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# Analysis of the Myths of the Chickpea Folk Tale and the Story of the Wizard of Oz with Campbell's "Pattern of the Hero's Journey"

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**Abstract:** The story of the half-peas is a folk tale and the story of the Magician of the Oz, written and translated with a very solid plot in children's literature, shows a great deal of similarity and homogeneity; from a functional and language attitude point of view, the story of the half peas and the magician of Oz, after praising and indispensable of pragmatism, the possibility of similarity and commonality of popular and childish ideas in the quest for self-knowledge, truth and braveness, socialization and joining the community, manifest. In this descriptive-analytical research, it is shown that this continuity corresponds not only in simple expression and language but also in basic principles and ideas, and inductive findings indicate that there is an archetype of hero's journey, with three stages of separation, arrival and return, in both stories, and this common point of the myth connects vulgarity with childhood. Contrary to the simplicity of their language, which facilitates the transmission of the heritage of the past and the live experiences of human beings, popular and childish literature is thought provoking and full of knowledge, and carries the heavy burden of passing on cultural themes and concepts from generation to generation.

**Keywords:** Adaptation, Folk Tale, Half-peas, Hero Journey, The Wizard of Oz City

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## 1. Introduction

### 1.1. Problem Statement

Myths speak of heroes and superhuman powers, and events take place in complete emptiness and timelessness. Most myths revolve around a hero and the events and events that happen to him. One of these events is the story of the hero's journey, which can be seen in mythological narratives, children's literature, and in the folk tales of people from different lands. Of course, these stories may be different in detail, but in fact, "heroic stories... all have universal and similar patterns" [23].

The psychological critique of Sigmund Freud's studies and theories of the psyche and its nature led to the discovery of the concept of the "subconscious mind" as a part of the mind that is outside the realm of the conscious and the fundamental source of psychological processes. According to this theory, failed desires and aspirations that can cause a person's psychosis are transferred from the conscious to the

subconscious by the psychological mechanism of "repression" to minimize the amount of psychological damage [16]. Therefore, unconsciousness constitutes most of the nature of the psyche and is constantly expanding throughout a person's life, knowing that self-awareness is a small and thin part of the body that is inevitably always dependent on the unconscious [16]. Carl Gustav Jung, a student and colleague of Freud, carefully divided the concept of unconsciousness into three parts [24]. Jung called the part of the psyche that is impossible to reach the "collective unconscious," which is common to all human races and constitutes the vast and infinite part of the psyche. Accordingly, the collective unconscious is not made up of psychological mechanisms, but according to the symbols and ideas that are accumulated in it, it organizes the most important psychological processes of the individual. Jung called these images in the collective subconscious "archetypes" and acknowledged that others had referred to them many times before him [23]. Jung believed that dreams, dreams, and myths originated in the deep layers of the psyche. He considered literature as a place of archetype as a dream, so

he often used literature to explain the archetype, and it was in this way that these terms entered literature and literary criticism. Jung's research worked on Joseph Campbell (1987) and led to the compilation of *The Hero of a Thousand Faces* as a universal model for re-reading heroic myths. On this basis, all heroic myths are in fact the story of a single hero who, from time immemorial to the present, always performs similar and repetitive actions in the context of more or less identical events with countless masks. The hero myth is the most important and pervasive model in the world of myth. This pattern represents the universal face of the mythical hero among different nations and people [3].

Joseph Campbell is an American writer and mythologist who, based on Jung's views, sets out the archetype of the hero's journey in *The Hero with a Thousand Faces*. In this work, he explains the inner and outer journey of man in the form of a single myth of the hero's journey, which ultimately leads to the evolution of the main character of the story; During the journey, the hero undergoes internal and external changes and comes to know himself and me. In his view, the hero's journey pattern is a general human pattern. He believes that "the sequence of the hero's actions follows a fixed pattern that can be followed in all the stories of the world in different periods. It can be said that there is an archetypal hero whose life in different lands has been copied by many groups of people. "A mythical hero is usually the founder of something new, a new religion, a new city, or a new way of life that he must leave the old realm and seek" [19].

Explaining Jung's archetypal theory, Campbell believes that travel plays an important and fundamental role in shaping the ideal character of the hero [14]. The archetype of the hero is understandable for a person who needs to discover and confirm his personality and also for a society that needs to establish a collective identity [15]. Understanding archetypes forms the basis of mythological critique, which is one of the most widely used branches of literary criticism, in which the Critic gets help from discussions of mythology, anthropology, and psychology to analyze the text. Due to the close relationship between myth and archetype, the critique of myth is often called the critique of archetype [8]. The myth and literature of archetypal criticism is one of the subsets of modern psychological criticism. In this type of critique, the Critic examines the archetypes of the text. "Critics of this method are looking for exemplary and archetypal forms in literary works, in other words, they talk about the relationship between literature and art and the depths of human nature; Because the work of art is considered as the manifestation of dynamic and inherent forces arising from the collective mental actions of humanity" [1].

