



Mohamed Khider University of Biskra
Faculty of Letters and Languages
Department of Foreign Languages

MASTER THESIS

Letters and Foreign Languages
English Language
Sciences of Language

Submitted and Defended by:
Charif Hadjer

On: Sunday, 30 August 2020

The Impact of the American Civil War on Southern Women

Case Study of Margaret Mitchell's *Gone With the Wind*

Board of Examiners:

Mr. Boulegroune Adel	MAB Biskra University	Supervisor
Mr. Sedrati Yasser	MAB Biskra University	Examiner
Ms. Hamed Halima	MAB Biskra University	Examiner
Mrs. Haddad Mimouna	MAB Biskra University	Examiner

Academic Year: 2019– 2020

Declaration

I hereby declare that the dissertation entitled, “The Impact of the American Civil War on Southern Women: A Case Study of Margaret Mitchell’s *Gone with the Wind*” is my own work and that all the sources I have quoted have been acknowledged by means of references.

Signature

Date:

Dedication

To my parents, who devoted their lives to my education.

To my siblings, who supported and encouraged me through this process.

To my family.

Acknowledgments

The completion of this dissertation would not be possible without Allah the Almighty, who guided me and gave me strength to finish this work.

I would like to thank my supervisor Mr. Boulegroune Adel for his assistance, patience, and support throughout this journey.

I thank as well the respected jury for their kind acceptance of reading and evaluating my dissertation.

Abstract

This dissertation tackles the impact of the American Civil War on Southern women. The selected work for this study is the historical novel written by Margaret Mitchell entitled *Gone with the Wind*. Mitchell's work is about the unforgiving Civil War and the way Southern women attempted to adapt to their changing situations. Therefore, it might be considered the ideal piece for this study. The main purpose of this study is to identify the way the Civil War changed Southern women's lives. In other words, this research investigates the economic and social changes in women's status that were caused by the war. To reach this aim, a set of theories will be applied. The feminist theory is implemented to determine the change in the traditional role of women. That is to say, some of the second wave's principles are applied to analyze the collected passages. Moreover, the Marxist theory and the Hegelian dialectic are going to be used to provide a detailed analysis of Southern women's economic situation before and during the years following the war. The research discloses that the American Civil War had a different impact on Southern women. Most women could not adjust to the new South when their survival depended on it; they lived according to the old customs and tradition while Scarlett broke rules and obligations to survive. Scarlett O'Hara represents the new generation that sprouted out of the Civil War, for they were strong enough to challenge their society to achieve new positions for themselves.

Keywords: The American Civil War, Margaret Mitchell, *Gone with the Wind*, Feminism, the master-slave dialectics, the Marxist theory.

ملخص

تتناول هذه المذكرة تأثير الحرب الأهلية الأمريكية على نساء الجنوب. الرواية المختارة لهذه الدراسة هي الرواية التاريخية التي كتبها مارجريت ميتشل بعنوان ذهب مع الريح. تدور أحداث الرواية حول اندلاع الحرب الأهلية والطريقة التي حاولت بها النساء الجنوبيات التكيف مع حياتهن لذلك يمكن اعتبار هذه الرواية المرجع المثالي لهذه الدراسة. الغرض الرئيسي من هذه الأطروحة هو تحديد الطريقة التي غيرت بها هذه الحرب حياة النساء القاطنات بالجنوب. بمعنى أدق، يدرس هذا البحث التغيرات الاقتصادية والاجتماعية التي سببتها الحرب في حياة المرأة الجنوبية. من اجل الإجابة عن السؤال المطروح سيتم تطبيق مجموعة من النظريات. سوف يتم تطبيق نظرية المساواة لتحديد التغيير في الدور التقليدي للمرأة. هذا يعني أن بعض مبادئ الموجة الثانية لهذه النظرية سيتم تطبيقها لتحليل المقاطع المنتقاة من الرواية. علاوة على ذلك سيتم استخدام النظرية الماركسية وجدلية العبد والسيد للفيلسوف هيغل لتقديم تحليل مفصل للوضع الاقتصادي للمرأة الجنوبية قبل وأثناء السنوات التي تلت الحرب. يكشف هذا البحث أن الحرب الأهلية الأمريكية كان لها تأثير مختلف على نساء الجنوب. لم تستطع معظم النساء التكيف مع الوضع الجديد عندما كان بقائهن يعتمد على ذلك ؛ لقد عشن وفقاً للعادات والتقاليد بينما خالفت سكارليت القواعد والالتزامات من أجل البقاء علي قيد الحياة. تمثل سكارليت أوهارا جيل النساء الجديد الذي انبثق من الحرب الأهلية ، لأنهن كن أقوى بما يكفي لتحدي مجتمعهم وتحقيق مناصب جديدة لأنفسهن.

Table of Contents

Declaration	
Dedication	i
Acknowledgments.....	ii
Abstract	iii
ملخص.....	iv
Table of Contents	v
General Introduction	1
Chapter One: Southern Women Facing Crises	4
1.1. Introduction.....	4
1.2. Historical Context	4
1.2.1. Historical Overview of the American Civil War	4
1.2.2. The Antebellum South	7
1.2.3. Religion in the Old South.....	8
1.2.4. Southern Women during the Antebellum Era.....	8
1.2.5. Southern Women during the American Civil war.....	11
1.2.6. African American Women	14
1.3. Theoretical Framework and Literature Review	15
1.3.1. Feminism.....	15
1.3.1.1. First Wave of Feminism.....	16
1.3.1.2. Second Wave of Feminism	17
1.3.1.3. Third Wave of Feminism	17
1.3.2. Marxism	18
1.3.3. Master-Slave Dialectic	19
1.3.4. Related Literature Review.....	20
1.4. Literary Context.....	21
1.5. Conclusion	23

Chapter Two: The Economic Impact of the American Civil War on Southern Women	25
2.1. Introduction.....	25
2.2. Social Classes in Mitchell’s <i>Gone with the Wind</i>	25
2.2.1. Social Classes in <i>Gone with the Wind</i> during the Antebellum Era	26
2.2.1.1. Southern Elite	26
2.2.1.2. Poor White Southerners.....	26
2.2.1.3. Slaves.....	28
2.3. Social Classes during the Civil War and the Reconstruction Era.....	30
2.3.1. The Upper Class	30
2.3.2. The Lower Class.....	31
2.3.3. Freed Slaves	34
2.4. Exploitation of Women in <i>Gone with the Wind</i>	35
2.5. Master-Slave dialectic in <i>Gone with the Wind</i>	36
2.6. Conclusion	43
Chapter Three: The Social Impact of the American Civil War on Southern Women	44
3.1. Introduction.....	44
3.2. Southern Women’s Roles before the American Civil War in <i>Gone with the Wind</i>	44
3.2.1. White Poor Women’s Role in <i>Gone with the Wind</i>	45
3.2.2. Slave Women’s Roles	45
3.2.3. Elite Southern Women’s Roles	47
3.2.3.1. Married Elite Southern Women.....	47
3.2.3.2. Unmarried Elite Southern Women	50
3.3. Southern Women against the Civil War	55
3.4. Southern Women’s Roles after the Civil War	57
3.5. Conclusion	62
General Conclusion.....	63
Works Cited	66

General Introduction

During the antebellum era, the American nation witnessed tensions and disputes that startled the North and the South alike. Slavery, which was one of the oldest institutions that defined the Southern states, was deemed to be one of the issues that the nation argued about. The North argued that slavery was unethical. Hence, they sought to abolish it since it was not as vital to them as the Southern men whose plantations required cheap labor force to grow cotton and tobacco. The Southern states declared secession from the nation to form the confederacy because they viewed themselves distinct from the North. The Northern states considered that decision as a treason to the American nation; to protect the Union from collapsing, they entered a war to force the South to surrender, and to pledge their loyalty to the union.

