Wicked Witch occurs after Dorothy and the Scarecrow have met. Dorothy and the Scarecrow walk through an orchard along the Yellow Brick Road and the Wicked Witch is “hiding behind a tree at left—she turns, exits to the left” (Langley, et al., 1939, p. 41). After this, the trees come to life and begin to pelt Dorothy and the Scarecrow with apples after a brief insult. It is not clear if the Wicked Witch is the source of vitality in the trees, but when the audience sees the Wicked Witch sneaking around, it can be inferred the Wicked Witch had something to do with the misadventure. However, the pair do end up with a snack after the pelting, a positive ending to a mal attempt by the Wicked Witch.

The Wicked Witch next appears after the pair meet another traveling companion, the Tin Man. After the Tin Man has joined their quest, the Wicked Witch appears atop of the Tin Man’s cottage. The first stage direction for the Wicked Witch is laughter, “then all react as the Witch laughs o.s (off screen).” When Dorothy comments on their long progress, the Wicked Witch answers “You call that long? Why, you’ve just begun! Forgotten about me, eh? Well, I haven’t forgotten about you! Helping the little lady along, are you, my fine gentlemen? Well, stay away from her! Or I’ll stuff a mattress with you (scarecrow)! And you (Tin Man)! I’ll use you for a beehive!” The heroes are visibly shaking, “Tin Man points to the trembling Scarecrow” (Langley, et al., 1939, p. 48). The Wicked Witch takes advantage of her position of power and “throws a ball of fire. She taunts the Scarecrow and “throws down a ball of fire at them---she laughs gleefully” (Langley, et al., 1939, pp. 47-48). The fireball makes contact with the Scarecrow and his friends help smother the flame. The Wicked Witch has taken her first position of power on the roof of the Tin Man’s cottage. From here she is able to taunt the heroes from a safe distance with little threat of their retributions. These taunts and threats to the traveling companions are meant to discourage them from helping Dorothy, but they do not listen to these
threats. They rely on their own teamwork and new found friendship to get through the Witch’s threats.

Next the Witch speaks directly to Dorothy, “As for you, my little Dorothy, I wish you luck with the Wizard of Oz. And a happy journey back to Kansas” (Langley, et al., 1939, pp. 48-49). This could be seen as a genuine gesture of good will toward the girl, if only the Wicked Witch didn’t threaten to kill her friends in her previous taunts. After this statement, it is made clear of the Wicked Witch’s malicious intent when she lets out a signature laugh and disappears. The Wicked Witch’s exit is reminiscent of her initial entrance in the movie, “The Witch laughs--sits on her broomstick in a position to fly away --- smoke fills the show, obscuring the Witch from sight... Cloud of smoke as Witch disappears.” Again, Dorothy attempts to dissuade her companions, “It’s just that the Witch is so wicked. I don’t think you ought to come with me because you’ll get into trouble.” Again, her friends stick by her, “Oh, you don’t think we’re going to stand by and let her get away with fireballs and bees, do you?” (Langley, et al., 1939, pp. 49-50). Again, the good power of friendship wins out against the wicked threats.

As the four companions continue on their journey, the Wicked Witch employs surveillance of their progress through use of her crystal ball. While in her castle, the Witch observes Dorothy and her friends while cooking up her next plot. The Witch, “ laughs – Camera pans her left to the table—she mixes poison…-- she holds poison over crystal –waves her hand over it.” The Witch beginning with her laugh, proclaims “So! You won’t take the warning, eh?...When I gain those ruby slippers, my power will be the greatest in Oz! And now, my beauties! Something with poison in it, I think. With poison in it, but attractive to the eye and soothing to the smell! (Laughs) Poppies! Poppies! Poppies!” (Langley, et al., 1939, p. 58). From this statement, the audience is let in on a little of the power the slippers hold. The Witch is
willing to taint the beauty of a field of poppies in order to catch Dorothy and take her shoes. This implies the Witch has magical powers over the Land of Oz to be able to make her poison affect Dorothy without her physical application. When the Good Witch sends snow to counteract the effect of the poppies, the Witch watches this through her crystal as well. The Witch is not pleased with this turn of events. When the Witch discovers her plan had been foiled by the Good Witch, she responds, “Curse it! Curse it! Someone always helps that girl! But shoes or no shoes, I’m still great enough to conquer her. And woe to those who try to stop me!” as she “gestures with broomstick … runs around to window… then flies out.” (Langley, et al., 1939, p. 62-63). The Witch believes Dorothy knows how to use the powers the shoes possess but she is not letting that stop her. She still believes she is the most powerful person in Oz. The Witch sets out to the Emerald City on broomstick, “To the Emerald City--- as fast as lightening!” (Langley, et al., 1939, p. 63).

The next camera shot has, “The Witch flying on broomstick…. she circles tower then flies out left” (Langley, et al., 1939, p. 63). The Witch is headed to the Emerald city to sky write her message to Dorothy, which is received with panic and fear. The Witch’s dark message in black smoke is in a stark contrast to the bright and green Emerald City. This action is met with confusion and fear from the people of Oz and the goodness of the Wizard is reaffirmed. The people of the Emerald City know that the Wizard will know the meaning of the Wicked Witch’s message.

The Witch is absent from the screen while Dorothy and her companions are visiting the Wizard. Afterwards, they first encounter the Witch’s minions, the winged monkeys. These monkeys are an extension of the Witch and are representations of her evil. The Monkeys “fly down hear Dorothy and group running to back ground…. The Winged Monkeys capture the
group….the Winged Monkeys running after Dorothy….tromping on the Scarecrow…carrying Dorothy….Army of Winged Monkeys flying to right over the Haunted Forest….The Winged Monkeys tearing Scarecrow apart….”(Langley, et al., 1939, p. 86-87). The Winged Monkeys carry out the Witch’s orders to cause mayhem and to capture Dorothy, and succeed.

Back in the Witch’s castle, “Toto in Witch's lap -- CAMERA TRUCKS back -- Witch rises – Nikko standing at right -- Witch puts Toto in basket -- Dorothy at left f.g.crying -- Witch turns to Dorothy -- speaks to her -- Nikko carries Toto to b.g. -- Dorothy goes over to Nikko” (p. 88). The Witch uses the threat of throwing Toto into the river to try to get the shoes from Dorothy. The Witch is excited, “the hands of the Witch reach in -- begin to tremble” (Langley, et al., 1939, p. 89). The shoes cannot be removed from Dorothy when she is alive and Toto escapes his basket and makes his escape out the window. This bothers the Witch, as “The Witch hurries to the b.g” (Langley, et al., 1939, p. 90) to the window to watch the dog’s escape. The Witch has a new plan to remove the shoes, which involves Dorothy dying when a large hour glass runs out. The script has the Witch picking up the hour glass and turning it over. The hourglass is focused on as the scene fades out.

Just before the Tin Man and Scarecrow enter the castle to rescue Dorothy, the scene fades into “Tower Room -- Close on the hour glass on the table… Dorothy standing by the table as she watches the sand run through the glass -- she looks about desperately” (Langley, et al., 1939, p. 91). The Witch’s room and situation have panicked the hero into believing she may not be rescued in time. The next shot of Dorothy, “n. Tower Room - Dorothy watching the hour glass … she runs to the door, tries it - then runs to another door – finds that locked, also - … she sobs, then turns and comes slowly forward… she begins to sing -…she sits, sobbing, by the crystal of the Witch” (Langley, et al., 1939, p 92).
Tower Room -- Dorothy sobbing against the Witch's throne – she cries out – Camera pulls back to right to enter the crystal – Auntie Em's image appears as she calls for Dorothy -- Dorothy reacts, looks into the crystal -- Auntie Em fades out and the Witch fades in -- she mocks Dorothy – Camera Trucks forward to CU of Witch, then up to left to Dorothy as she draws away from the crystal -- sob s – (Langley, et al., 1939, p. 94). The Witch begins to taunt and mock Dorothy in her perceived final hours. The Witch does not care that the child is innocent and has dropped in from a faraway land. As we have seen before, the crystal ball gives the Witch the ability to control situations while not being physically present, and this is another example of this power. The Witch is able to watch Dorothy and she knows when her friends have entered the castle.

As Dorothy and her friends attempt their escape, the Witch is waiting for them, “Witch and Nikko looking down from the top of stairs” (Langley, et al., 1939, p. 98). The Witch takes a position of power in the Entrance Hall and commands her guards from there. The scene keeps referencing the position of the Witch, “Witch and Nikko at top of stairs -- she laughs …Witch and Nikko looking down from the top of stairs -- she yells down to her Winkies” (Langley, et al., 1939, p. 98).

Just like at the Tin Man’s cottage, the Witch takes this position of power and uses it to aerial projectiles, “The Witch picks up the hour glass -- hurls it down o.s. as she laughs.” Only after the heroes have pinned the minions, does the Witch leave her position of power: “the Witch rushes forward down the stairs -- yells at her Winkies – Camera pans her down the stairs, then she leads the Winkies out of the hall.” The Witch “hits her Guards with her broomstick in an effort to speed them up. ” Dorothy and her gang reach the battlements with the Winged Monkeys close behind. Once they are cornered, Witch smiles as she looks up o.s. -- CAMERA PANS up
as she holds her broom up to the torch on wall – The Four react with fear—The broomstick
catches fire” (Langley, et al., 1939, p 99-102).