The archetype is "all the exemplary and general manifestations of the human psyche in the collective unconscious that is provided by a set of forms, and is the basis of all human life experiences from the beginning until now" [10]. "Archetypes, forms, and images arise from the collective nature and constituents of myths, and at the same time, the individual and natural consequences arise from the unconscious," Campbell wrote in his notes [18].

One of the important archetypes in mythology and fiction is the hero, which is the equivalent of "I" in psychology [23]. The myth of the journey signifies the attainment of self-awareness by the hero or "I". The self, or the conscious consciousness or conscience, is composed of feelings, memories, thoughts, desires, and emotions, and in general of everything that is known to the person or can be known to him, and enables the person's knowledge of his unity and identity [12].

By presenting this archetype, Campbell has tried to show that the journey of heroes in the narrative works of different nations often follows a single pattern, and the result is the creation of new arenas in the critique of archetypal. According to this archetype, the hero goes through several stages to achieve a sacred and humane goal [14]. According to Campbell, the different stages of each human life are a kind of heroic journey pattern. This pattern has seventeen stages that most myths do not have all of these stages. These seventeen stages fall under the three general stages of "separation," "arrival," and "return." "The first stage is separation and stepping into the stage of self-discovery that accompanies travel; The second stage is change and transformation. One is called the manifestation of honesty and truth that the hero must manifest, this characteristic in himself, and the second is the manifestation of courage, which is necessary for the hero to develop the stage of transformation by showing this characteristic, and finally, in the third stage, return "It will take place and during it, the hero will return to his desired community and group after reaching the necessary conditions" [20]. Details and seventeen parts of Campbell's hero's journey are: The stage of departure or separation that the hero travels from the ordinary world to the world of the unknown and includes five parts: Unseen relief is crossing the first threshold and crossing the realm of the night. The approach stage describes the adventures of the hero in the world of the unknown and includes six sections of the test road, meeting the Goddess, the seducer or woman, reconciliation and oneness with the father, the Gods and the final blessing. Returns to the normal world, which includes six parts: refusal to return, magical escape, hand of salvation from the outside, crossing the threshold of return, the lord of two worlds and free and liberated [14, 11, 22].

In the field of literature and literary works, knowledge of archetypes and their changes and transformations leads to an increase in our knowledge of deep cultural, moral and religious currents in the historical periods of literature. Although archetypes are the same and common ideas, they manifest themselves in every period of history in the form of common beliefs of that period.

## **1.2. Research Background**

Research on the archetype of the hero's journey in Persian and Arabic texts has been done based on the views of Joseph Campbell and Jung. Among them are: Emami (2005) in the study and analysis of Manley Nima Yoshij's poem, believe that the hero in his mystical and social journey, by overcoming obstacles, along with love for a new knowledge of the world

Achieves. Taheri and Aghajani (2013) have made a comparative analysis and explanation of the archetype of the hero's journey based on Jung and Campbell's views in Haft Khan Rostam, in which Rostam (the hero) responded positively to Zal's call to save the Iranian commanders. It is very difficult. Heidarian and Hadian (2015) with the aim of explaining the homogeneities and heterogeneities of the structure of this model have studied the heroic journeys of Rostam and Malaqeh Antara Bin Shaddad. Zabihi and Peykani (2016) have written the study and analysis of the archetype of the hero's journey (Darab) in Darabnamahe of Tarsusi based on the journey pattern of Joseph Campbell. Hassanzadeh Dastjerdi (2015) has analyzed the structure of the novel "I turn off the lights", whose hero, like the mythical heroes, but, travels to the inner world and the mind and Marital life and his relationships returns. Haghparast and Yahaghi (2016) have studied the journey from the life patterns of the world hero, along with a critique of the heroic patterns, and have studied the narrative life of five Iranian heroes and proposed a new model of the life of the Iranian hero. Rajabian and Nikomanesh (2014) have introduced the epic and mythical character of Garshasp and expressed the similarities and differences between his two mythological and epic narratives and explained the reason for the differences between these two narratives. It is noteworthy that so far no research has been done on the stories of the wizard of Oz and the folk tale of the half-peas based on the travel pattern of the hero Joseph Campbell.

### 1.3. Summary of Stories

"Chickpea, half chickpea, chick -pea, half-peas" is one of the Iranian magical legends (fairy tales) that there are various narratives in different parts of our country. Chickpea is a chickpea that always takes its right from the king with the help of wild animals and its power of swallowing. Chickpea story "Apart from Iranian narratives, dozens of narratives of this story can be seen in world children's literature and it is equivalent to Arne Thomson's 700th and 715th World Brigades" [9].