The Civil War was an experience that no American could ever forget. The casualties that were lost surpassed that of any war. Since the eruption of the war, the Southern population lived in utter misery and constant fear. Women, elders, and children died of hunger and diseases. Yet, they supported and believed in the cause for which their men were fighting. The destruction of the Civil War made the whole nation suffer. However, the South was completely ruined because Southern men failed and their cause was lost. After the Civil War, the situation of the South did not improve because they lost the labor force that would have helped them rebuild their lives. Thus, the lifestyle Southerners knew before the Civil War was gone, and the only way to survive was to adapt to the reconstruction programs that were enforced by the federal government.

Since literature reflects reality, the American Civil War evoked the interest of writers and poets alike because it was one of the essential steps that shaped American history. Many literary works addressed the Civil War and its impact on the American nation. The Civil War works of Walt Whitman, Emily Dickson, and Herman Melville are great examples of American

literature that represented that crucial period of American history. Margaret Mitchell's novel *Gone with the Wind* is one of many literary works that portrayed the American Civil War. Yet, unlike many other literary works, Mitchell mainly depicted the pain, and the misery Southern women had to bear during and after the Civil War. Mitchell's work is considered as a phenomenon of its time because the scenes that Mitchell depicted brought peace and comfort to many of her readers. Mitchell's novel, *Gone with the Wind*, portrayed a significant period of the American history. That is to say, her work can be viewed as an important asset to investigate the impact of the Civil War on Southern women.

Therefore, this dissertation concentrates on the impact of the American Civil War on Southern women. The aim of this thesis is to identify the way the Civil War changed Southern women's lives. Mitchell wrote about the Civil War based her knowledge; she did not witness the war, but she was raised hearing stories from the elders who did. Hence, another aim of this research is to examine the unusual way Mitchell depicted the impact of the American Civil War on Southern women.

The focus on that specific period of American history is interesting in the sense that it would help the readers of literature understand the effect that the war had on the Southern society. Women did not only support the cause they were fighting, but they also witnessed their beloved states turn to ashes. Thus, another significance of this research is that it provides a point of view of a Southern woman, unlike other works that depicted the war. It is also interesting to know the extent women would go to survive against what they considered the harsh measures of the reconstruction.

This work focuses on identifying the way the American Civil War changed women's social status and roles before the Civil War and during the Reconstruction era. That is to say, this

research will cover an analysis of women's social classes as well as their roles to trace the change in their lives. Due to insufficient data concerning Afro-American women during that period, this work may not be able to provide a thorough examination of this particular class.

The research that is going to be conducted is qualitative, descriptive, and analytical in the sense that the collected passages, which are related to the female characters, will be described and examined. Since this research is a case study that is based on the qualitative approach, the data is collected through the examination of historical documents as well as journals. In other words, the data is gathered through the analysis of secondary sources and primary if it is found. Besides, both the Marxist and the Feminist theories will be applied as it is necessary to identify the economic and the social impact on Southern women before and during the subsequent years of the Civil War.

The research that will be conducted will include three chapters. The first chapter presents the theoretical framework as well as the historical and literary context of the research. The second chapter of this work will discuss the economic situation of Southern women before and during the following years after the Civil War. Furthermore, it will implement the Hegelian dialectics to provide a more detailed analysis of the slave's situation because Mitchell's novel, *Gone with the Wind*, does not emphasize slaves. The third chapter will explore Southern women's roles that altered due to the Civil War. That is to say, it will concentrate on the change of women's roles in their patriarchal society.

Chapter One: Southern Women Facing Crises

1.1. Introduction

The Civil War was not like any war that Americans witnessed; Northern and Southern states had conflicted for years. They fought for different reasons, but that never made its aftermath any easier to adapt to or forget. Many authors attempted to shape texts that carried the suffering, the pain, and the destruction that Americans lived through since the Civil War was a moment that altered the nation's future. Margaret Mitchell was one of the authors who were successful in capturing the previous lives and memories that many people could not abandon. Through her protagonist, Mitchell portrayed the lives of Southern women, the changes that they encountered, and the sacrifices they had to make.

The first chapter of this dissertation will include the literary context of Margaret Mitchell's work *Gone with the Wind* as well as the theoretical context, which will include the feminist and the Marxist approach. This chapter will also tackle the historical context that will shed light on the American Civil War, the antebellum South, and the previous lives and roles of Southern women. It will also provide a glimpse of Southern women's lives during the war, and the role that they played in it.

1.2. Historical Context

1.2.1. Historical Overview of the American Civil War

The American Civil War is one of the important events that shaped the future of the United States. In his book *the Civil War*, Shelby Foote wrote: ". . . The Civil War defined us as what we are and it opened us to being what we became, good and bad things . . . It was the

crossroads of our being, and it was a hell of a crossroads . . .” (qtd. in Kingseed 1). The Civil War was an experience that no American can forget since almost every man participated in it. If they did not, they knew someone who did. It was a brutal and vicious war that lasted four years, during which Americans were uncertain about many things regarding their country. They also thought about themselves and how they can be acknowledged as Americans because the civil war had struck a nerve rooted deep within each American (Seidman 11-12). The atrocities of the Civil War left the nation gasping from pain and horror. Americans participated in the war for what they believed, but many of them had to fight their family members. Thus, the war was enough to shake the nation to its core.

Throughout the American Civil War, turmoil and suffering were the unfamiliar reality for the Southern states. The North unchained its full wrath on the South; the Northern army wrecked everything they found in their way to force the South to surrender. Southern men, who never imagined what the Civil War could bring, felt that there was no escape from fighting the North because the South was displeased with the federal government and the Northern states for years. Southerners feared the threat presented by the Northerner abolitionists, and they believed the only option to preserve slavery was secession (Yancey 8-9). In other words, Southerners left the union because not only did they feel that the federal government supported the North at their expense, but also they were alarmed by the North’s ability to abolish slavery.

After the ratification of the constitution in 1788, many states joined the union even though their interests were quite different. Consequently, their commitment and loyalty were to their states before the union. During the colonial period, the colonies were distinct from one another. Their system of beliefs, their economy, and the role of slavery contributed to the division the nation witnessed later on. Hence, Sectionalism was not an issue that emerged in the

1840s and 1850s because it was deeply rooted within the colonial period (Mountjoy 14-16).

Since the colonial era, the thirteen colonies were different from one another. Those differences grew with time, affecting the nation for years before the Civil War.

April 12, 1861, marked the beginning of the American Civil War in Fort Sumter, Charleston. The Southern states formed the confederacy weeks before the newly elected President took office. Abraham Lincoln promised the Slaveholding states that he had no intention to abolish slavery. In his address on August 21, 1858, he stated: "I have no purpose, directly or indirectly, to interfere with the institution of slavery in the States where it exists. I believe I have no lawful right to do so, and I have no inclination to do so" (Lincoln). Southerners were adamant to leave the Union and to fight for what they believe is their right. To preserve it, Lincoln sent 75,000 soldiers to fight. Jefferson Davis, the President of the Confederacy, urged Southerners to hold the enemy out of the South. During the war, the North had great advantages over the South. The population of the North exceeded that of the South, and they were able to develop more weapons because their economy was based on industry. The South found it difficult to keep the Union troops from invading their lands. The blockades that were situated in the Southern ports made the slaveholding states weak due to a shortage of food and ammunition. The war that raged for four years ended with a great number of casualties that no one anticipated. When the South finally surrendered, almost 635,000 men lost their lives. The United States participated in many wars after the Civil War, but the memory of the Civil War was bitter for all Americans (O'Callaghan 50, 52). Unlike all the conflicts America took part in, the Civil War was a turbulent clash that lived in the memories of Americans for decades. The havoc created by the war was immensely great in comparison to all the wars that the nation faced.

The South underestimated the strength of Northern troops; they believed that they would have a chance to stop Northerners from destroying their land and properties, but they lost their lives and their loved ones in the process. Foote remarked that: “The North fought [the] war with one hand behind its back . . . I think that if there had been more southern victories . . . the North simply would have brought that other arm out from behind its back. I don’t think the South ever had a chance to win that war” (qtd. in Yancey 11). Due to that misplaced faith in the Confederacy, Southern women and men, who survived the war, were left for poverty, hunger, and despair. Women, in particular, had to give up many things to survive.