The Witch’s actions as described in the text show the Witch acting out of self interest
and villainy. The Witch picks her positions of power carefully when addressing Dorothy and her
companions to allow her to always have an upper hand against the unwilling and innocent
heroes. The Witch’s powerful and fearful entrances in clouds of smoke and fire show the
audience of her terrible power in contrast to the Good Witch’s entrance by a peaceful bubble.
The Witch’s ability to control the environment and watch Dorothy through her crystal ball gives
her a god-like power to be able to monitor the girl from a distance and impede her journey in any
way possible.

**Dorothy’s Heroics and the Witched Wickedness**

When Dorothy reaches the Emerald City, the Wicked Witch skywrites her message to
Dorothy, “Surrender Dorothy or Die! W.W.W.” (Langley, et al., 1939, p. 68) to which the
citizens if the Emerald city react in fear and confusion. It is decided the Wizard will have the
answer to their questions about Dorothy and the Witch. The citizens’ dependence on the Wizard
becomes apparent through this action. However, when the group approaches the Wizard’s
palace, the Guard turns them away: “He’s in a conference with himself on account of
this…trouble with the Witch” (Langley, et al., 1939, p. 70). The Wizard is portrayed as above the
citizens. He is troubled by this recent event, but he is not willing to meet with the cause of the
recent events. Dorothy and her companions are eventually let in to see the Wizard after
Dorothy’s display of innocence and fear. The Wizard’s throne mimics the entrance of the Witch,
“flame and smoke belching forth from the throne” (Langley, et al., 1939, p. 77) but because the
Wizard has been framed as “Good” the theatrics are still menacing but not as threatening as the Wicked Witch.

The Wizard of Oz tasks Dorothy and her friends with obtaining the broomstick of the Wicked Witch, but he does not give an explanation as to why he asked for this item. The group sets off to the Witch’s castle and finds a convenient road sign, “Haunted Forest Witches Castle 1 Mile. I’d turn back if I were you.” The Tin Man acknowledges their position, “From now on, we’re on enemy ground. You should have something to protect yourself with.” The Lion replies, “She- she can have my Witch remover” (Langley, et al., 1939, p. 81-82). He hands Dorothy a spray bottle, but the Scarecrow takes the spray and throws it, where it vanishes on the ground. The Witch is watching them from her crystal and says, “You'll believe in more than that before I've finished with you. Take your army to the Haunted Forest, and bring me that girl and her dog! Do what you like with the others, but I want her alive and unharmed! They'll give you no trouble, I promise you that. I've sent a little insect on ahead to take the fight out of them. Take special care of those ruby slippers. I want those most of all. Now, fly! Fly! Bring me that girl and her slippers! Fly! Fly! Fly! (Langley, et al., 1939, p. 83). Note: The insect she is referring to is the jitterbug from a deleted scene from the movie, but the script includes it.

After the jitterbug, the Witch has sent her Winkies to retrieve Dorothy. After they have taken her, Dorothy is in the castle with the Witch. The Witch speaks to Dorothy, “What a nice little dog! And you, my dear, what an unexpected pleasure! It’s so kind of you to visit me in my loneliness.” (Langley, et al., 1939, p. 88). The Witch is alone and away from society, because modern evil is always removed from society. The Witch may be lonely in her castle, but this is not the intent of the Witch to express emotion at this point.
The Witch threatens to throw Toto, Dorothy’s dog, into the river in a basket unless Dorothy gives the Witch her shoes. Dorothy agrees to save her dog, and the Witch replies, “That’s a good little girl. I know you’d see reason” (Langley, et al., 1939, p. 88). But the Witch finds out she cannot remove the shoes from Dorothy while she is alive, “Fool that I am! I should have remembered, those slippers will never come off as long as you’re alive” (Langley, et al., 1939, p. 89). The audience is let in on another aspect of the magical shoes, which they become attached to the wearer until death. The Witch has a plan to kill Dorothy when her hour glass runs out, “What do you think I’m going to do? But that’s not what’s worrying me; it’s how to do it. These things must be done delicately or you hurt the spell.” During this brief exchange, Toto escapes. The Witch yells to her side kick, Nikko, “Catch him, you fool.” (Langley, et al., 1939, p. 89). The Witch uses stronger language than the other characters in the movie. This shows her abrasive nature and her harsh tone as an attribute of her wickedness.

The Witch refers to her minions and Nikko as “fool” a few times during the last few of her scenes in the movie. Her use of this term is negative and derogatory to her minions who are able body creatures but are not able to live up to her standards and complete her wishes. It is implied that the Winkies have been employed by the Witch for some time after she is dead.

After Toto escapes, the Witch tells Dorothy, “Drat you and your dog! You’ve been more trouble than you’re worth, one way or another—but it will soon be over now” (Langley, et al., 1939, p. 90). Drat is a mild word, but it is the closest thing to a curse word said in the entire movie. Having the villain use the strongest language can call signify to the audience the evil within the villain and the general disregard for those around her. After she turns over the hour glass, the Witch taunts Dorothy, “Do you see that? That’s how much longer you’ve got to be alive! And it isn’t long, my pretty! It isn’t long! I can’t wait to get those shoes” (Langley, et al.,
1939, p. 90). The Witch is looking out for her own personal gain at the expense of the innocent Dorothy’s life.

Outside the castle, Dorothy’s traveling companions have found Toto. Looking up at the castle, the Scarecrow says, “That’s the castle of the Wicked Witch! Dorothy’s in that awful place.” The Tin Man replies, “I hate to think of her in there. We’ve got to get her out!” (Langley, et al., 1939, p. 92) as he starts to cry. The castle of the Wicked Witch is described to be as horrible as the Witch herself. It is a terrifying sight that drives men to tears, and inspires Dorothy’s friends to brave a rescue.

Inside the Castle, Dorothy catches an image of Auntie Em in the Witch’s crystal ball and cries out to her. However, this is another of the Witch’s tricks. When Dorothy is calling to Auntie Em for help, the Witch appears and taunts her, “Auntie Em—Auntie Em—Come back! I’ll give you Auntie Em, my pretty! (Laughs)” (Langley, et al., 1939, p. 94). This image causes Dorothy to retreat away from the comforting images in the crystal. The Witch is playing games with Dorothy.

When Dorothy’s companions reach the room, the Tin Man uses his axe to chop in the door. The Tin Man’s axe, which is a tool for farming, has been used to save the innocent hero from her death at the hands of the Witch. Yet, as the group is escaping, the Witch yells to them from her position of power at the top of the stairs, “Going so soon? I wouldn’t hear of it. Why, my little party’s just beginning” (Langley, et al., 1939, p. 98). The Witch sends her Winkies to surround the team, “That’s right. Don’t hurt them right away. We’ll let them think about it a little first...How does it feel my little visitor? Can you imagine what I’m going to do to you?” (Langley, et al., 1939, p. 99). The Witch is implying some form of torture for Dorothy and maybe her companions. This is another example of the Wicked Witch’s wickedness. Now that
she has the heroes, she is willing to kill them but she wants to portray her wickedness through torturing them. However, her evil intentions are thwarted by the heroes.

Again, the Tin Man’s axe comes to the rescue again as the rope of the hanging chandelier is cut allowing the heroes to make a quick dash out of harm’s way. The Witch turns to her minions, “Seize them! Stop them, you fools” (Langley, et al., 1939, p. 99-100). Again the Witch is degrading her minions and calling for them to stop Dorothy. “There they go! Ah – now we’ve got them! Half of you go that way – half you go that way” (Langley, et al., 1939, p. 100). After the Witch commands her minions, she takes on a military strategy to surround the team of heroes. While this shows the Witch’s command over her Winkies, it also shows her dependency on them. Without the aid of the army of Winkies, the Witch would not have been able to take care of the four heroes. She was able to take care of Dorothy alone, but the addition of her traveling companions has made it more difficult.

After the group is cornered the Witch begins to taunt the group again, “Well -- ring around the rosy -- a pocket full of spears! Thought you'd be pretty foxy, didn't you? Well, I'm going to start in on you right here - one after the other! And the last to go will see the first three go before her! And your mangy little dog, too!” (Langley, et al., 1939, p. 101).

Because Dorothy has brought this trouble to the Witch, she will be the last to die after watching the demise of her friends. The Witch begins with the Scarecrow, “How about a little fire, Scarecrow?” (Langley, et al., 1939, p. 102). The Witch has set the Scarecrow on fire with a torch and her broomstick. Since Dorothy has been told she must watch her friends die, she does her best to prevent their end. She throws the bucket of water on the Scarecrow and hits the Witch.
The Witch immediately begins to melt, and screams to Dorothy “Ohhh -- you cursed brat! Look what you've done! I'm melting! Melting! Oh -- what a world -- what a world! Who would have thought a good little girl like you could destroy my beautiful wickedness!? Ohhh! Look out! Look out! I'm going. Ohhhh! Ohhhhhh....” (Langley, et al., 1939, p. 102). Dorothy accidently kills the Witch while heroically attempting to save her friend.