The story begins with the birth of a hero. Half a pea jumps out of a tray in a farmer's house and says, "I am your son." He is very strong and can place everything in his stomach and use them when needed. In this story, he wants to take his father's right from the king. So there is a way to travel. It swallows jackals, leopards, lions and river water and puts them in its stomach. The king sends his father to the treasury to take (shender ghaz) a few money. He enters the king's treasury and puts the king's treasury in his belly and comes out. He is arrested and thrown into a bird's nest by the king's order. He saves himself. Another time, he is thrown into a long barn of donkeys, and the leopard saves him by killing the donkeys. He is thrown to the barn of cows. The lion helps him by killing and eating the cows. Eventually, he is set on fire. With the help of river water, he extinguishes the fire and takes the treasure to the home [7].

The story of the wizard of Oz begins with a storm and a tornado. The protagonist Dorothy falls into a strange land by a

tornado. The good angel of the East shows him the way. On the path, scarecrow, tin wood breaker and a lion join him. The large half-bear and half-tiger animal attacks them, which, with the help of the lion and a woodcutter, escape from its damage and escape. They reach the city of Oz and visit the king, who guides them to the destination in the city of Emerald. They reach the unknown city of Emerald and are captured by the evil wizard of the West, but Dorothy, with braveness, falls with him and spills water on him, and he becomes insignificant, and they are saved, and Finally, a kind angel helps Dorothy return home.

The following commonalities can be found in the folk tales and stories of these children:

- 1) Simple language and good beginning and ending of folk and children's stories.
- 2) The extraversion and realism of the stories that make it possible to go from one stage to another.
- 3) Reflection of motifs and basic themes of life, such as poverty, education and learning, government, infertility, etc.
- 4) Presence of Surrealities and passing difficult tests and proving legitimacy.
- 5) Training the power of decision-making and action in loneliness and overcoming fear of loneliness.
- 6) Considering and accepting the difference of talents and the difference of God-given abilities in human beings.
- 7) Accepting transformation and passing from one stage to another.

In both stories, passing a stage and entering a new stage or a new method is seen. In the story of the half-peas, entering from the vegetable stage to the animal and then the human and reaching self-awareness and knowing and recognizing oneself, are the most important changes of the personality stages. Of course, the movement from infertility to fertility and the movement from poverty to wealth are also shown in this half-peas story with pragmatism. In a surprising interpretation, good work is introduced as equal to a child.

It must be said that all three general stages of the hero's journey; Departure or separation; Tashraf; And the return is seen in the journey of the half-peas and the wizard of the city of Oz, and therefore, they are very similarities to each other, and on the other hand, they are generally compatible.

## 2. The Main Discussion

In the Iranian-mystical-Islamic culture of our country, travel and traveling (journey and behavior), both spiritually and physically, is of special importance that causes change, growth and development of human beings. In myths, the seven readers begin with a journey, and in mysticism, passing through every house is considered an inner journey from desire to annihilation. Apparently, travel is one of the most frequent situations of archetype that is reflected in various Iranian and foreign literary texts.

The structure of these two stories (the wizard of the city and the chick-pea) includes the various stages from the beginning to the end of the journey, and in an interpretive perspective,

shows how self-discovery, courage, and the evolution of self-awareness or "I" are shown. Although these two stories are not myths that can be examined on the basis of archetype, the various stages of the protagonist's global pattern of travel correspond to them. This correspondence conveys the universality of the pattern. In addition, both stories under study, due to the connection of children's literature with the general public, are in the field of popular literature, and we know that the oral narratives on the language of the people have been the main source in favorable times and circumstances. And they have become excellent texts by capable writers [21].

The two stories of *The Wizard of Oz* and *The Half-Peas* correspond to the pattern and stages of Campbell's journey, which is an archetypal theory and analysis. The archetypal analysis of this research helps to understand more about these stories and how to plan self-discovery with the departure and arrival and return of the hero, and its purpose is to explain thinking in popular and childish literature, by showing the stages of travel and its analysis and description is based on the archetype of the journey of the hero Joseph Campbell. Both stories begin with the hero's departure and separation from the family, then, with the hero's truth and sincerity, unseen or supernatural forces come to the hero's aid to help him through the tests, and finally, Both heroes return to the family with victory and success after going through the stages of the journey and its difficulties; And both heroes succeed in fulfilling their original wish, for which they were separated from home and family.