1.2.2. The Antebellum South

The Antebellum South is an agrarian society that was often described as an aristocracy controlled society, where men were chivalrous, liable, and gentleman. Southern plantations did not only produce cotton, but also produced other crops of rice, tobacco, and corn. As a result, the institution of slavery was the cornerstone of the Southern economy (Richter 2-3). The economy of the Southern states bloomed due to the invention of the cotton gin by Eli Whitney in 1793. This machine extracted the seeds from the cotton in a short time, but it increased the use of slaves and made it harder for slavery to be eliminated. Slaveholders knew that if they wanted to get more profits, they would need the labor force to produce more cotton (Carlisle 123). In 1850, the economy of the North was developing at a rapid speed due to the large numbers of immigrants. Many Southerners were worried that their economy would become subordinate to the North. The only thing that was promising to their economy was their main agricultural product, whose value nearly doubled. The Southern states exported more than 50 percent to European countries and Northern industries, where the price that was added by the textile

industries equated that of the fresh cotton. Nonetheless, these states had to pay 15 percent or more to the factories that organized cotton to be shipped (McPherson 91-92). In other words, the Southern economy, which relied heavily on slavery, became an important source of cotton that was exported to the North and European countries decades before the Civil War.

1.2.3. Religion in the Old South

Providing a precise definition of religion can be quite challenging since religion is an institution that exists and has different roles in every society. Religion, in the Antebellum South, was deemed a tool to defend and justify slavery. Southern slaveholders used the bible to control slaves and force them to submission. A former slave said: “Church was what they called it but all that preachers talked about were for us slaves to obey our masters and not to lie and steal. Nothing about Jesus was ever said and the overseers stood there to see the preacher talked as he wanted him to talk” (qtd. in Mathisen 299). Also, churches and other institutions during that time merely concentrated on restricting women’s and black’s roles in their societies. Hence, religion is a powerful instrument for those who seek to maintain or change the social order (Okoro 251,256, 259). Religion in the Antebellum era had different roles. The Southern society used religion to legalize slavery, and to outline women’s obligations and to shape their behavior.

1.2.4. Southern Women during the Antebellum Era

The Southern Antebellum social structure was similar to that of the colonial era. It was a patriarchal society that was dominated by men, but each member of that society was assigned a role to which they had to play. Faust wrote:

White men and women of the antebellum South had defined and understood themselves in relation to a number of categories: race, which marked the difference between bound and free, superior and inferior; gender, which was designed to distinguish independent from dependent, patriarch from subordinate; and class, more subtle and more hidden in a society that rested within a democratizing America but present nonetheless in distinctions of wealth, power, education, and refinement, in claims to honor and gentility. (3-4)

With the men as the head of the family, the women were supposed to be subordinates, and timid. They were obliged to accept their roles, which were not many because their society required subordination. To illustrate, when married, women lose their former names and any other right that they had before their marriage. As reported by Mauk and Oakland:

Until the mid1800s, a woman experienced a ‘civil death’ upon marriage, which meant she ceased to exist legally except through her spouse. She had no right to own property, control her wages or sign contracts. Divorce, granted only in extreme cases, was easier to obtain for men than for women. A single woman was expected to submit to her father's or brother's will until she married. Claiming they were by nature physically frail and mentally limited, men kept women dependent. (79)

Because of their gender, middle-class women had assumed the roles of caretakers; since the rightful place for these women was their households, they needed to fully invest themselves for their family’s best interests and well beings (Carlisle 16-17). In his book *The Young Wife*, William Alcott wrote: “One general rule may here be laid down, which is—‘Do everything for your husband which your strength and a due regard to your health will admit.’ I will not say that

it were not wise, sometimes, to go even beyond your strength—to deny yourself—and even to make a self-sacrifice” (76). Thus, due to their gender, Southern women had to endure many hardships because of the roles assigned to them by their societies.

In the Antebellum era, Southern white women were unjustly categorized due to their representation in literary works and movies which portrayed these women as meek, modest, and fragile. These false representations made many people overlook these women, their devotion, and the knowledge they acquired from their personal experiences. These women had to conjure their will power to endure the challenges in their lives because they had to work hard and be dedicated to their families before themselves (McMillen 1-2). To illustrate, the image of Southern belle in the 19th century was not realistic. Most of the Southern women did not meet the standards of this image, which included commitment and devotion to their husbands and children. In reality, many women lived in crowded homes that required hard work. Therefore, Southern women’s lives were far from ideal (Frank 67). According to Joan E. Cashin, one of the women who found themselves unable to fit the traditional role of Southern women is the first lady of the Confederacy (2). She notes that:

The question arises, why did-- she make these unorthodox statements [like questioning the South’s ability to win the war] in the first place? The key seems to lie in her childhood—in her excellent education and her father’s bankruptcy, both of which unfitted her for the conventional role of a Southern ‘lady.’ She became detached from some, but not all, of the values of antebellum white society, and she could never resign herself completely to the status quo (3)

The first lady of the Confederacy had no place among other Southern women because she had a strong personality, unlike others. She voiced her opinions without any fear, and that

made her different from all others. Hence, she could not conform to the traditional role of a Southern lady.

When the institution of slavery was harshly criticized by abolitionists, Southern men reconsidered their relations with their slaves. Slaveholders asserted that slavery is indeed a positive good. They claimed that slaves were taken care of, and for that, slaves should be grateful and compliant. Due to this turn of events, wives of planters had new responsibilities as plantation mistresses; they had to oversee the works of slaves and handle their husband's plantations alone. This new role of Southern women challenged the presumptions of their patriarchal society, for Southern women were supposed to be submissive and weak. These women, however, were able to manage enormous plantations with no help, and that proved that women are not powerless (Carlisle 19, 21). Elite Southern women, who were expected to submit to their husbands, were successful in managing large plantations. In other words, they challenged their society and demonstrated that they were not helpless women.

1.2.5. Southern Women during the American Civil war

Women of different class faced difficulties when the war began. At a young age, elite Southern women were taught to embrace their future in which they would be completely subordinate to their husbands. They learned different skills that would help them perform the roles that were designated to them by their society. Yet these women, who supported secession, found themselves struggling to fulfill their tasks during the wartime, like managing plantations and controlling their slaves without their male relatives. Analogously, yeomen class women struggled in the Antebellum South, but they had experience in working different tasks. They were willing to break any restraints to survive. During the war, these women supported the Civil

War, for they believed they had a common interest with the elite. Nonetheless, due to their loss of supplies to the confederacy, these women were outraged because they were unable to support their families. Hence, many of them stopped supporting the confederacy. Poor white women also strived to survive after the war. The loss of their lands, animals, and machinery made their lives harder (Frisby 1-3).

In the introduction of her work *Southern Women Black and White in the Old South*, Sally G. McMillen described the way Southern women's lives changed significantly when the Civil War erupted. These women adopted new roles, which were considered unfeminine, even if it meant that they had to abandon their conventional roles (xx). That is to say, even though many women worked in the public sphere to assist the army, not all of them were satisfied with the fact that they had to work those jobs. Nonetheless, they tended to their new roles because they were obliged to. Lila Chunn of Georgia wrote a letter to her husband saying that:

Ladies keep the stores here now . . . their husbands having joined the army. It looks funny in Dixie to see a lady behind the counter, but it would be natural if we were in Yankeedom as it has always [been] the custom there, a custom however I do not like. The idea of a lady having to face and transact business with any and every body. It is alone suited to the North- [ern] women of brazen faces. But I say if it is necessary, our ladies ought to shop keep and do everything else they can to aid in the great struggle for Liberty. (qtd. in Faust 81)

The fact that women were forbidden to fight did not deter them from aiding the confronting sides. In the duration of the war, Southern and Northern women alike contributed large amounts of money to support their armies. Additionally, women tended to the wounded soldiers, and helped to create weapons; other women had risked their lives by disguising

themselves and participating in the war (Slavicek 18). While confronting a crisis, Southern women were obliged to make great sacrifices to protect themselves and their families who lived in constant danger for years.