After the Witch is melted, the leader of the Winkies tells the others, She’s…..she’s….dead! You’ve killed her! …Hail to Dorothy! The Wicked Witch is dead” (Langley, et al., 1939, p. 103). The Winkies celebrate the death of the Witch because, “…now she won’t be able to hit us with a broom anymore” (Langley, et al., 1939, p. 102). The celebration rings out from the castle to the Emerald City. There is singing and dancing in the Emerald City as Dorothy and her friends bring the Witch’s broomstick back to the Wizard. This ends the Witch’s involvement in the plot line

The Witch uses stronger language than the rest of the cast. With her use of Fools to describe those on whom she is most reliant, calling Dorothy names, threatening death on most characters, and taunting the heroes, the Witch’s language is different from any other character. Dorothy’s language and tone is very innocent and her friend’s language is supportive and caring. The Witch is more likely to taunt and torture those who cross her path.

The Wicked Witch’s malicious intents are made clear when the Witch first appears in her cloud of smoke. The other characters cower in fear as the Witch immediately begins assigning blame and threatening the young girl. Other characters reaffirm her position as the most feared being in the Land of Oz and the Wicked Witch does not display countering attributes.
The villain’s actions and words are abrasive compared to the heroes. She appears in a cloud of smoke and fire, flies on a broom stick, throws balls of fire, taunts, tortures, and threatens to kill the main character over a pair of mysteriously powerful shoes. The audience is not given a reason for her actions, other than the personal gain of advancement of power in the Land of Oz. The audience is aware of why the Wicked Witch of the West is evil nor why she is so wicked. The Wicked Witch of the West was created to be evil in the black and white metanarrative of the modern era. She was defeated by an innocent hero who accidently defeated the witch while trying to save her friend.

The next analysis will look at the newer version of the story, *Wicked*. This analysis will look at the same character, the Wicked Witch of the West, but it is a different angle of the story.

**Analysis of Wicked: the Musical**

The second part of the analysis will look at the script of *Wicked the Musical*. The script was a New York Performance Script, dated October 10, 2003. In this rendition of the story, Elphaba (later the Wicked Witch of the West) is a main character who receives a lot of stage time. Because of this, the analysis will look at specific instances in the story like when Elphaba is (1) in her first appearance where she is shown defending herself or covering up her actions and looks, (2) Elphaba’s goodness and eagerness to help, (3) her position as the outcast. Each section will examine how other character’s respond to Elphaba’s actions and how her “Wicked” status was created. The analysis of the stage directions and the language used will be described together.

**Meeting Elphaba: First Impressions**
The first impression of Elphaba displays her constant struggle for her family’s and other’s acceptance. It is apparent that she is an outcast and does not have the favor of the citizens of Oz by the opening number. However, unlike the Wicked Witch of the West, the audience learns why. The beginning of the play starts out with the death of the Wicked Witch of the West and the citizens of Oz (Ozians) are celebrating with the Glinda the Good Witch. One Ozian asks Glinda, “Glinda! Is it true—you were her friend?!?” (Maguire & Schwartz, 2003, p.7). The scene transitions, “from where the silhouette of the Witch has been, the actual Witch appears and runs on. But she is a young, hopeful girl—albeit a green one”(Maguire & Schwartz, 2003, p.8) and opens on Shiz University where:

Students continue to sing the Oz-ma Mater as they arrive. Elphaba tries to greet some of them, but startled by her green-ness they recoil from her….Glinda, or as she was known then Galinda…and all the other students stare covertly at Elphaba. She decides to cut to the chase— (Maguire & Schwartz, 2003, p.9).

Elphaba attempts to use humor to cover up her embarrassment and shame that the others are staring at her and answers the same questions she is used to hearing: “What? What are you all looking at? Oh—do I have something in my teeth? Alright fine—we might as well get this over with; No, I’m not seasick, yes, I’ve always been green; no, I didn’t eat grass as a child…”(Maguire & Schwartz, 2003, p.9). Elphaba’s father and sister enter the scene, “Elphaba’s Father wheels on a beautiful young woman in a wheel chair—Nessarose” (Maguire & Schwartz, 2003, p.9). Elphaba continues, “Oh, and this is my younger sister, Nessarose! As you can see, she’s a perfectly normal color” (Maguire & Schwartz, 2003, p.9). This version of the story focuses on Elphaba’s outcast position
and focuses on her greenness, whereas *The Wizard of Oz* never mentioned the color of her skin but it can be implied through her evilness.

This interaction happens within the first few moments of Elphaba being on stage. She immediately has to defend herself, which it is apparent she has been doing so her entire life. Her sister, Nessarose, has a feature that makes her stand out in the crowd too, she is handicapped and in a wheelchair. “Elphaba’s father wheels on a beautiful young woman in a wheelchair—Nessarose.” (Maguire & Schwartz, 2003, p.9). The fact that Nessa is in a chair is downplayed because of her beauty and her position as her father’s favorite. Also, Elphaba has been fighting to defend and taking the heat from Nessa’s disability for her entire life. Her father rebukes her, “Elphaba, stop making a spectacle (misspelling intentional) of yourself! Remember—I’m only sending you to this school for one reason…” To which Elphaba replies, “I know—to look after Nessa” (Maguire & Schwartz, 2003, p.9). Elphaba’s place in her family is revealed when her father presents a gift of jeweled shoes to Nessarose and does not have a present for Elphaba. Nessa tries to console Elphaba, but Elphaba replies in her defense, “Well, what could he get me? I clash with everything” (Maguire & Schwartz, 2003, p.10). Again, she attempts to use humor to hide her disappointment. It is made clear that Elphaba has been dealing with these same issues for her entire life.

When the head mistress Madame Morrible enters and addresses the students, she does not notice Elphaba and addresses her sister, “Oh—You must be the Governor’s daughter! Miss Nessarose, isn’t it? What a tragically beautiful face you have! (not yet seeing Elphaba’s face) And who is—AAH! (She comes face to face with Elphaba …YELPS” (Maguire & Schwartz, 2003, p.10-11). Elphaba replies to Morrible’s surprise, “I’m the other daughter Elphaba. I’m
beautifully tragic” (Maguire & Schwartz, 2003, p.11). Again, we see Elphaba as she is used to being the “other daughter” and negatively compared to her beautiful sister.

Later in that same scene, Nessarose is about to be taken to her room by Morrible when Elphaba accidently uses her magical powers: “And suddenly the wheelchair pulls itself out of Morrible’s grasp…the chair spins, rises into the air, and then lands gently in front of Elphaba…” (Maguire & Schwartz, 2003, p.14). When Elphaba is approached and asked about this she explains, “Well…something just comes over me sometimes. Something I can’t describe. But I’ll try to control myself. I’m sorry, Nessa” (Maguire & Schwartz, 2003, p.14). However, Morrible replies, “What?! Never apologize for talent! Talent is a gift! And that is my special talent, encouraging talent!” (Maguire & Schwartz, 2003, p.14). For the first time, Elphaba has met someone who will encourage her talents. Morrible continues in song, “Many years I have waited for a gift like yours to appear. Why, I predict the Wizard might make you his magic grand vizier…” (Maguire & Schwartz, 2003, p.15). Elphaba is amazed at this prospect. During Elphaba’s next song, The Wizard and I, she sings of this positive prospect and her interaction with the Wizard, “He’ll say to me: “I see who you truly are a girl on whom I can rely! And that’s how we’ll begin, the Wizard and I” (Maguire & Schwartz, 2003, p.16). For the first time in her life, Elphaba has been presented with a positive reaction by an elder and authority figure when she has displayed her powers. Also, she is given a rare opportunity to meet the Wizard. The stage directions interrupt the end of her song, “She breaks off suddenly, struck by a wonderful vision of her future” (Maguire & Schwartz, 2003, p.17).

**Elphaba’s Goodness and Eagerness to Help**

Elphaba’s fatal character flaw is her eagerness and desire to help people. This is not a characteristic that is usually attributed to the villain character. However, Elphaba is portrayed as
a good soul with the eagerness to help, whereas the Good Witch Galinda is self-centered and self-invested. Elphaba’s sole reason for being at Shiz University is to take care of her sister, Nessarose. Her father’s last words to her were, “Take care of your sister. And… try not to talk so much” (Maguire & Schwartz, 2003, p.10). When Madame Morrible insists Nessarose will live in Madame Morrible’s compartment rather than with Elphaba, Elphaba protests, “But—I’ve always looked after my sister” (Maguire & Schwartz, 2003, p.12). Elphaba’s final plea, “But-- I promised father…LET HER GO!” (Maguire & Schwartz, 2003, p.14) which leads to the first use of her magical powers by lifting Nessarose’s wheel chair into the air and placing her in next to Elphaba.