With *this attitude* seems that the journey of the protagonists of both stories, dealing with difficulties and overcoming many dangers, is in line with the global model of travel, which corresponds to the stages of Campbell's global travel model. In this journey, Dorothy, through the use of honesty and braveness, reaches from the stage of rawness to the stage of perfection and maturity; In other words, the "I" of the hero achieves self-awareness. After overcoming many problems and dangers, and expressing courage and truth, Nakhodi also finds the king's treasure and wealth and removes the poverty of his family. How to plan and express the issue of travel and its difficulties are also important in these stories, because in storytelling and storytelling, how to tell is of special importance, and sometimes "in art, how to tell is more important than What is to say" [13]. Here are the three steps; We examine separation, arrival, and return in two.

### **2.1. Separation or Departure Stage**

The stage of separation or departure is the first stage of the mythical journey that "the hand of destiny calls the hero to itself with a voice and returns his center of gravity from the framework of society to an unknown realm." This place is always a place that has fluid and changeable creatures, unimaginable tortures, superhuman acts and impossible pleasures" [18].

At this stage, the hero decides to separate from his father, family and leave his hometown. The hero travels from the ordinary (known) world to the world of the unknown.

Sometimes the hero is invited to travel by forces (good or bad) and sometimes he chooses to change or reach consciousness of his own free will. Often, there is a close connection between the beginning of the hero's journey and the events that preceded it. "The hero's usual adventure begins with a person from whom something is taken or feels in the usual experiences... something is lacking for members of his community" [18].

In the story of the wizard of the city of Oz, "Dorothy", the hero of the story, is involuntarily placed on a journey, but in the story of *Nimnekhodak* (Nakhodak), he sees the poverty of his family and find the vacant place (Nimqaz) of his father from the king. In fact, the reason for chickpea to travel is the material shortage and poverty and financial needs of his family. The hero's parents live in poverty. The hero (chickpea) decides to travel to meet this need and overcome poverty and get the right from the king. He considers the way to save and improve the situation in traveling that this motivation is "a preliminary symbol of the forces that will enter the game and can be called" courier "and the crisis that arises with his presence, It is a stage that we call "invitation to start the journey" [18]. The hero travels after his father's advice and against his will.

The stage of departure or separation is divided into five parts: invitation to start the journey, rejection of the invitation, occult aids, crossing the first threshold and crossing the realm of night. It goes without saying that in some myths, not all of these seventeen Campbell stages exist.

#### **2.1.1. Invite to Start the Journey**

Dorothy, unintentionally and with the force of a storm, travels and falls into the distant and distant world of the unknown; On the other hand, it is the need and poverty of the family that invites half a pea to travel.

"The destiny of the hero calls him to himself, and the spiritual sanctuary transports him from the borders of his society to unknown regions. This destined region, which combines treasure and suffering and sting and drink, is depicted in the following ways: as a distant land, a forest, a country deep in the earth, deep in the sea, or high in the sky, mysterious islands, towering peaks, Or a deep dream, but this place is always the place of wondrous beings without fixed form, unimaginable torments, superhuman deeds, and impossible pleasures [18].

In the story of the wizard of Oz, Dorothy, the protagonist, saves his dog from a tornado, is unwillingly set on a journey by wind and storm. "... Suddenly the hut was uprooted and turned. Dorothy looked out the window. The hut moves in the air like a cradle. The house went higher and higher. Then he came down and down and sat down with a strong shake" [2].

The main factor and the reason for starting the journey of the hero (chickpea) is the poverty of his parents and the elimination of the king's financial oppression. He travels consciously and voluntarily and completely voluntarily. "His father's vision is very poor. He said to his father, "Dad, do you want me to do something to get rich?" The father said: It is clear that I want. "But how?" Half a chickpea said: "I will go

to the king's palace and bring money..." [7]. The cause of this move is his motivation to eliminate the king's oppression of the family and to gain their lost wealth.

### **2.1.2. *Reject the Invitation***

The journey challenges the hero, and since he does not want to give up his interests and detach himself from his normal and daily life, he may not accept the invitation and initially want to Do not travel. However, in the end, he responds positively to the invitation. Of course, in some stories, the hero accepts the invitation with confidence that his abilities are fast [8].

In the story of the wizard of Oz, the hero's journey is imposed on him by a tornado and he can not deny it. But in the story of the half-chick, the protagonist, with confidence in his abilities (the power to swallow), quickly responds positively to his own inner motivation and invitation and accepts the journey. It is not possible and the hero insists on traveling in a conversation with his father. According to Campbell, "the reason for rejecting the invitation is that one does not want to give up what one is interested in" [18]. He rejects, he has accepted the invitation and intends to travel, but the father, as a deterrent, tries to reject the invitation and dissuade his son (chickpea). His father, for a logical reason, opposes his trip, And tries to make him understand that he is not ready to face the guards of the king's court, but considers the hero of his power and ability as his protector. "... But how?" Said the father. "I will go to the king's palace and get money," said the half-chick. "No, Baba," said Baba, "they will not let you in there." "Why, I'm leaving," said the half-chick. I tell the king that my father wants shender ghaz (a little money) from you" [7].