Since food and clothes were scarce, women had to work to help their families while their men were busy fighting. Southern women worked in men's occupations, such as factories where they were needed to make clothes for the confederate army. Moreover, Southern women were able to secure jobs in the confederate government, like the war department. These women, however, had different war experiences than Northern women. These women, however, had different war experiences than Northern women. Southern women lived in fear for years because the war took place mainly in the South. While many women stayed in their homes dreading the enemy's invasion, many others fled their homes because the war was close. As the Union army invaded Southern territories, Confederate women, who were helping the confederate soldiers, were cast out while other women had to swear an oath of loyalty to the Union troops to survive (Frank 70-71). In her book *Mothers of inventions*, Faust wrote:

[Mary] Lee preferred the risks of enemy troops to those of displacement from home and friends. She and her young kin left Winchester only when expelled into Confederate lines by a Union general in February 1865. Even then she 'indignantly denied' the name of refugee, threatening to shoot the next person who applied it to her. (40)

Faust further explains that the term refugee had a negative connotation during that period because forsaking one's land merely proved that these people were not patriotic since they were not confident in the South's victory (40). Hence, many Southern women chose to remain in their homes rather than depending on others.

1.2.6. African American Women

African American women shared the same faith, whether they were free or enslaved. Even though their conditions were different, they wished to gain their freedom and fully integrated into American society. Therefore, African American women viewed the Civil War as the decisive moment that will shape their future. As the years of The Civil stretched, these women found themselves living in poverty when their men left for the front. Many of them worked as servants because of their husband's payment, which was seven dollars each month, often was delayed because of the war. Furthermore, both free and enslaved African Americans contributed to the Civil War. For instance, free African women assisted black soldiers as soon as they enlisted while Southern enslaved women offered to be informants for the Union. Due to the insufficient history accounts about enslaved Africans, it is quite hard to identify the way they lived. Nonetheless, the limited records provided historians a view of enslaved African Americans' lives. Enslaved women worked on different plantations of cotton, tobacco, and sugar. They worked the same tasks men did, and they had to bear long hours of hard work. After they completed their work of the day, they had to do their house chores and some other tasks. These duties were performed in groups such as knitting and washing clothes. These group meetings developed strong ties between enslaved women, which were a great help during the war when they were tormented. These women had to make some hard decisions to survive. For instance, enslaved women escaped from their owners to lands that were occupied by the Union troops. Their sufferings did not end there because they were either sexually assaulted or starved to death. During the reconstruction era, many freed slaves searched for their lost relatives throughout the South because women took it upon themselves to unite their families (Harper 4-5, 9-11).

1.3. Theoretical Framework and Literature Review

1.3.1. Feminism

The patriarchal system endorses male domination and female subordination as long as it existed. Men controlled societies all over the world because as societies developed and demanded order, men established different facilities that enhanced their power in these societies. Consequently, women were reduced to be inferior creatures that were forced to conform to the social, political, and legal norms imposed on them. Throughout history, women hardly questioned men's authority, but that changed when the Enlightenment philosophy brought forth notions such as personal liberty. Women were oppressed all their lives because of their gender. Yet, they dared to address the injustice they were subjugated to long before the Frenchman Charles Fourier coined the term "Féminisme" in 1837. Later on, the concept "feminism" was used to describe a movement that supported women and called for their rights and equalities in a world controlled by men (Mangan 14-15). To illustrate, the feminist movement demanded equal rights between the two sexes and supported women who were subjugated to a patriarchal society.

Broadly speaking, the term feminism stood for the political activities performed by and for women. Despite that, it is a challenge to define feminism since not all feminists have the same objectives aside from their general goal, which is defending the social, political, and personal rights of women (McCann and Seung-Kyung 1). Carmen Vasquez says:

We can't even agree on what a "Feminist" is, never mind what she would believe in and how she defines the principles that constitute honor among us . . .

Feminism in American has come to mean anything you like, honey. There are as many definitions of Feminism as there are feminists, some of my sisters say, with a chuckle. I don't think it's funny. (qtd. in Hooks 17)

In the introduction of her book, *Feminism is for Everybody*, Bell hooks provides a simple definition for the feminist movement, she states: “feminism is a movement to end sexism, sexual exploitation, and oppression” (viii). By providing this definition, Hooks tackled the core issue of feminism, which is not against men. Her definition insinuates that the main target of feminism is the discriminatory action or belief against women because of their biology (Hooks 1). Hence, to accomplish equality between men and women is not the only objective of feminists because they seek to alter male and female thinking that is imposed by patriarchy.

1.3.1.1. First Wave of Feminism

In America, the first wave of feminism emerged in the 19th century demanding their right to vote. This movement included other movements such as black liberation and labor movements. The suffrage had great significance for many women at the time, for they expected it to mark the beginning of the change in their traditional roles. With the industrial development and the evolution of politics within the working class, women were still confined in their homes. Thus, the first wave of feminism was a reaction to these developments. Women’s rights movements, which advocated and supported the rights of women, developed years before the American Civil War. It emerged when women began to realize that the conditions they were living under were universal, and it grew out of the abolitionist movement. Abolitionist women, who were part of the women’s rights movement, understood the suffering of other women of all races and classes. Adopting the abolitionist ideology of equality helped with the organization of the movement to achieve their goals, and their most revolutionary demand was the right to vote. Hence, the convention of the Seneca Falls of 1848 can be seen as the beginning of the political

struggle (Dubois 15-16, 22-23). That is to say, the first wave of feminism concerned its self with political rights and legal matters of women, primarily the right to vote.

1.3.1.2. Second Wave of Feminism

The second wave of feminism was a reaction to the Miss America competition that was held in 1968 and 1969. Feminists were outraged that women were considered beauty objects that can be easily controlled by their patriarchal society (Rampton 3). During the 1950s, women were still expected to conform to their traditional roles as housewives who were content to tend to their families. A decade later, many women focused on finding jobs after finishing their education. Yet, they came to realize that securing a job is a difficult task. Therefore, second-wave feminists concentrated on social equality such as equal payment as men, and job opportunities ("sex and society" 259). The feminist Betty Friedan, the author of the *Feminine Mystic*, called women to finish what the first wave feminists started. However, second-wave feminists had other matters in their minds. They concentrated more on eliminating sexism and fighting discrimination in working environments (Madsen 7). Unlike the former feminists, second-wave feminists did not focus on the political spectrum because they demanded social equality between men and women.

1.3.1.3. Third Wave of Feminism

The third wave of feminism emerged in the second half of the twentieth century. Third-wave feminists condemned the former feminists for excluding women of color, homosexuals, and others. Regardless of their criticism, second-wave feminists were fortunate to bring significant changes in gender equality for women. Feminists of this wave believe that women

should receive equal rights and opportunities in their societies. Like the previous feminists, this wave encouraged men to join them because they believe that both men and women are oppressed. The high expectations for men made them unable to live the way they wish because they could not cross the lines drawn by their societies. These feminists also believe that women and men are born females and males. Gender roles that differentiate men and women are socially constructed. Feminists of this wave are also convinced that accepting people's differences would help them fight patriarchy. Hence, they welcome individualism, and they include all women for it is a global wave, unlike the former two waves ("sex and society" 260). Third- wave feminists embraced what the former two waves excluded from black women and homosexuals. They highlighted these differences and urged people to accept them.