Another moment of kindness occurs when Elphaba has lunch with Doctor Dillamond. First, in her choice to sit with him, she is indicating her desire to be kind to others who are excluded from a group. Second, at the end of their conversation when Dillamond lets out a very goat-like bleat “Baaaaaaaad” (Maguire & Schwartz, 2003, p.24). Elphaba attempts to help him by saying, “Shall I fetch you a glass of water?” (Maguire & Schwartz, 2003, p.24). By doing this, she tries to help Doctor Dillamond blend into the ingroup by hiding his animal characteristics, his bleat.

In another act of kindness, Elphaba expresses understanding for her sister, despite her misgivings, and makes a special request as an expression of appreciation. When Fiyero invites everyone to the dance, Galinda persuades her suitor, Boq, to ask Nessarose to the dance. As stated before, Elphaba talked down about the event because she was not invited. At Nessar’s plea, “Please, Elphaba—Try to understand…” (Maguire & Schwartz, 2003, p.32) her happiness and excitement of being invited by Boq. Elphaba responds, “(seeing her sister’s happiness) I do.” (Maguire & Schwartz, 2003, p.32). Elphaba learns that Boq asked Nessa at the request of
Galinda. Because Elphaba sees how happy this has made her sister, Elphaba attempts to return the favor by convincing her headmistress to invite Galinda to the special sorcery seminar, one that Galinda has been longing to take. She convinces Morrible to deliver the news the Galinda immediately at the party before Elphaba arrived. Morrible explains to Galinda, “Yes. Miss Elphaba requested that I include you in sorcery class—she insisted I tell you this very night, or she would quit the seminar” (Maguire & Schwartz, 2003, p.36).

Elphaba’s next act of kindness leads her to make the acquaintance of Fiyero. Elphaba, although she has been “Galinda-fied” (Fiyero p. 44), maintains her alliance to the outcasts of society. When Doctor Dillamond is taken away by the officials in the government’s attempt to silence all animals in Oz, Elphaba “rockets angrily to her feet” (Maguire & Schwartz, 2003, p.44). Elphaba pleads with the headmistress, “Madame, you can’t permit this!” (Maguire & Schwartz, 2003, p.44). She calls on her fellow classmates, “Are we all just going to sit here? In silence?” (Maguire & Schwartz, 2003, p.45). The official then, “holds up a cage, which contains a Lion Cub. A quizzical reaction from the class.” (Maguire & Schwartz, 2003, p.45). The official continues, “…This is called a “cage”. You’ll be seeing more and more of them in the future. This is remarkable innovation is actually for the Animal’s own good and..” Elphaba cuts him off, “(loudly) If it’s so good for him, why is he trembling?” The official continues, “He’s excited to be here, that’s all. As I was saying—one of the benefits of caging a Lion Cub this young is that he will never, in fact, learn to speak!” (Maguire & Schwartz, 2003, p.45a). Elphaba uses her powers to distract the class and the officials, and she and Fiyero take the captured lion cub to safety. When the officials enter to take Dillamond away, she takes to the defense of the goat and the lion cub brought in the cage. She uses her powers to distract the class and she and Fiyero take the lion cub to safety. Fiyero asks Elphaba, “Why is it every time I see you you’re causing some
sort of commotion?” Elphaba responds, “I don’t cause commotions, I am one!” (Maguire & Schwartz, 2003, p.47).

Elphaba looks within herself and calls to attention her own character flaw, “Do you think I want to be this way, you think I want to care this much?...You think I don’t know how much easier my life would be if I didn’t?” (Maguire & Schwartz, 2003, p.45). Elphaba realizes this and sees it as a character flaw. She is too caring of those around her. She takes care of her sister, but her sister takes her for granted. She cares about the Animals of Oz, but she soon realizes that is a losing battle. As the story progresses, Elphaba learns that eagerness to stand up for outsiders leads to her downfall and political turmoil.

After this event, Madame Morrible approaches Elphaba and tells her that the Wizard is eager to meet her and that she must go to the Emerald City. As Elphaba stands at the train station, even on the eve of the most important day of her life, she tells Nessa, “Will you be alright, without me?” (Maguire & Schwartz, 2003, p.52) She is still caring for and invested in Nessarose’s wellbeing, even in her absence. Elphaba asks Galinda (now Glinda) to accompany her to the Emerald City, “(takes a deep breath, then) Come with me” (Maguire & Schwartz, 2003, p.55). Again, on her eve of her most important day in her life, she asks her former enemy to accompany her to the Emerald City. Glinda agrees and joins Elphaba on her journey.

The two girls are given audience with the Wizard. His theatrical head and his light show startle the girls, but Elphaba remains diligent to her cause and speaks first. The Wizard realizes his audience and a man emerges from behind the head. After the Wizard’s introduction Elphaba starts, “Oh, your Ozness, I knew you’d help. I’m here – (goes to include Glinda) We’re here to alert you to something bad happening…” (Maguire & Schwartz, 2003, p.60). The Wizard says he already knows her request, and he demands Elphaba prove herself before he will grant her
request. The Wizard has lied to the girls to fill his own agenda and see if Elphaba is indeed as magical as Morrible has suggested.

Madame Morrible enters with a Grimmerie, a magical book of spells. Elphaba, still eager to help her cause says, “But—what would you like me to do” (Maguire & Schwartz, 2003, p.61). The Wizard suggests she do a single levitation spell on the Wizard’s pet monkey, Chistery. The monkey sprouts wings but Elphaba sees his plight, “No, no, he’s in pain--! (to Morrible)

Quick—how do I reverse it?” (Maguire & Schwartz, 2003, p.63)

Elphaba learns that she had been tricked, “You—you planned all of this?”(Maguire & Schwartz, 2003, p.64) and that the Wizard plans to use her creations as spies, or as the Wizard prefers scouts, and “report any subversive Animal activity….” (64). Elphaba replies, “So it’s you? You’re behind it all?” (Maguire & Schwartz, 2003, p.64) The Wizard express his need for Elphaba, “And that’s why I need you! (enthusiastically) Don’tcha see? The world’s your oyster now! You have so many opportunities ahead of you! (To Glinda) You both do” (Maguire & Schwartz, 2003, p.65). Glinda accepts the Wizard’s offer, but Elphaba does not. Elphaba takes the book and runs to the highest spire of the Wizard’s palace. For the first time, she has taken a position of power against those she had made an enemy.

Glinda follows Elphaba and pleads with her to reconsider running away, but Elphaba has already been made an enemy of the land and has only one direction to go, up. Elphaba tells Glinda, “It’s the Wizard who should be afraid. Of me” (Maguire & Schwartz, 2003, p.68). Glinda sings, “You can still be with the Wizard, what you’ve worked and waited for. You can have all you ever wanted…” (Maguire & Schwartz, 2003, p.68). But Elphaba replies, “I know, but I don’t want it. No—I can’t want it anymore….something has changed within me, something is not the same. I’m through with playing by the rules of someone else’s game….“ (Maguire &
Schwartz, 2003, p.68). Elphaba takes the book and uses her power for good against the evilness of the Wizard. The Wizard has a purpose behind his evil, which is to unite the people of Oz against a common enemy in order to bring the people together under his control. This changes the narrative from being the government against the outlaw to oppressor against the liberator.

Elphaba uses the same levitation spell she used on the Chistery to make a broom fly and takes to the sky without Glinda. She uses the Wizard’s words against him, “Everyone deserves a chance to fly” (Maguire & Schwartz, 2003, p.72) and takes to the skies over Oz. The Citizens of Oz see her and cry, “Look at her, she’s Wicked! Get her” (Maguire & Schwartz, 2003, p.72).

Elphaba has left her life of blissful ignorance and has been made the enemy by the end of act one. She went to the Wizard eager to help the animals of Oz, but she has learned the truth about the Wizard, his plans for the animals of Oz, and his lack of power.

In the beginning of act two, Elphaba returns to Nessarose to ask for help from the one she cared for and helped her entire life. However, Nessa turns on Elphaba and asks for more, “You fly around Oz, trying to rescue animals you’ve never met—and not once have you ever thought to use your powers to rescue *me*” (Maguire & Schwartz, 2003, p.81). Elphaba tries to defend herself and states, “Nessa, there isn’t a spell for *everything!* The power is mysterious, it’s not like cobbling a pair of—” (Maguire & Schwartz, 2003, p.81). Then Elphaba gets the idea to cast a spell on Nessa’s jeweled slippers to make her able to walk.

Boq enters after the spell is complete and tells Elphaba that Nessa is another force leading to the oppression of Munchkins. Nessarose takes her revenge on Boq by stealing the spell book from Elphaba and casting a spell on Boq to make his heart faithful to her. Elphaba tries to stop her, “Nessa, stop! It’s dangerous” (Maguire & Schwartz, 2003, p.85). Once again, Elphaba is acting to protect her sister. She is not able to do the spell correctly and shrinks Boq’s
heart and makes his body into tin. Nessa turns on Elphaba, “This is all your fault! If you hadn’t shown me that horrendible (misspelling intentional) book….” (Maguire & Schwartz, 2003, p.86).