### **2.1.3. *Occult Reliefs***

Unseen help is the third part of the departure stage. After accepting the invitation from the hero, a mentor and guide will help him and help him continue the journey. "Those who respond positively to the invitation are confronted with a supportive creature in the first stage of the journey, who usually appears in the guise of an ugly bastard or an old man, and a spell on the way," Campbell writes. Gives to protect him against the monster forces that are on the way" [18].

In the story of the half-peas, the hero does not go to another land on his journey and there is no news about the magic woman, the old man, the unseen help and the amazing force, but only his swallowing power that helps him in this way and helpers like jackals., The leopard saves him the lion and water of the river. His efforts to help his family, along with the accurate and efficient information provided by his father, are a powerful helper and guide for him. But in the story of the wizard of Oz, the angel of the East plays the role of the wise old man, and it is the unseen help that comes to the aid of the hero. Of course, before the angel of the East enters the story, the tornado of the Dorothy house lands on the evil witch and causes the death of the evil witch. So the tornado can be considered as his helper in the journey. "Dorothy slowly opened the door. His eyes fell on a very beautiful sight. He screamed in surprise and fear. The sky was pink. colorful flowers grew here and there. A soft and kind voice was heard:

Welcome to this land! The voice was the voice of the angel of the East" [2].

In The Four Examples, Jung describes the subconscious as a guide and a supportive being, calling him a "wise old man." "It always appears when the old man is in a difficult and inescapable situation, as a reflection from insight or pristine thought, in other words, a spiritual action or some kind of spontaneous inner work can get him out of trouble. Proof, but because for internal and external reasons, the hero is not able to do it, the knowledge needed to compensate for the deficiency is manifested intellectually, that is, in the form of this wise old man and helper" [23]. In the wizard of Oz, the angel of the East plays the role of the wise old man. One should not ignore the discourse of the wizarding woman of Oz and the patriarchal ruler of the half-pea and the author has given the role of the wise old man to a female angel whose hero is also a girl. The angel of the East guides the hero along the way and in answer to Dorothy's question says: "Take this yellow brick road and go to reach the green city of Emerald. In that city, find the Wizard of Oz. He helps you to return to your home" [2]. According to the angel of the East, we see that he introduces another helper to help the hero and sends the hero to him.

According to Jung, when the hero is in trouble, the wise old man sees his condition and "or at least can give him information to help him on his journey" [23]. Information that the angel The East gives it to him, it can help him in the difficult path ahead.

### **2.1.4. *Crossing the First Threshold***

Crossing the threshold means that "the hero has finally committed himself to the journey. "He is now ready to cross the gate that separates the ordinary world from the special world and encounters an event that forces him to enter a world from which there is no escape." [5]. What threshold does the hero go through and how should he pass? At this stage of the journey, the hero enters unknown lands and encounters the "threshold guards". "These caretakers standing within the horizon of life and the current sky of the hero, guard from all four sides as well as above and below it and limit it" [18].

After the half-peas is committed to travel to the king's court, he crosses the first threshold. The unknown land in the story of the half-pea is the court of the king, and the guards of Astana are the guards of the king and the castle. The half-chick is small in size, passes unnoticed by the guards, and enters the king's court. [7]. Of course, before he reaches the court, he meets the laundress and asks her to wash her clothes, but she refuses and the pea swallows all the water of the river and dries it [7].

In the story of the Wizard of Oz, Dorothy enters an unknown land with a pink sky with the help of a tornado [2]. If in this story we consider the evil wizard to be the guardian of the threshold who landed on him with the help of a tornado and killed him, and the hero has crossed the first threshold without any disturbance. The angel pointed to the ugly feet under the wall of the house and said, "Well done! You have destroyed the evil wizard" [2].

Campbell describes the hero as an adventurer who bravely sets foot on the path of the unknown world and writes: "The powers that be guard the borders are dangerous and dangerous to face, but for anyone who deserves and Have courage, the dangers will disappear" [18]. Dorothy had the courage not to go to the shelter (underground) to save her dog [2]. Half a chick was also brave who went to the king's court and among the guards. So both heroes overcome difficulties and dangers on the road to tests. Nakhodi "Finally, after a few days, he reached the king's court and easily presented himself to the king in front of the guards" [7].