1.3.2. Marxism

During the 18th century, French and American Revolutions broke calling for liberty, equality, and democracy. Like many others, Carl Marx hoped the new capitalist system would be able to achieve what people demanded. Decades later, the literary works of Charles Dickens and Emily Zola helped Marx see what the world came to be. He realized that the capitalist system did replace the feudal system. Yet, it was not a better system, for it failed to establish people's demands. The capitalist system, like other systems, created class division. The small part of the population, known as the Bourgeoisie, owned the means of production while the rest of the population lived in poor conditions working for the rich. Marx kept thinking about the reasons that led capitalism to fail. He compared it with the feudal and slavery systems to conclude that these systems are quite similar. Thus, Marx suggested another system that would create a classless society known as socialism (Wolff 15-17, 19). Marxism is a set of beliefs that provided

criticism for the capitalist system through underlying class divisions because the ideal world for Marx is a world where differences between classes do not exist.

Marxist theorists believe that all human activities are influenced by the economic capacity these humans seek to achieve. Therefore, Marx defined two important concepts in his theory: the base and the Superstructure. He believed that everything humans do is to achieve and maintain economic power. Therefore, the economy is the base that includes the superstructure, which represents all other aspects of life. For Marx, the distinction of class division in societies is greater than that of race, religion, or gender. Marx believes that class division will be terminated only when the proletariat, the working class, realize that they can change their social status through a vicious revolution. Hence, Marx's ideal society is a classless society (Tyson 53-54).

1.3.3. Master-Slave Dialectic

In his book the phenomenology of spirit, Fredrick Hegel demonstrated the way consciousness develops into self-consciousness through the communication of two self-consciousnesses. He introduced the master-slave dialectic as an example for the consciousness's development. Hegel believes that when two consciousness interact, there will be life and death struggle to reach that stage of self-consciousness. Both parts of this struggle realize the importance of life and death. Consequently, one submits to preserve his\ her life and becomes dependent on the other one, who was victorious becomes independent. Hence, at the end of the struggle, one becomes a master and the other a slave. Forced to do labor, the slave develops and learns from different experiences. Thus, his perception of the relationship between him and his master changes when he realizes that he is an independent consciousness. As a result, the lord, who does not do anything but enjoy his life, becomes dependent on the bondsman (Şekerci

148,151-153). In other words, the Hegelian dialectic of the master and slave illustrates the development of self-consciousness. The slave, who worked to please the master, realizes that he became essential for his master's survival. Thus, he acknowledges himself as self-consciousness.

1.3.4. Related Literature Review

History has been reported from men's and winner's perspectives. Women's lives and experiences did not interest historians. That is to say, history is proof that historians overlooked women's lives during certain crucial moments. American Southern women witnessed misery and heartache during and after the Civil War. They had to adapt to their new reality and forget their past to survive. Yet, it was until decades after the Civil War that historians became interested enough to examine Southern women's previous lifestyles.

Hana Konečná presented a research entitled *Gone with the Wind: Changes in the Southern Society Brought by the Civil War, especially Changing the Role and Status of Women*. To prove that the depiction of the role, status, and life of Southern women, in Mitchell's work, is based on reality, the researcher compares Mitchell's portrayal of women with historical facts. This work also highlights the change in elite Southern women's lives, for it focuses on the characters of Scarlett and Melanie. Nonetheless, this research neglects to explore the depiction of African Americans.

Another work that should be mentioned is Lenka Svobodová's study. This work aims at analyzing, contrasting, and comparing the female characters of *Gone with the Wind* by Margaret Mitchell, and *Cold Mountain* that is written by Charles Frazier. Svobodová's study mainly concentrates on the main female characters of each work. In other words, this work focuses on

the two female characters' development throughout the novels. The researcher emphasizes the change that occurs in the heroines' lives due to the Civil War.

1.4. Literary Context

Margaret Mitchell was born and raised in Atlanta. She loved her home town, and she was fond of learning about its history. She grew up hearing stories about the war, and she frequently joined former confederate veterans to learn more about the past. Mitchell also paid visits to elder women, who lived through the Civil War, to get a clear picture of the horrid things women had to endure (Davis 22). Mitchell was very curious about her state's history since she was a child. Her curiosity drove her to seek knowledge about the Civil War, and that helped her while she was writing her only novel.

The Pulitzer winning literary work, *Gone with the wind*, is the only novel written by Margaret Mitchell. *Gone with the wind* was a publishing phenomenon because it sold 50,000 copies in one day when it was published in 1936. As a bestseller novel, Mitchell's work was translated into many languages. As a bestseller novel, Mitchell's work was translated into many languages. Yet, its translation was not easy because it included 1,000 pages, and it took ten years for Margaret Mitchell to complete it (Rosensfit 1). *Gone with the Wind* had a great reception in the United States and many other countries. People simply admired Scarlett's ability to face difficulties while her elders and peers could not. Thus, the novel granted hope for many people all over the world.

The work gained popularity during the Great Depression; the readers of the 1930s appreciated the novel because they faced a similar economic situation to what Mitchell portrayed. Also, many Americans, who left the countryside, were fascinated with Mitchell's' nostalgic

portrayal of the land. The novel depicted the value of one's origins through Scarlett, who killed a soldier to protect her home. Like Scarlett, many individuals wanted to return to their lands for a better life in the 1930s. Mitchell's readers also admired her novel because it was a consolation to many of them. The parity between the Reconstruction era and the Great Depression led many to believe that they can survive because Scarlett was able to build her life from the ashes of the war. Therefore, the novel made Americans determined to face their realities, just like Scarlett O'Hara (Morton 52-53). Michael Kreyling claims that "It's no coincidence that the book found huge popularity upon its release in the 1930s as America struggled to find ways out of the Great Depression." He sees Scarlett O'Hara as "a ruthless entrepreneur who is not going to be stopped by convict labor or anything" (qtd. in Haq). Mitchell's novel had such a reception from its audience during the Great Depression because it demonstrated the way to adopt with economic complications.

According to Pauline Bartel, Mitchell and the main character in her famous work Scarlett O'Hara experienced some similar events. Scarlett married Charles Hamilton, who died on the battlefield shortly after the Civil War began. She rebelled against the strict customs of the south and stunned Atlanta as she danced with Rhett Butler while mourning. Moreover, when Atlanta was in flames, Scarlett had to flee with her son and Melanie Wilkes to survive. Besides, at the news of her sisters' sickness, she returns to Tara to discover the death of her mother from typhoid. Finally, Scarlett O'Hara married three times; she married Charles Hamilton, Frank Kennedy, and Rhett Butler. Likewise, Mitchell was betrothed to Lieutenant Clifford Henry, who was killed during the First World War. She startled Atlanta when she performed an inappropriate dance known as the French Apache Dance. Also, Mitchell witnessed and experienced an immense fear when Atlanta was burning down in 1917. Furthermore, Margaret returned from

college to Atlanta when she heard of her mother's sickness, but her mother died before Margaret reached home. Finally, Margaret fell in love three times; she fell in love with Henry Clifford, Berrien Upshaw, and John Marsh (9-8). Even though Mitchell's characters are fictional, the author certainly had some similarities with Scarlett O'Hara, which led many readers to wonder about the number of characteristics that Mitchell shared with Scarlett.

The literary work *Gone with the Wind* is a historical novel that narrates the journey of Scarlett O'Hara. It portrays the destruction of the South after the Civil War and the way Scarlett endeavors to survive. Throughout the war, Scarlett matures because she learns that she took everything for granted before the Civil War. Consequently, she fights to live and to protect the only thing that represented her past, her land Tara. That is to say, Margaret Mitchell's work is a novel about overcoming one's hardships because Scarlett O'Hara can adjust when her peers and elders could not. She had to survive even if that meant she would be alienated from the people who shared her past.

1.5. Conclusion

Like all women who lived in patriarchal societies, Southern women had to be dependent on their husbands, fathers, and brothers. Each member had a unique position that they are not allowed to abandon. Anyone who dared to challenge their society would be alienated. Southern women were not different. Before the Civil War, they had limited roles they needed to perform, but as the war raged, their lives changed. Many of them worked on their plantations, while others found jobs in factories or in the government to provide for their families when their husbands at the front.