Elphaba looks at Nessa after Boq has been stabilized and is sleeping, “Nessa…I’ve done everything I could for you. And it hasn’t been enough. And nothing ever will be” (Maguire & Schwartz, 2003, p.87). At this point, Elphaba realizes that no matter how much she wants to help, it will never be enough for her sister. Her sister has become solely reliant on others and has been abusing that privilege others have given her. As Boq comes to, Nessa tells Boq it was Elphaba who made him into a man of tin without a heart, in order to save her relationship with him.

The next scene has Elphaba visiting the Wizard. He pleads with her to reconsider her decision to be a fugitive. The Wizard expresses his desire not to harm Elphaba, but she replies, “Well, you have. You have harmed me” (Maguire & Schwartz, 2003, p.88). The Wizard replies, “(heartfelt) I know that. And I regret it” (Maguire & Schwartz, 2003, p.88). Elphaba is in the palace to set her mistake, the winged monkeys, free from their captivity. But the Wizard speaks to her inner desire to help and turns her life philosophy on her, “Elphaba, you’ve been so strong through all of this. Aren’t you tired of being the strong one? Wouldn’t you like someone to take care of you? (she is completely nonplussed) Please—can’t we start again” (Maguire & Schwartz, 2003, p.89). Elphaba replies, “Don’t you think I wish I could? I would give anything to turn back the clocks! Go back to that time when I actually believed – that you were wonderful. The Wonderful Wizard of Oz! (beat) No one believed in you more than I did” (Maguire & Schwartz, 2003, p.89).

Their joy at reconnecting their interests is cut short when a figure under a blanket shuffles onto the stage. This is discovered to be Doctor Dillamond who has lost his ability to speak. The
Wizard defends his actions, “We couldn’t let him continue speaking out!” (Maguire & Schwartz, 2003, p.92) Elphaba has been tricked again by the Wizard and turns to him, “You and I have nothing in common. I’m nothing like you and I never will be. And I’ll fight you till the day I die” (Maguire & Schwartz, 2003, p.92). While the Wizard is not a modern villain, he is a representation of narrative that governs Oz. At this threat, the Wizard calls the guards in and Fiyero enters. As discussed before, this is when Fiyero and Elphaba run away together.

Elphaba’s eagerness to set the winged monkeys free has reaffirmed the Wizard’s place as an enemy; she has freed the monkeys, and she has won the Good Witch’s fiancé.

Back at the palace, Morrible and Glinda know that Elphaba is still devoted to her sister and use this devotion to create a trap for her capture. Glinda suggests, “Use her sister (beat) Spread a rumor. Make her think her sister is in trouble. She will fly to her side. And you’ll have her” (Maguire & Schwartz, 2003, p.96). After Glinda exits Morrible and the Wizard plot another trap, “A rumor won’t do it. Elphaba’s too smart…..Perhaps a change in the weather” (Maguire & Schwartz, 2003, p.97). Madame Morrible produces the cyclone that brings Dorothy to Oz.

The trap proves fatal for Nessarose, as she is caught under a flying house and left with only her feet protruding. Glinda has given the shoes to the girl inside the fallen farmhouse and has sent her off to the Emerald City. Elphaba enters the scene and speaks to Glinda, “I can’t believe you would sink this low: To use my sister’s death as a trap, to capture me” (Maguire & Schwartz, 2003, p.105). Fiyero comes to Elphaba’s rescue, but is captured by his former team of guards. Elphaba’s eagerness to help her sister has now lost her Fiyero. Her eagerness leads her to resort to the Grimmerie and casts a spell to save his life. In her attempt to save Fiyero she decrees, “I am wicked through and through and since I can’t succeed in saving you I promise no
good deed will I attempt to do again. Ever again. No good deed will I do *again*” (Maguire & Schwartz, 2003, p.108).

At this point, Elphaba has seen everything she’s tried to do fail, and she is done being caring, eager, and helpful. In scene 8 of act two, we see the one group she is still kind and helpful towards- the animals. After Elphaba has the farm girl in her holding cell she says to Chistery, “Chistery, *please* – if you don’t at least *try* to keep speaking, you’ll…” (Maguire & Schwartz, 2003, p.112).

Through Elphaba’s stern exterior, she shows her last bit of compassion to Glinda by giving her the Grimmerie and affirming their friendship in song. Elphaba is “melted” by the young girl with the stolen shoes and Glinda now has become the rising force against the Wizard. Through her interactions with Elphaba and her realization that the cyclone was no accident, she now takes a stand to remove the Wizard from power, imprison Morrible, and start undoing what injustice that the Wizard had started.

Elphaba eagerness to help her sister, in the end, resulted in the capture of her true love, Fiyero, and his subsequent transformation into the Scarecrow. Her eagerness to help the Animals got her sister killed and made Elphaba the enemy of all Oz.

**Elphaba as part of the Ingroup and the Outgroup**

Often, Elphaba is depicted as an outcast or different than those around her. However, there are a few key moments when Elphaba is accepted in her social group. First, at a dance held at school, Galinda has played a trick on Elphaba which has isolated her from others at the dance. However, Galinda seems to repent by joining Elphaba who has been thrust into the center of a circle of girls and begin to dance together in “Elphaba style” (Maguire & Schwartz, 2003, p. 38). Gradually, the others follow Galinda’s lead and “pick up the dance too, and it is clear that
Elphaba has been accepted” (Maguire & Schwartz, 2003, p.38). Another time Elphaba seems to become part of the group is at Emerald City. When Elphaba reaches the Emerald City, she notices that everyone wears green colored glasses. She looks around in wonder, “I want to remember this moment. Always. Nobody’s staring. Nobody’s pointing. For the first time, I’m somewhere…where I belong” (Maguire & Schwartz, 2003, p.57). This is the start of Elphaba’s “one bad day”.

However, Elphaba is more often depicted as the outcast, excluded from those around her. We see this in act 4 when the students are in a history class taught by a talking goat. The Good Witch, Galinda, is trying to teach the professor how to pronounce her name, which is continually pronounced “Glinda.” Elphaba comes to the professor’s defense because she sees the goat as an outcast like. Elphaba says, “(loudly) Maybe perfecting the pronunciation of your precious name is not the sole focus of Doctor Dillamond’s life. Maybe he’s not like every other professor—maybe some of us are different!” (Maguire & Schwartz, 2003, p.21). In this scene we find out a driving understory that leads to Elphaba’s eventual change. Doctor Dillamond explains, “How I wish you could have known this place as it once was. When one would walk these halls and hear an Antelope explicating a sonnet, a Snow Leopard solving an equation, a Wildebeest waxing philosophic (trying to reach them). Can you see, Students, what’s being lost? How our dear Oz is becoming less and less, well….colorful” (Maguire & Schwartz, 2003, p.22). Since she is different like the animals Doctor Dillamond has described, Elphaba identifies with the animals in Oz – perhaps also because of his word choice of “colorful.” After the students have been dismissed from the class, Elphaba sits down with Doctor Dillamond for lunch. Dillamond tries to dissuade her from doing so, “Oh Miss Elphaba – don’t worry about me. Go and join your friends” (Maguire & Schwartz, 2003, p.23). Elphaba replies, “That’s alright, I have no friends.
Would you like to share my lunch” (Maguire & Schwartz, 2003, p.23). Elphaba knows her place is with the outcasts of society, and this is where she will remain. This is the driving force behind the major plot line that leads to her one bad day and ultimate transformation.

Elphaba’s social outcasting is further identified when a new student, Fiyero, throws a party at the local ballroom to which Elphaba is not invited. Elphaba is trying to belittle the gathering to her sister, “It’s absurd! This silly rich boy appears and everyone’s off to worship him at some cultish social gathering!” (Maguire & Schwartz, 2003, p.32). Giving the gathering cult-like characteristics makes it less appealing to the uninvited Elphaba in the sea of invited students. Galinda initially contributes to this by giving Elphaba, her roommate, something that she knows will further isolate her from the crowd at the dance, a black pointed hat. “Galinda holds the hat out to Elphaba. Surprised and touched by this unexpected show of generosity, Elphaba stares at her roommate” (Maguire & Schwartz, 2003, p.33). The last scene has shown Galinda doing two good things for Elphaba, getting Nessa a date and giving her a hat. Elphaba takes the gift of the hat as an invitation to the party. Elphaba decides to do something good for Galinda and asks Madame Morrible to include Galinda in her sorcery seminar. However, Elphaba soon learns that the hat is not socially acceptable when she enters the dance adorned with her new hat:

Elphaba slowly and looks around the room. She can see she’s been tricked. …

Elphaba deliberately moves to the center of the room and stares directly at Galinda. Then, defiantly, still looking at Galinda, she puts her hat back on her head. And as everyone watches, she starts to dance by herself (Maguire & Schwartz, 2003, p.37).
Fiyero remarks, “I’ll say this much for her—she doesn’t give a twig what anyone else thinks” (Maguire & Schwartz, 2003, p.38). Elphaba has been tricked and made the butt of many jokes before, but this time she does not back down or rely on others to save her. She defiantly looks at her attacker and stands her ground as she begins to start to dance by herself.