### **2.1.5. Whale Belly or Crossing the Night Territory**

In this sense, the whale's belly is the unknown world into which the hero falls and appears to be dead. By entering this stage, the hero shows his will to transform and leave the known life. "Passing through the magical threshold is the stage of man's transfer to another sphere in which he is reborn, and this belief is symbolized in the form of the whale's belly, as the womb of the world. In this symbol, the hero is swallowed by the unknown instead of defeating or satisfying the forces of Astana" [18].

Jung believes that any kind of transition from one state to another, such as the transition from sleep to wakefulness, from unconsciousness to consciousness, is a kind of resurrection and the acquisition of new knowledge creates a change in human beings. In the story of the half-peas, he goes to the brink of death several times (being eaten by chickens and going to their bellies, being kicked under donkeys' hoofs and being kicked in cows and burning in the fire). But with the help of the power of the jackal, the leopard, the lion and the water of the river that has swallowed them, he is saved [7]. Passing through these stages, he emphasizes that "crossing the threshold is a kind of self-destruction" [18].

In *The Wizard of Oz*, Dorothy continues on the yellow brick path shown to her by the angel of the East. This road and the city of Oz are the same unknown world into which the hero falls and encounters an accident at any moment. In *The Wizard of Oz*, scarecrows, tin woodcutters and the lion accompany Dorothy, each of whom has a request from the Wizard of Oz [2].

## **2.2. The Stage of Arrival or Approach**

The custom of arrival is the description of the hero's adventures in the world of the unknown, and in this journey he reaches the stage of maturity and perfection, and in the process of growth, he faces various problems and responsibilities. Awakening, awareness with a greater insight into the world, and where he lives, marks the culmination of this archetypal situation. It is at this stage that the individual emerges from the innocent wholeness during which "the inner and outer worlds are in unity, and is accompanied by the separation, purification and distinction of the inner world from the outer world. With a sense of the duality of life, he makes an effort and finally reaches enlightenment; That is, in a harmonious whole, he achieves conscious reconciliation between the two worlds inside and outside" [6]. As the hero crosses the threshold, he

steps into the dreamy landscape of vague and fluid forms, where he must pass a series of tests [18]. When the hero enters the stage of initiation, he must pass the six stages of the path of trials, meeting the goddess, the seductive woman, reconciliation and oneness with the father, the gods, and the final blessing.

### **2.2.1. Road of Tests**

This is the most difficult and at the same time the most fascinating part of the journey, and it is a series of tests that the hero faces and must pass in order to be ready for transformation. "After crossing the threshold, the hero sets foot on the imaginary land of watery and vague forms, and miraculous tests. The hero is secretly aided by the advice, spells, and secret agents of the transcendental helper he met before entering the land. Or perhaps he discovers for the first time that a benevolent power is everywhere and supports him on his transcendental journey. "The first step a hero takes in the land of trials is the beginning of a long and dangerous journey of missions and enlightenment" [18].

In *The Wizard of Oz*, the Yellow Brick Road is the test road. On this road, the hero (Dorothy) overcomes difficulties and dangers with the help of his companions (scouts, scarecrows, wood cutter, lions, etc.) who have joined him along the way. On the tests, a strange animal (half a bear and half a tiger) becomes the hero's deterrent. "Suddenly, a large and strange animal snorted behind them" [2]. The woodcutter cuts down a tree and builds a bridge to cross the pit. "Everyone hurried across the bridge, but a strange animal followed them to cross the bridge. I'm fighting him," the lion said to the woodcutter. Destroy the bridge soon" [2]. As you can see, the woodcutter and the lion fought bravely and selflessly with the strange animal to save the protagonist and his friends. Continuing the test route, Dorothy goes to war with the Western wizard and his winged monkeys. Dorothy and her friends (scarecrow, woodcutter and lion) are captured by winged monkeys. After enduring suffering, Dorothy pours water on the Western wizard and destroys him [2].

In the story of the half-chickpea, the protagonist chickpeas does something on the way to the land of the unknown (the king's court). He first places the jackal, leopard and lion inside himself (the ledge of his heart) and then swallows the water of the river. These are the same assistants who come to his aid on the road to tests. Jackals in nest of hens, leopards in donkeys, lions in cows, and river water in the middle of the fire.

Every human being is a traveler and a hero in his life. His main task is to discover himself, he is aware of his own weaknesses and abilities; Can face life problems.

Dorothy and Chickpea, after going through hard and dangerous trials and surviving all these hardships, hope that there is a benevolent force supports them, and that means their success on the test road.

### **2.2.2. Meeting with the Goddess**

Reaching this stage is the answer to all desires and the ultimate happiness and spiritual conduct of any hero and "meets the person he loves most" [11]. After overcoming obstacles, the hero goes to "meet Goddess" (which is

manifested in every woman), which is the last test of the hero to gain the gift of love or affection, and this gift is not only a joy of life, but also is a small example of immortality" [18].