The downfall of the South during the Civil War caused its citizens intense feelings of fear and helplessness. Many Southern women lost everything they owned; they found that they were not prepared for the outcomes of the war. *Gone with the Wind* depicts the hardships that Southern women endured during and after the Civil War. Its main character, Scarlett, represents those women who did everything to survive and adapt. Hence, Margaret Mitchell's novel *Gone with the Wind* portrays the new journeys of Southern women who were left to build their lives over the wreckage of the war.

Chapter Two: The Economic Impact of the American Civil War on Southern Women

2.1. Introduction

The second chapter of this dissertation will be about the economic impact of the American Civil War on Southern women. It will discuss the changes in the social structure in the South and the way it affected Southern women's lives. In other words, it will examine the Southern social structure to identify the impact of the war on Southern women since the antebellum social structure was identified according to the wealth of its residents. Since Mitchell's work has limited details about Black African Americans, the master-slave dialectic will be implemented to provide a more detailed analysis of slave women. The focus of the dialectic will be Scarlett O'Hara and Mammy since Mitchell's novel concentrated on Scarlett's life.

2.2. Social Classes in Mitchell's *Gone with the Wind*

The social structure of the antebellum South is very distinct from that of the North. Mitchell distinguishes two different sections in the state of Georgia. To illustrate, Southerners in Savannah and Charleston frown upon Southerners in Clayton County because the residents of Clayton County are different: "Life in the north Georgia county of Clayton was still new and, according to the standards of Augusta, Savannah, and Charleston, a little crude. The more sedate and older sections of the South looked down their noses at the up-country Georgians" (Mitchell 5). The residents of Clayton County are not concerned about the differences between the counties, for they have their social structure and way of life. The author introduces a group of

Southern elite, poor whites, and slaves who are owned by the elite. Hence, Mitchell portrays two distinct social classes excluding the slaves.

2.2.1. Social Classes in *Gone with the Wind* during the Antebellum Era

2.2.1.1. Southern Elite

The Southern elite are situated at the top of the hierarchical social scale. They are a small minority that dominated the South, and they are recognized by their wealth and family name. To illustrate, when Gerald O'Hara arrives in the county, he has nothing on him but the clothes he has on his back. Yet, after he obtains his plantation, and purchases slaves of his own, he is finally accepted by Georgians. Consequently, Ellen O'Hara is the mistress of the plantation that contains more than a hundred slaves. She can organize and manage the whole plantation while taking care of her family. Gerald's daughter, Scarlett, is a Southern belle that has the entire county at her feet. Scarlett is raised to enjoy the luxury in her life, and to act like the lady she is supposed to be ". . . Scarlett O'Hara, who had never raised her hand even to pick up her discarded stockings from the floor or to tie the laces of her slippers-Scarlett, whose little headaches and tempers had been coddled and catered to all her life" (Mitchell 408).

Through this passage, Mitchell reveals elite Southern women's way of life during the antebellum era. Southern belles never do any work because they are not supposed to. They are pampered, and they have many servants who attend to their simple needs.

2.2.1.2. Poor White Southerners

As a social class in the old South, poor whites are considered the lower rank in society. This class usually owns neither land nor slaves. Hence, Mitchell attributes the term 'white trash'

that is used in the book written by Tindall and Shi, *America A narrative History*, to identify the lower class in her novel. The example of the lower class illustrated in *Gone with the wind* is the Slattery family that is resented by the rest of the elite families.

The Slatterys were another affair. Being poor white, they were not even accorded the” grudging respect that Angus Macintosh’s dour independence wrung from neighboring families. Old Slattery, who clung persistently to his few acres, in spite of repeated offers from Gerald and John Wilkes, was shiftless and whining.
(Mitchell 49)

This extract indicates that the gentry of the old South do not respect the Slattery family; they merely tolerate them out of courtesy. Southern elites believe that white trash have tainted the image of the South that these families are proud of. Hence, Gerald O’Hara and his neighbor John Wilkes offer to buy the property of the Slatterys merely to rid their society of them. Mitchell also demonstrates that the resentment is mutual; Tom Slattery hates his rich neighbors because he knows what they think of him and his family. Consequently, he refuses to sell his property because he does not need the charity of the elite. Moreover, poor white women are needed to work alongside their men in the field because they have no slaves to plant their cotton.

His wife was a snarly-haired woman, sickly and washed-out of appearance, the mother of a brood of sullen and rabbity-looking children-a brood which was increased regularly every year. Tom Slattery owned no slaves, and he and his two oldest boys spasmodically worked their few acres of cotton, while the wife and younger children tended what was supposed to be a vegetable garden. (Mitchell 49)

This passage shows that Mrs. Slattery is described as an unpleasant looking woman who has no grace. Unlike elite Southern women, Mrs. Slattery works with her daughter in their small

field to support their family since they do not own slaves to aid them. As the men in their family, Mrs. Slattery and her daughter Emmie are not accepted in their society because of their financial situation. Elite women view them as a burden and stain that tarnished the South.

2.2.1.3. Slaves

Mitchell portrays slaves as dependent characters that cannot do anything by themselves. Slaves are divided into house slaves and field hands; house servants rank higher than field hands. Thus, they develop a sense of superiority to poor whites who have to work in the field. Mitchell depicts slaves like Mammy as a wise and strong character that voices her thoughts to her masters when she disapproves of their acts:

Mammy emerged from the hall, a huge old woman with the small, shrewd eyes of an elephant. She was shining black, pure African, devoted to her last drop of blood to the O'Haras, Ellen's mainstay, the despair of her three daughters, the terror of the other house servants. Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners. (Mitchell 23)

The above quote illustrates that slaves carry themselves with pride and dignity. Mammy is loyal to the bones, she serves Ellen before her marriage to Gerald O'Hara, and she continues to serve the O'Hara family to the end. She, like most slaves, feels it is beneath her and those whom she serves to associate with poor whites. When her mistress Ellen aids the Slattery family, Mammy seethes, for she disapproves of Ellen's behavior. Mammy exclaims: "She doan never git no res' on her piller fer hoppin' up at night time nursin' niggers an po' w'ite trash dat could ten' to deyseff," (Mitchell 38). Mammy is outraged that she and her mistress have to go to help the poor when her mistress could be resting from working all day. Also, when Gerald purchases

Dilecy, the wife of his valet, she is remarked as a woman who “. . . was self-possessed and walked with a dignity that surpassed even Mammy’s, for Mammy had acquired her dignity and Dilcey’s was in her blood” (Mitchell 62). Therefore, even if these slaves do not own anything of their own, they possess pride and dignity that have great value to them. That is to say, Mitchell portrays slaves as dignified characters who speak when they think they have the right to.

Nonetheless, Mitchell attributes animal-like qualities to these slaves. For example, when Scarlett meets the new slaves that Gerald purchases from John Wilkes, Scarlett thinks that the little girl Prissy “. . . was a brown little creature, with skinny legs like a bird and a myriad of pigtailed carefully wrapped with twine sticking stiffly out from her head. She had sharp, knowing eyes that missed nothing and a studiedly stupid look on her face” (Mitchell 62). According to Sunstein, these animal-like qualities that are attached to slaves provide the argument that *Gone with the wind* is, in fact, a racist work. Also, the fact that slaves in Mitchell’s work never complain or ask for their freedom disturbs many readers and critics. However, Mitchell neither defends slavery nor condemns it. She describes most slaves as naïve characters, yet she does not encourage slavery. Herschel Brickell wrote in her letter:

They referred to the book as an ‘incendiary and negro baiting’ book. Personally I do not know where they get such an idea for, as far as I can see, most of the negro characters were people of worth, dignity and rectitude—certainly Mammy and Peter and even the ignorant [meaning socially uneducated] Sam knew more of decorous behavior and honor than Scarlett did . . . [M]y friends are continually telling me what colored elevator operators, garage attendants, etc., tell them and these colored people seem well pleased. (qtd. in Rentz 18)

Brickell argues that she did not perceive Mitchell as a racist author because she depicts slaves with dignity and honor that her heroine does not possess. That is to say, female slaves, who are dependent, are honorable women who have more moral values than Scarlett herself.