Another example of Elphaba’s exclusion happens in her altercation with the Wizard. First, within her interactions with the Wizard, he explains, “Elphaba—when I first got here, there was discord and discontent. And where I come from, everyone knows: the best way to brings folks together, is to give them a really good enemy” (Maguire & Schwartz, 2003, p.64). The Wizard has created an enemy of the Animals in Oz to gather the humans and munchkins together as one force against one enemy. Now, he will transfer the focus of the enemy from the Animals to Elphaba. Indeed, Madame Morrible takes to the streets, spreading word of a new enemy. “Citizens of Oz! There is an enemy who must be found and captured. Believe nothing she says! She’s evil, responsible for the mutilation of these poor innocent monkeys! …Her skin is but an outward manifestation of her twisted nature. This—distortion, this —repulsion, this—Wicked Witch!” (Maguire & Schwartz, 2003, p.68). The citizens of Oz rally against Elphaba at the final words of act one, “Look at her, She’s wicked. Get her... No one mourns the wicked, so we’ve got to bring her down” (Maguire & Schwartz, 2003, p.72).

In the beginning of act two, it becomes apparent just how effective the government has been in enforcing the status of Wicked upon Elphaba and constructing her as more of a threat to the Ozian way of life than the animals. The citizens of Oz begin act two with a song to describe their perceptions of the Wicked Witch,

“Every day more Wicked. Every day the terror grows. All of Oz is ever on alert. That’s the way with wicked—spread fear where e’er she goes. Seeking out new victims she can
hurt. Like some terrible green blizzard throughout the land she flies. Defaming our poor wizard with her calumnies and lies. She lies! Save us from the wicked. Shield so we won’t be hexed! Give us warning: where will she strike next” (Maguire & Schwartz, 2003, p.73).

The tales of the Wicked Witch’s terror spread quickly and the people are eager to look to their government for protection and the answers to their fear. Madame Morrible is referring to Elphaba as the evil enemy. This displays how she is socially constructed to be the enemy. Elphaba cannot fight these words and accusations because she has been made the enemy of almighty Oz, and positioned in opposition to Glinda the good. This continues as Morrible explains to the crowd, “The day you were summoned to an audience with Oz and although would not tell you why initially, when you bowed before his throne he decreed you’d hence be known as Glinda the good—officially” (Maguire & Schwartz, 2003, p.75). Fiyero turns to Glinda, “That’s not how you described it to me!” (p.76). Morrible continues, “Then with a jealous squeal the Wicked Witch burst forth from concealment where she had been lurking surreptitiously” (Maguire & Schwartz, 2003, p.76). The crowd responds to this spun tale, “(the crowd gasps in horror)…I hear she has an extra eye that always remains awake! I hear that she can shed her skin as easily as a snake! I hear some rebel animals are giving her food and shelter! I hear her soul is so unclean pure water can melt her!” (Maguire & Schwartz, 2003, p.76). These claims further position Elphaba (now the Wicked Witch) as an outcast and place her close to the other outcasts, the animals.

As events unfold in the play, Elphaba can longer be accepted as part of the ingroup, even by family including Nessa. Elphaba appears to her sister after being identified as a fugitive. Elphaba says, “Well…it seems the beautiful get more beautiful – while the green just get
greener…. I’m sorry, did I scare you? I seem to have the effect on people. It’s good to see you” (Maguire & Schwartz, 2003, p.80). Even though she has been cast out by society again, Elphaba feels like she can be safe with her sister. She acknowledges her greenness and her position as fugitive from the law of the land (her own father) but her sister refuses to help her. Elphaba discovers her father has died and her sister is now the law from which she is fleeing.

Later, Elphaba meets up with Fiyero in the Wizard’s palace. Fiyero, despite being engaged to Galinda, professes his devotion and love to Elphaba, and they both leave together. Once again, she is excluded from others by “stealing” her roommate’s soon-to-be husband. Later, when Elphaba and Fiyero are together in the woods, she laughs to herself, “It’s just – for the first time, I feel wicked” (Maguire & Schwartz, 2003, p.99). She had been named by the officials as Wicked, and she truly feels that she is living up to her new title.

Elphaba started out as the outcast who would tolerate being the butt of society’s jokes. She was able to brush most of the insults off because of her experiences growing up green and because she never identified herself with these insults. Rather, she identified with those she viewed as powerful outcasts - the animals of Oz. Only after she became a fugitive was she willing to accept her new and fatal title, Wicked.

**Discussion**

The previous analyses have highlighted characteristics of the modern and post modern villain in the same character, Elphaba (*Wicked*) as the Wicked Witch of the West (*Wizard of Oz*). The appearance, activities, and relation to other characters of each are different but they both end up sharing the title of villain.

**First Impressions**
In the *Wizard of Oz*, before the Wicked Witch enters, Dorothy and the Good Witch clear up a little confusion when it comes to the appearance of witches. Dorothy says, “But I’ve never heard of a beautiful witch before.” Glinda replies, “Only bad witches are ugly” (Langley, et al., 1939, p. 21). The signifying characteristic of both characters is their green skin. In *The Wizard of Oz*, the Wicked Witch is green because she is evil. However, in *Wicked*, Elphaba is green and therefore evil.

This serves as a basis for drawing distinctions between the good and evil that are reflected in the literature on villains (Bryant & Zillman, 1991; Eagleton, 2010). However, this distinction applies for the modern villain, but does not seem to be appropriate for the postmodern villain. In the Wizard of Oz, the Wicked Witch of the West first appears in a “smoke cloud and the witch enters.” (Langley, et al., 1939, p. 27). The script does not specify, but the smoke is a red column and the Witch appears behind the column of smoke. The munchkins “react and run” and “[they] are prostrate to the ground….as the Witch speaks to Glinda and Dorothy” (Langley, et al., 1939, pp. 27). These directions suggest there is something worrisome and troubling. When the Wicked Witch appears, she is dressed in black with a pointed hat, green skin, and a broomstick – a very witch like appearance. This allows us to reinforce Glinda’s proclamation and contributes to the development of the one truth of the modern villain. By contrast, when Elphaba enters for the first time, her description is very different, “the actual Witch appears and runs on. But she is a young, hopeful girl—albeit a green one” (Maguire & Schwartz, 2003, p.8). The young girl is in a simple black frock, her hair braided, with glasses and a simple hat. Those around her react, not because they are afraid, but because she looks different. The other characters stare at her and Elphaba has been made an outcast because of her skin, but she has been portrayed to make the best of her differences. Even in contrast with her wheelchair...
bound sister, Elphaba is less accepted because of the color of her skin than her handicapped sister. This is suggestive of the Post Modern Villain of many truths. She may have green skin which is typically associated with evil, but her frolic and otherwise “typicalness” suggests the innocence of childhood – not what you would expect for a villain.

When the Wicked Witch of the West enters in the *Wizard of Oz*, her attention is attracted by a commotion in the land because her sister has been killed. She wanted to retrieve her fallen sister’s shoes, but she has discovered Glinda has given them to Dorothy. Her first action is to threaten the girl and Glinda. She makes it clear she is there for vengeance and the shoes. She tells the Good Witch to stay out of her way. The Witch’s ruthlessness and disregard for others is portrayed in her first few moments on screen and in her tone of voice. The Wicked Witch was created evil and the audience is not let on her one bad day. Because the Wicked Witch is introduced as wicked, it can be implied that her bad day has occurred before the beginning of the story, but the audience will never know why she is evil. The audience only knows that she is evil. In these ways, the Wicked Witch embodies evil. No information is provided to suggest otherwise, revealing the one truth of this modern villain, she is pure evil.

However, when Elphaba enters in *Wicked*, she defends herself against her peers and shows her devotion to her sister. When her father contends the only reason she is at Shiz University is to take care of Nessarose, Elphaba agrees and takes her place behind the favorite daughter. This action displays Elphaba’s fatal character flaw - caring too much. In this case, this is suggestive of the multiple truths concerning Elphaba. Since the stage is set that we are being introduced to the one they refer to as the Wicked Witch and she appears as a caring individual, multiple truths are suggested about the motives and “human” nature of Elphaba, hence characterizing the postmodern villain.
The Wicked Witch of the West does not share her younger representation’s fatal character flaw. Her fatal flaw is the desire for power and her ruthless measures of achieving such power. The Witch first appears to want her fallen sister’s shoes because it is a possession of her sister. As the story progresses, the Witch reveals the shoes are a powerful artifact, which the Witch intends to use to increase her power. Because the Witch is using dangerous means for her personal gain (Porter, 2010), as discussed in chapter 1, this is one criterion for making her a modern villain.