Although the (pea) hero, in a patriarchal atmosphere from women, only meets his mother, who revives pragmatism in him, but by escaping from the king's court, the joy of being alive, the hope of life, sense of security and joy of being with his parents is rediscovered to him. The chickpea mother may be a symbol of Goddess, but after all, the chickpea does its best to love the rights of its parents.

In The Wizard of Oz, the hero, when he was disappointed to return home, "suddenly appeared the good angel of the East" [2], and helped him to reach home and join his family. The good angel of the East was the goddess vote for him.

### 2.2.3. *A Seductive or a Tempting Woman*

At this stage, the tempter can be a woman or material and pleasurable material temptations for which the hero may leave the journey. This stage is not seen in the story of the wizard of Oz and the half-peas.

### 2.2.4. *Reconciliation and Oneness with the Father*

In life as well as during the hero's journey, the king is a symbol of the father who can have good or ugly aspects. "The father, who is in fact the first troublemaker in the paradise of the baby and the mother, becomes the archetype of the enemy; "So throughout life, all enemies subconsciously have a symbol of the father" [18].

At this stage, the hero must face something or someone who is cruel and brutal and has the most power in his life (giant) [11]. In the wizard of the city of Oz, the hero confronts the wizard of the West, who was the enemy and the biggest obstacle against him. The witch takes him into captivity and slavery, but when the wizard kicks him in the back while holding the bucket of water in his hand, the water spills on the witch and she dies. The hero did not know that the wizard is destroyed by water [2].

In the story of the half-peas, the king is considered a symbol of the father or the enemy, who has the highest power in the story, and the pea, in his action, goes to fight him. Taking a Nim ghaz (shender ghaz) from a king who does not pay the salaries of the people under him is, in fact, an enmity with them.

### 2.2.5. *To Become a God*

When the hero dies a physical or spiritual death, he is transported beyond dualities and contradictions and reaches unity. The worldly form of this stage is the peace and contentment that overwhelms the hero. The hero, with the great knowledge he has acquired at this stage, prepares for the most difficult part of the adventure is being ready. "Those who know that the eternal God is not only within them, but that they and all things are in fact nothing but they have an eternal existence, these people live in a garden whose trees fulfill their wishes" [18].

This stage appears to him in four places in the story of the half-peas. First in the peace he gains from the chickens after being rescued. Then, when the leopard saves him from being

trampled on by the donkeys, he finds peace of mind, and the peace that comes after killing the cows by the lion, and finally escapes through the fire with the help of the river water. He comes home with a lot of treasure of the kingdom and finds peace. The final peace is his main peace, which is manifested by overcoming the forces assigned to him by the king.

In The Wizard of Oz, Dorothy thinks she has calmed down when she finds Oz, but when she hears that the Wizard of the West must destroy her, all her equations are shattered, and she experiences peace for the second time. He conquers the wizard of the West and finally calms down when the good angel of the East suddenly appears and promises to help him.

### 2.2.6. *The Final Blessing*

In fact, this stage is the achievement of the ultimate goal and destination of the journey, and the hero in this stage reaches the achievement of his journey, which is in the form of treasure, spring or sacred cup, unique knowledge and power [22]. Blessing can be the attainment of treasure, the elixir of life, or any other valuable goal for which the hero travels.

Chick-pea travels to another land to escape poverty and improve his family's livelihood, relying on his abilities to save his family from poverty, and succeeds in taking the king's swallowed treasure with him. Brings home [7].

In The Wizard of Oz, the hero returns to the family with a bag of experience, helping others and enduring the hardships of travel. Overcoming the wizard and the prospect of returning to the family is a very valuable goal that Dorothy achieves.

## 2.3. *Return Stage*

At this stage, the hero, after finding the necessary knowledge, power and awareness, saves his country [17]. But in the stories of other nations, this function may be different. As Propp puts it: "Return is generally achieved in the same way that the protagonist arrives at the scene, but there is no need for any special kinship to seek return, because the return itself implicitly disappears." It means distance and place, but this is not always true about leaving home and departure" [4]. He turns and the distance created between him, his city and his country disappears.

In the story of the half-chickpea, the chickpea suffices in the author's return only with the sentence "he escaped and went to his father" [7], and thus the distances are eliminated; This return also refers to the removal of the people from the realization of their rights from the king. This stage consists of six parts, in which the journey of the wizard of Oz and the story of the half-chickpea only in some of these stages correspond to the mythical pattern of Campbell's hero's journey.

### 2.3.1. *Refusal to Return*

Campbell says "delay on ending a search is called refuse to return". The hero who has achieved happiness has no desire to return to his previous life. "In fact, many of the heroes of the legends have settled forever on the blessed island of the ever-young goddess of immortality." [18]. This stage does not exist in the story of the wizard of Oz and the

story of the half-chick, and the heroes are interested in returning as soon as.