2.3. Social Classes during the Civil War and the Reconstruction Era

The American Civil War does not only destroy Southern women's life, but it also transforms everything they know. The structure of society changes drastically during the Civil War and after it. The post-war South is dominated by those who were forced to do manual work before the war. In other words, the lower class of the antebellum South replaces the elite who are unable to stay on the top of the social ladder. Ashley is aware of what would happen to their families and friends, for he says: "In the end what will happen will be what has happened whenever a civilization breaks up. The people who have brains and courage come through and the ones who haven't are winnowed out" (Mitchell 502). The elite find it hard to adapt because they lack the skills that poor whites have developed through working in the fields.

2.3.1. The Upper Class

The Slattery family has a very significant role in Mitchell's work. During the antebellum era, the Slattery family is resented and called white trash simply because they are poor. They are even condemned by slaves who feel that they are their superiors. During the war, Scarlett is alarmed by the fact that her mother and her sisters are struggling to recover from typhoid when she is resident in Atlanta. Later on, Scarlett, who is devastated to learn the death of her mother upon her arrival to Tara, discovers that Ellen falls ill because of Emmie Slattery who has typhoid. Emmie Slattery appears once again as this well-dressed figure that Scarlett is

envious off: “[she] saw in a glance that the dress was bright in color to the point of vulgarity but nevertheless her eyes went over the outfit hungrily. It had been so long since she had even seen stylish new clothes” (Mitchell 512). Scarlett is shocked when she realizes that Emmie Slattery becomes a rich woman and that she has every intention to buy Tara. Scarlett becomes furious that a low life wanted to take her home from her; she could not believe that this white trash has money to live in luxury, while she is struggling to provide meals for those who are dependent on her:

Those damned nigger lovers daring to come here and taunt her about her poverty!

That hound never intended offering her a price for Tara. He just used that as an excuse to come and flaunt himself and Emmie in her face. The dirty Scalawags, the lousy trashy poor whites, boasting they would live at Tara! (Mitchell 514)

This passage identifies the social structure of the reconstruction era. The association between the lower class and the Scalawags granted the lower more power after the war. In other words, Mitchell shows that those poor whites who have no privileges before the war enjoy luxuries while the previous elites try to adjust to the poverty and misery they encounter. To illustrate, Scarlett and her neighbors have to watch those who betrayed the South live in comfort and extravagance while they are desperately trying to survive.

2.3.2. The Lower Class

In Mitchell’s work, elite women who enjoyed every luxury before the Civil War find themselves unable to support their families. They are left alone during the war because every man left to the front. Thus, these women have to deal with poverty and hunger because they lose the slaves who have provided everything for them. Hence, they could not handle their new lives.

Scarlett O'Hara never imagines herself as a poor woman: "Do you think Pa is a pauper? He's got all the money I'll ever need and then I have Charles' property besides" (Mitchell 231).

She is like most women who never thought about the consequences of the war. As a result, they find it hard to adapt to such circumstances. Nonetheless, her entire world falls apart. Scarlett O'Hara returns to Tara to find that her mother died, and her father becomes mad. She discovers that the Yankees, who were residents in her home, took everything they owned, leaving them to starve. Scarlett is determined to survive. Thus, she works in the field with her slaves to grow cotton. Consequently, she can plant cotton, but her mistake is that she believed that the worst is over:

Before Sherman's men came through Tara the second time, she had her small riches of food and money, she had neighbors more fortunate than she and she had the cotton which would tide her over until spring. Now the cotton was gone, the food was gone, the money was of no use to her, for there was no food to buy with it, and the neighbors were in worse plight than she (Mitchell 449)

The passage above shows that Scarlett loses everything she worked hard for when the enemy army raids all she has once again. Like all her neighbors, Scarlett loses her slave labor. Consequently, she could not cultivate the whole plantation with the slaves who decide to stay in Tara, and the cotton she manages to plant with the assistance of the few slaves that remain is set into flames. Furthermore, the money that Scarlett has is not useful because the food is scarce, and she could not risk their only horse to obtain food from far places:

Without the darkies, it will be all we can do to keep body and soul together.

Nobody can run a big plantation without the darkies, and lots of the fields won't be cultivated at all and the woods will take over the fields again. Nobody can plant

much cotton, and what will we do then? What'll become of country folks? Town folks can manage somehow. They've always managed. But we country folks will go back a hundred years like the pioneers who had little cabins and just scratched a few acres-and barely existed. (Mitchell 473)

Mitchell points out the importance of the labor force. It is not only essential for growing crops in the land, but it is also considered a marker for their social standing. Therefore, losing slaves had a great impact on Southerners' way of life because men and women have to work instead of their slaves, just like those whom they called white trash. Mitchell also notes that the women who live in towns can handle themselves because their lives do not rely on slavery. Thus, it is easier for them to stay with their relatives, unlike women who have to work in the fields. For instance, Scarlett almost loses her land Tara during the reconstruction era. She could not pay the taxes implemented by the government: "The war was over, peace had been declared, but the Yankees could still rob her, they could still starve her, they could still drive her from her house" (Mitchell 497). To save the only thing that she has left, Scarlett offers herself to Rhett Butler because she learns that he is only a man who has money. Humiliated by his rejection, Scarlett decides that her only option is to marry her sister's betrothed because she knows that her sister is selfish enough to leave the people in Tara to starve. After she marries, Scarlett's starts running the lumber mills she bought. After the death of her husband, her social standing changes as she marries Rhett Butler. Scarlett becomes a rich woman once again. She regains every luxury she possessed, and her life changes for the better. Nonetheless, regardless of her newly found richness, she is not received in Atlanta because she becomes a scalawag when she married Butler.

2.3.3. Freed Slaves

In Mitchell's work *Gone with the Wind*, freed slaves are depicted as insolent and ungrateful. Freed slaves are looked down upon from the other slaves who are loyal enough to stay with their masters:

The more I see of emancipation the more criminal I think it is. It's just ruined the darkies. Thousands of them aren't working at all and the ones we can get to work at the mill are so lazy and shiftless they aren't worth having. And if you so much as swear at them, much less hit them a few licks for the good of their souls, the Freedmen's Bureau is down on you like a duck on a June bug. (Mitchell 611)

Through the passage, Mitchell demonstrates that the Freedmen's bureau corrupts and poisons slaves' minds. Slaves become impudent and lazy when they realize that they could do almost everything, and they will not be punished because the Yankees support them. They are a constant source of fear. Yet, Scarlett could not complain about them without risking getting in jail.

Since freed women have no one to support them or take care of them, they live in the poorest areas of Southern cities. For example, in Shantytown Atlanta, freedwomen live in an area that is known as a shelter for criminals "It had the worst reputation of any spot in or near Atlanta, for here lived in filth outcast negroes, black prostitutes and a scattering of poor whites of the lowest order" (Mitchell 746). Many freed women work as prostitutes in Atlanta. They are depicted as ragged and insolent women who lurk the street known as Shantytown. Southern women who live in Atlanta ignore freed women, for they consider them a stain to their Southern

society. They tainted the traditional image of Southern women with their acts. Therefore, all respected women do not associate with them.

2.4. Exploitation of Women in *Gone with the Wind*

Belle Watling is a Southern woman who has an atrocious reputation because of her choice of occupation. She runs a brothel before and after the Civil War erupts. Thus, she is an outcast that people cannot endure to be associated with. As a madam of a brothel, Belle views the girls, who work for her, as her property. She uses the possessive adjective “my” to introduce the women who work for her. That implies that the girls who work in the brothel are Belle’s possession. Belle is not the only one who sees those girls as a means to produce money. For instance, Rhett Butler, who owns the brothel, also believes that the girls are Belle’s property: “I saw Belle and explained to her. We gave her a list of the men who were out tonight and she and her girls will testify that they were all in her house tonight” (Mitchell 777). Through this passage, Mitchell uses the possessive adjective “her” to show that those women are not seen as humans of their own, but as a tool to achieve what is asked of them by their owner.