The audience does not know about the Witch’s past other than her fallen relation and her history of tormenting the people of Oz. There is no description of her family, her life, or how she became known as the Wicked Witch of the West. The Wicked Witch of the West is a formulaic villain (Strinati, 2004), much like the Bond villains. She is mysterious, violent, fear inducing, and preys on the innocent hero.

One Bad Day

Elphaba’s story is the main plot line for Wicked. She has lived in the shadow of her younger, normal colored, sister, who was the main focus of her father’s affection. Elphaba’s green skin was the result of her mother’s promiscuity with a man, while unknown to her mother, was the Wizard of Oz. Elphaba found her place in the world by standing up for outcasts who could not speak on their behalf. When Elphaba learns from Doctor Dillamond that the Animals of Oz are losing their ability to speak she takes the problem to the Wizard. Only after she displays her magical powers to him, does he reveal his part in her conquest and intend to use her as well. Elphaba fleas the Wizard’s palace in possession of the Wizard’s secret, real identity, and his fascist government strategy and intends to make them public. However, the Wizard’s press secretary, Madame Morrible, already familiar with Elphaba through her career at Shiz
University, becomes the Wizard’s voice to the people. She addresses the people, “‘Citizens of Oz! There is an enemy who must be found and captured. Believe nothing she says! She’s evil, responsible for the mutilation of these poor innocent monkeys! …Her skin is but an outward manifestation of her twisted nature. This—distortion, this—repulsion, this—Wicked Witch!” (Maguire & Schwartz, 2003, p.68).

This proclamation only extends the Wizard’s government philosophy, “…when I first got here, there was discord and discontent. And where I come from, everyone knows: the best way to brings folks together, is to give them a really good enemy” (Maguire & Schwartz, 2003, p.64). The Animals of Oz are still the lasting threat to the citizens of Oz, but now there is a more immediate and threatening villain. If the secrets Elphaba now holds would reach the public, the people of Oz would see the cracks in their shiny leader and demand more answers. The Wizard’s administration covers for her possible betrayal by telling the people of Oz that she is spreading lies. The beginning of act two has the people of Oz more faithful and blind to their government more than ever. The image of the Wicked Witch is the manifestation of the citizen’s fears and the Wizard’s forces are believed to protect them from the Wicked Witch.

Because we do not have information about the specifics of the Wicked Witch of the West’s background, we are not aware of her pivotal point: the one bad day (Alsford, 2006). For Elphaba, the one bad day happens during her one short day in the Emerald City. Elphaba is invited by the Wizard to showcase her magical talents. She travels to the Emerald City with Glinda and finds a place where she belongs. The citizens of the Emerald City wear green glasses and are dressed in green. Elphaba blends in with the crowd because no one can tell she has green skin. She is happy and more confident than she has ever been.
The Wizard asks Elphaba to showcase her magical abilities by reading from the magical book, the Grimmerie, and casting a levitation spell on the Wizard’s pet monkey. Elphaba complies, but the spell gives the monkey wings. The Wizard now reveals his plan to the girls. Elphaba does not want to be a part of this plan and takes to the skies.

This is the first of two of Elphaba’s bad days. Her next one bad day is when her sister, Nessarose, is killed. Also on this day, her lover is taken away to be tortured and killed for saving Elphaba’s life. Elphaba goes into hiding and casts a spell to save her lover’s life. After this experience, she promises, “…no good deed will I attempt to do again. Ever again. No good deed will I do again” (Maguire & Schwartz, 2003, p.108). This day was worse than the first one for villain creation. Elphaba’s first bad day was a personal attack, in which the government only hurt her with their outcasting and creation of the witch hunt. This was acceptable in her mind. However, on the second bad day, the attack was no longer focused only on Elphaba. Her sister was murdered by a weather alteration caused by Madame Morrible in an attempt to flush Elphaba out of hiding. Fiyero was captured and in order to save him Elphaba cast a spell that turned him into a man made of straw. Thus, Elphaba’s bad day contribute to the structure of her as a postmodern villain.

At this point, Elphaba has nothing and no one to lose. Now she has achieved total freedom. She is free from the enslavement of the government. Eagleton (2010) discusses the connection between total freedom and evil. As Glinda sings in the first song, “And goodness knows, the wicked’s lives are lonely. Goodness knows the wicked die alone. It just shows when you’re wicked you’re left only on your own…” (Maguire & Schwartz, 2003, p.3). This was eluded to in *The Wizard of Oz* when the Wicked Witch mentions how she lives in her loneliness. This challenges the established criteria that evil lives alone and secluded away from the rest of
society. Elphaba has lived under the established government her life and had idolized the Wizard, but she chose to reject the lush life that was presented before her by the Wizard and took her path of freedom. In Oz, the greatest crime is thinking freely. The people of Oz became reliant on their government and were content being a somnambulant public.

The public’s ignorance is a large factor in the creation of the Wicked Witch of the West. Because they were so willing to listen to the Wizard’s administration they became unwilling of thinking for themselves. They took everything the Wizard said as truth, a phenomenon the Wizard was proud of creating. When the public turned their backs on Elphaba, she turned to someone she knew she could trust, Nessarose. When Nessarose proved to be of little help, Elphaba was granted with a gift of a caring person, Fiyero. Because of her own actions, Fiyero was taken from her. At this point, Elphaba accepted her transformation from misunderstood, outcast girl to the Wicked Witch of the West.

The modern villain does not give the viewer insight to these parts of her history. The Wicked Witch of the West, as stated before, follows the structure of the good verse evil binary where the hero comes out victorious. The modern villain leaves no room for the viewer to experience empathy for her. When the villain meets her demise, the audience’s disposition is to enjoy the moment because she got what she deserved.

However, during Elphaba’s demise, the audience may not experience the same disposition because we are able to see how she got to that point. The audience empathized with her and can see how the government and her peers have treated her. The citizens of Oz sing out, “through their (the villain’s) lives, out children learn—what we miss when we misbehave” (Maguire & Schwartz, 2003, p.3) after the death of the Wicked Witch. The lessons parents teach their children are best modeled by a modern villain. The Ozian government created a unifying
evil, which spread vicious rumors that served as a moral teaching point. Her reputation was mutilated for the gain of the government with the hurt only falling on one person. The audience must take this into consideration when creating their impression of Elphaba.

The fundamental attribution error allows the audience to identify the villain, which has been established as Elphaba. They will make decisions based on her characteristics, traits, and actions. The Wicked Witch of the West looked like a villain, acted like a villain, made threats, and kidnapped a young girl whom she intended to kill to get her sister’s shoes back – just like a modern villain. Elphaba is loyal and eager to help others. But she also spoke out against her government, made threats, and held an innocent farm girl hostage. The audience will attribute the title of Villain to the Wicked Witch of the West, but it may be more difficult to give that title to Elphaba.

The difficulty the audience may experience giving Elphaba the title of villain is where the postmodern villain comes into play. The modern villain, like the Wicked Witch of the West and James Bond villains, is the villain of the black and white world. The postmodern villain exists in the color spectrum world. Doctor Dillamond’s lecture suggests the color is starting to leave Oz. He is referring to the Animal’s losing their ability to speak, but he is also referring to the intolerance shown by the “normal” people to the outcasts. Our world is moving from a black and white world to a more colorful spectrum, however Oz is going in the opposite direction. Oz is going from a world of many truths to a world of one truth, a modern world.

The research questions asked in the beginning of this thesis are answered through the literature review and were supported through the textual analysis; RQ1: What are three categories for identifying the modern villain? The modern villain is structuralized in dress and characteristics, they display aggressive behaviors, they are socially constructed and separated
from society, and they are mysterious. The villains are mysterious to the extent that the audience
does not know their history. The modern villain is the embodiment of pure evil in a black and
white binary in the structuralized world

RQ2: What are the three categories for creation and identification of the postmodern
villain? The PMV has a history that is relatable and discoverable by the audience, the audience
knows why the villain is evil through their experience of the “one bad day”, and the postmodern
villain is socially created or chose to be evil through their life events. The PMV is the
embodiment of the new evil in a world that is no longer black and white. The postmodern era
presents the world with a new evil that is less structuralized and is not necessarily removed from
society. The postmodern era is a time where evil is not invisible or displaced, but it is an
immediate threat.

H1: As history has progressed, there have been new villains created to reflect these
changes. This hypothesis has been supported. Savage (1990) and Wright (2008) discuss the
changing comic book hero and villain to better suit the time period, and I propose movie villains
follow a similar pattern. The early 20th century movie villains were as one dimensional and
invisible as the real world evil. As the world became more connected through media, the
 displacement of blame turned into demonic possessions in the early 1970’s (Heit, 2011). As the
world is moving from a black and white binary to an unstructured, color spectrum, the villains of
the silver screen have changed too.

Implications

The implications of the modern and postmodern villain can explain the justification of
evil throughout the 20th century. As Eagleton (2010) stated, if evil is committed in the name of
something then it has a purpose. All evil has a purpose, even if the purpose is self-serving to the
evil-doer. This is true in the real world just as it is true in the world of cinema. Hitler created a purpose for the eradication of the Jews before and during World War II but this purpose was not validated by the rest of the world, but it was to the man committing the evil acts. The American people were aware of this evil that was rising in Europe and this evil manifested in comic books and in movies. However, these manifestations can have the political agenda of the nation that is producing them.