### 2.3.2. *Escape or Magical Fly*

Sometimes, if the ultimate reward is something the gods protect, the hero must flee. As a result, returning from a trip will be as dangerous and adventurous as going on a trip.

"If the hero in his victory, with the permission of the god or goddess and explicitly given the mission to return to the world to save humans from destruction by the elixir, the final stage of the adventure, he is supported by all the supernatural powers, "It will be supported." [18].

In the final stage of the adventure, the pea, by the power of his superhuman ingestion, brings with him the king's treasure and escapes from hand of the king.

In *The Wizard of Oz*, the hero has the elixir of experience with which he can save raw and inexperienced humans. He is supported by supernatural powers (silver shoes and the good angel of the East). Truth, kindness, and pure and correct Dorothy thought and guidance of superhuman powers save him and bring him to his city and country. He has a magical escape by smashing his silver shoes [2].

### 2.3.3. *Rescue from Outside (Foreign Aid)*

Just as the hero needs guidance and help to get through the journey, so sometimes he needs such guidance and help to get back to everyday life, especially if he is injured or physically weak as a result of the journey. In the story of the half-chickpea, the chickpea returns home with the help of its companions (jackal, leopard, lion and river water). Chickpea companions and companions help him both on the way to the exams and when he returns. The water of the river that extinguishes the destructive fire helps the pea.

In *The Wizard of Oz*, the Good Angel of the East guides the hero to return home. We can consider the good angel of the East as a guardian of the threshold who has a supportive aspect and helps Dorothy in this way and allows him to return to his homeland.

### 2.3.4. *Crossing the Threshold of Return*

At this point, the hero shares the wisdom he learned during the journey with the rest of the world. "The hero must endure the pressure of the world to complete his adventure. "The hero's first task after returning is to accept the reality after a great experience that satisfied his soul." [18]. As the hero faced many difficulties and obstacles at the beginning of the journey and struggled against them; There may be many obstacles and problems on the way back.

In the story of the half-pea, this stage does not appear, but in the wizard of the city of Oz, Dorothy can not use the balloon when she returns due to fear of her dog, and she loses hope for a moment. "Dorothy was very worried and upset. He thought to himself that he could never return home, but suddenly a good angel of the East appeared "[2].

### 2.3.5. *Lord of Two Worlds*

At this stage, the hero reaches a balance between physical and spiritual powers and inner and physical peace [22].

"Freedom to cross and return to the border of the world whenever he wants is an ability unique to the Lord of the two worlds. The cosmic dancer... happily and lightly, spins and struggles from one situation to another, and does not resist the denial of self, which is necessary for rebirth in understanding the truth, and thus, finally prepares for the great atonement. His personal ambition disappears completely, and he no longer strives for life, but voluntarily allows whatever he wants to come to pass through him: it can be said that he perishes" [18].

This stage is not seen in both stories studied.

### 2.3.6. *Free and Abandoned Life*

At this stage, the hero is released from the fear of death, as if he were a self-aware and ontological mystic who knows the tail; He neither regrets the past nor worries about the future. [22].

Chickpeas, after enduring many hardships, are saved from the difficult situation of the test, and gain blessings and wealth. This provides him with the means of freedom and emancipation, and gives him the peace of mind to give peace and prosperity to his father's poor house with peace of mind. Dorothy also feels calm when she gets home. "Then he shouted, 'Uncle John! Hey Uncle John's wife! I'm backing home! I came! While crying with happiness, he threw himself into the arms of his uncle and cousin "[2].

## 3. Conclusion

Myths are closely related to popular literature, and children's literature can also be considered a part of popular literature. Therefore, the stories of these three areas can be compared with each other in the archetypes section, and especially with the universal standard and theory of the hero's journey. The findings show that the translated story of the wizard of Oz and the half-chick folk tale have an archetype of the hero's journey with three stages of departure (separation), arrival and return, And this is the common denominator of the myth that links vulgarity to childhood. Contrary to the simplicity of their language, which facilitates the transmission of the heritage of the past and the lived experiences of human beings, popular and childish literature is thought-provoking and full of knowledge, and carries the heavy burden of passing on cultural themes and concepts from generation to generation. Girl and boy heroes of both stories go step by step to discover self, to express truth and courage, and finally to reach epistemological maturity and self-knowledge by attaining a treasure through valuable experiences and freedom from fear of loneliness. The circle of perfection in these two stories begins with itself and reaches self-awareness and the representation of repressed and hidden forms in the collective subconscious, and is a movement from fear to courage and liberation and from ignorance to knowledge.

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