Young Dine (2000) discusses Brummett’s argument that movies not only tell stories of problems, but they also present the audience with ways of resolving these problems. The audience will be able to notice and resolve similar problems in the real world if they were presented in the movie narrative. The postmodern villain offers a new light on existing narratives on villains on and off the silver screen.

The modern villain is portrayed as if they were born evil and the only way to eradicate this evil is to destroy the person who is evil. However, given the metanarrative of having one truth, depending on one's adoption of what the truth is, the evil could be misplaced. An example of this phenomenon is the creation of the Jewish villain by Hitler and the Third Reich. The Jewish people were not evil: Hitler was the evil, and he made the Jews out to be an evil force that must be removed from society.

By contrast, the PMV is not born evil but has experienced one bad day. This one bad day humanizes the villain because society is able to identify with or at least see the human potential. This allows room for reformation. Society is able to see characteristics of the villain that may impact the impression of the criminal. In a domestic violence case, if a woman murders her husband, under the metanarrative of truth, she is a murderer. However, under the postmodern metanarrative, the public will be able to see that she had been abused by this man, and he started
abusing her children on the night of the murder. Under the postmodern view, the public will empathize with the abused individual.

While the above is an example of a typical case for human empathy, many perceived cultural threats are harder to humanize. As an example, homosexuals are cast by fundamental religious groups as a modern villain, an innately evil being that cannot be redeemed or can only be redeemed by overcoming their homosexuality. In this way, homosexuals reflect the modern villain. The documentary For the Bible Tells Me So, released in 2007, offers an insightful perspective on how people of strong faith reconcile with having a gay child (For The Bible Tells Me So, 2007). The documentary offers testimony from parents, religious leaders, and political figures speaking about their experiences and offering an alternate scripture translation to help Christians clarify what the Bible says about homosexuality.

Winner of the Audience Award for Best Documentary at the Seattle International Film Festival, Dan Karslake’s provocative, entertaining documentary brilliantly reconciles homosexuality and Biblical scripture, and in the process reveals that Church-sanctioned anti-gay bias is based almost solely upon a significant (and often malicious) misinterpretation of the Bible. As the film notes, most Christians live their lives today without feeling obliged to kill anyone who works on the Sabbath or eats shrimp (as a literal reading of scripture dictates). (For The Bible Tells Me So, 2007).

This award winning film is a step in a direction against seeing the gay child as a threat to the Christian way of life and seeing the human side. According to the documentary’s website, it is the winner of many awards at the Sundance film festival, Outfest, the Seattle International Film Festival, and other film festivals. This documentary is a step in the right direction of debunking the dehumanizing Christian perspective of homosexuality. In many ways, gays have been
villainized in fundamentalist Christian culture, and so, in a sense, they are “cultural villains”. As the postmodern reflects a humanization and deeper understanding of the literary villain, so too can that narrative be reflected in the cultural villain. Therefore, the PMV creates a framework for humanizing and understanding cultural villains. This can also be seen in other media endeavors such as All American Muslim, Sister Wives, and The Devil’s Ride.

**Future Research**

This thesis serves as a starting point for more research. This paper has documented the fundamental basics of the modern and postmodern villain, providing a foundational literature review for current and future research. The postmodern villain is a relatively new concept that movie makers and playwrights are only beginning to explore. As more pieces are created with postmodern villains, this field will begin to expand and a new villain may emerge as well. As defined in this paper, the audience of the postmodern villain is aware of the backstory and can relate to some aspect of the story, why the person is evil, and the audience knows the situations that lead to the transformation. The audience may find themselves rooting for this particular villain because of the character’s relatiability.

This leaves many avenues for future research. One direction would be to explore audience response to these different types of villains. This current analysis examines how the villains are constructed, but it is unclear how these villains are received. Therefore, future research should be developed to answer that question. Disposition theory explains how the audience is entertained when their favorite character wins and their least favorite character loses. However, with these new villains, the audience’s disposition towards a character and the impression they form of her, will change before the end of the movie. The audience’s reaction to
the now humanized villain identifiable characteristics may change when this villain reaches a classical villain end.

Another direction would be to look at the change and transformation of the hero. This thesis examined the villain, but the heroes, Glinda and Oz, are also represented in a much different manner from the *Wizard of Oz* to *Wicked*. Therefore, future research could also explore the postmodern hero as well. The flawed hero exists in a world of postmodern villains. Since the metanarrative of black and white is no longer valid in the postmodern age, the postmodern hero is not as morally absolute as she once was. However, it is important to maintain a distinction between grey heroes and grey villains and the PMH and the PMV.

Finally, this exploration of the postmodern villain can expand to other villains and other retellings. For example, a deep analysis of Darth Vader from the *Star Wars* series or the Joker in different retellings would reveal many of the postmodern villain characteristics and expand the research in the understudied area of villainy.

**Limitations**

The two stories do not exactly match up chronologically. First of all, it is unclear how much time has passed from when Elphaba left with the Wizard’s secrets until her death. It can be assumed that false news travels fast, but the script does not specify how long her transformation takes. *Wicked* and *The Wizard of Oz* reveal different versions of the story when Dorothy drops into Oz. *Wicked* has Elphaba coming to her fallen sister after the girl has already left. The *Wizard of Oz* has the Wicked Witch confronting Dorothy and the Good Witch soon after the celebration has begun. Elphaba is not shown having direct contact with Dorothy until moments before her melting, whereas the Wicked Witch follows and torments the girl along her travels.
Another limitation is that there is limited scholarly research on the villain, modern and postmodern. Most of the research to date focuses on who the villain is and not much research is focused on why or how the villain is made. It could be said that the newest trilogy in the *Star Wars* franchise has piqued the audience’s interest in the villain’s heroic history. However, this could be a move to expand (and make money from) an already profitable enterprise.

Along the same lines of allowing authors to take villains in many directions, movie companies are producing less monumental works that are a reflection of the time period. It is a joke that there is nothing new coming from Hollywood, but it is not a joking matter. Hollywood is no longer concerned with producing quality movies and has traded in this honor for lining their wallets. In my opinion, Broadway plays, a few well written television shows, and independent films have taken the stage when it comes to portraying the real world and reflecting the world in 90 minutes to the audience. Further research will need to avoid the most popular forms of entertainment and seek out the hidden masterpieces of social commentary.

**Conclusion**

We have discussed the basic ideas behind evil and the manifestations of evil throughout history. The villain has been a mysterious figure that has eluded scholarly research and still remains a shrouded topic. The previous villains of the modern era were secondary characters who only helped the hero shine brighter against their dark hats. Villains have moved from their farfetched representations and have become someone as simple as the socially awkward guy you meet in the laundry mat. That socially awkward guy is actually a criminal mastermind, but his outward appearance and manner would not let on to his secret. Fundamental attribution error states that audience members create impressions of characters based on what traits they are exposed to (Tal-Or & Papirman, 2007). Disposition theory states that audience members
experience enjoyment when good things happen to their favorite character, or character they empathize with, and when bad things happen to characters who deserve their fate (Raney, 2005).

The postmodern villain differs from the modern villain in the audience will know the character’s backstory and are able to relate, the audience is aware of the one bad day the villain experiences, and the villain was created rather than born into the role.

The Wicked Witch of the West is a modern villain who is out for personal gain at the expense of others. She takes advantage of her position and her power to torment the good people of the land. She has physical characteristics and wardrobe that designate her as an evil villain. She is defeated by an innocent girl in an attempt to save her friend. Her wickedness was defeated by innocence.

Whereas Elphaba was a victim of unfortunate circumstances that were thrust upon her. In order to remain faithful to her cause and herself, she became an enemy of Oz. Through the death of her sister and her lover, she accepts her position as the enemy of Oz and sets out on the mission to retrieve her fallen sister’s shoes. In both stories she is melted by the young girl, but Wicked modifies the happy ending of The Wizard of Oz. After the celebration in the Emerald City and the Wizard’s departure, the audience learns Elphaba’s death was faked and she and Fiyero, now the Scarecrow, leave Oz forever.

Both stories tell a morality story, but unlike Dr. Faustus there is a happy ending. The Wizard of Oz has good triumphing over evil. Wicked’s signifies the importance of being oneself and staying true to oneself. The latter is a story that best represents the place in time when the story was created. The Wizard of Oz was created in a time of invisible evil. Wicked was first written in the mid 1990’s and opened on Broadway in 2003. During this time period, the world had moved beyond the invisible evil, and the external evil, and has moved onto the hidden evil.
The two villains were observed in two significant pieces of performance from their respective time periods to observe actions, traits, and how they are framed to the audience. This thesis has served as starting point for more research on the postmodern villain. The modern villain and its eras have been defined and the postmodern villain’s criteria have been established.
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