Belle does not only see the girls, who work for her, as property but she also treat them as such. For example, she threatens to lash them when they refuse to do her bidden:

. . . when Captain Butler wanted me to lie for those men I wanted to know who the men was and when I heard Mr. Wilkes was one I never hesitated. I said to my girls, I said, ‘I’ll whale the livin’ daylights out of you all if you don’t make a special point of sayin’ you was with Mr. Wilkes all evenin. (Mitchell 786)

This extract demonstrates that Belle exploits the girls who work for her; those girls do not have a choice except to follow her commands. For instance, to save the Ku Klux Klan, she

demands of her girls to provide them an alibi. She even threatens them to do so. Belle results in violent acts and threats to make them submit to her and obey her. Therefore, those women do not dare to act against her or refuse her anything.

2.5. Master-Slave dialectic in *Gone with the Wind*

During the antebellum era, Scarlett is portrayed as a spoiled, vain, and immature girl because her only purpose is to be the belle of the county. According to Morton, Scarlett O'Hara is "a pretty, selfish, willful girl of sixteen with an irrepressible vitality and a disdain for certain feminine conventions" (53). Scarlett is also self-centered, "for she could never long endure any conversation of which she was not the chief subject . . ." (Mitchell 7). She has everything she ever wants and she never has to do any work.

As the daughter of a slave owner, Scarlett would inherit the slaves of her father since he does not have a son. Before the war, Scarlett O'Hara never lifts her hand to do anything, for she has slaves who do the work for her. She is satisfied with her life because she has everything she wishes and desires. As a result, she becomes merely a consumer to the goods produced by the slaves. Also, Scarlett believes herself to be an independent person. To illustrate, the day Scarlett fights with her father she realizes that he still thinks of her as a child "He thinks I'm a child, and he's only got to dangle a new toy and I'll forget my bumps" (Mitchell 34). Scarlett recognizes herself as an adult who knows what she wants to do with her life. Thus, she becomes mad with her father and demands that he stops treating her as a child: "Will you stop treating me like a child!" (Mitchell 34). Also, Scarlett has always been addressed as a miss by the slaves. Even Mammy, who raised Scarlett, does not address her by her given name. Therefore, in the Hegelian sense, the idea of Scarlett's superiority is engraved within the slaves. In other words, the way

slaves address Scarlett forces them to accept her as a superior figure and makes them realize their place as slaves.

During the war, Scarlett loses her properties in Atlanta, and her field hands in Tara. She finds herself taking charge of the situation in Tara, and she comes to the realization that her slaves are dependent on her, but she fails to see her dependency. Scarlett believes that they could not do or think of anything unless she tells them to “how stupid negroes were! They never thought of anything unless they were told” (Mitchell 390). The slaves, who remain in Tara during the war act, as if there is no war. Scarlett marvels that Pork, the valet of her father, does not change his habits even during the war: “poor Pork, trained for forty years to clean his shoes before entering the house, did not forget, even in a time like this” (Mitchell 393). The slaves’ consciousness does not develop, and they still regard themselves as slaves. Therefore, Scarlett still feels superior to them, and she believes that they are merely a burden. As a result, she still views herself as an independent consciousness.

When Scarlett saw the way the South was ruined, she becomes a different person. The world she knew before the war ceased to exist. In her new reality, she needs to thicken her skin to endure the hardships:

She was seeing things with new eyes for, somewhere along the long road to Tara, she had left her girlhood behind her. She was no longer plastic clay, yielding imprint to each new experience. The clay had hardened, some time in this indeterminate day which had lasted a thousand years. Tonight was the last time she would ever be ministered to as a child. She was a woman now and youth was gone. (Mitchell 400-401)

Scarlett realizes that the survival of her family relies on her. Her priorities in life change when she witnesses the destruction of the South. She hardens when she becomes aware that she has new responsibilities to fulfill. As she seeks the help of her slaves, she discovers that they are incapable of assistance. Hence, her sense of superiority is reinforced, and she becomes certain that she is independent. Yet, she is aware that she needs the help of the other resident in Tara if she wants to survive.

While Ellen speaks kindly with the slaves, Scarlett is firm with them because she does not allow herself to care about their feelings when they have nothing to eat. Thus, she is harsh with her slaves to make them work:

She began asking questions so brusquely and giving orders so decisively Pork's eyebrows went up in mystification. Miss Ellen didn't never talk so short to nobody, not even when she caught them stealing pullets and watermelons. She asked again about the fields, the gardens, the stock, and her green eyes had a hard bright glaze which Pork had never seen in them before. (Mitchell 403)

Scarlett's demeanor changes completely, for her will to survive is stronger than feeling the misery of others. With the exception that Scarlett does manual work, she acts as the master who forces her slaves to work. Scarlett's desire to live makes her fierce and hard. Thus, when these slaves complain that they are house slaves who are not used to work in the land, she threatens that she would dismiss them from Tara: "but anyone at Tara who won't work can go hunt up the Yankees. You can tell the others that too" (Mitchell 404). As a result, they work because they fear her wrath: "Scarlett reigned supreme at Tara now and, like others suddenly elevated to authority, all the Bullying instincts in her nature rose to the surface. It was not that she was basically unkind. It was because she was so frightened and unsure of herself she was

harsh lest others learn her inadequacies: and refuse her authority” (Mitchell 413). Facing the extreme, Scarlett dominates Tara. She perceives herself as a master over the slaves.

Consequently, she assumes that the slaves would work, but when they do not comply, she took different measures. Scarlett is quite aware that she changed which implies that she is perceptive of herself: “[s]he was not blind to the fact that her personality was changing” (Mitchell 413).

Still, she views herself as an independent consciousness and does not bother to think otherwise. Even when the war is over, Scarlett believes that she still owns the slaves in Tara, and she is certain that they need her to survive.

Mammy has been with the O’Hara family for a long time: “She had been Ellen’s mammy and had come with her from Savannah to the up-country when she married” (Mitchell 23). Mammy is loyal to Ellen’s family for she “. . . felt that she owned the O’Haras, body and soul, that their secrets were her secrets” (Mitchell 23). Therefore, she remains with the O’Hara family during the war. When many slaves escape, she is there for her mistress. She is the supportive shoulder to Ellen until she dies. Even though Ellen and her daughters consider Mammy part of their family, she never forgets her place as a slave.

Although Mammy considers herself superior to the other slaves, she regards herself as a dependent person. Due to her loyalty, it is safe to assume that Mammy exists for her masters. Hence, her consciousness is dependent on the demands of Scarlet. Even though Mammy is not afraid of Scarlett, she views herself as a slave. Also, she acknowledges her inferiority when she is forced to do something she disagrees with. Regardless of her inferiority, Mammy can be seen as the authority figure to a certain extent. To illustrate, Mammy unconsciously orders Scarlett on different occasions. She tells her how to act, and what to wear “Mammy would certainly come in search of her and bully her into the house” (Mitchell 24). Mammy does not feel superior when

she commands Scarlett because that is the way she used to behave with her. Therefore, her perception of herself does not change. Besides, Mammy lives to tend to Scarlett and her sisters; she is an obedient slave. Still, she indirectly voices her disagreement whenever she wishes: “Mammy muttered darkly to herself as she waddled, taking care that her remarks were pitched too low to be understood but loud enough to register her unqualified disapproval” (Mitchell 64). Hence, she considers herself superior to the slaves, but she does not believe herself to be superior to Scarlett.

Mitchell depicts Mammy as fearless and wise because she does not allow Scarlett to bully her. Moreover, the slaves in Tara do not know what to do when their master is no longer responsible for them. Therefore, they all seek Scarlett's demands when she returns. Mammy says: “Mammy’s chile is home! Oh, Miss Scarlett, now dat Miss Ellen’s in de grabe, whut is we gwine ter do? Oh, Miss Scarlett, effen Ah wuz jes’ daid longside Miss Ellen! Ah kain make out widout Miss Ellen” (Mitchell 396). Mammy is lost without her previous mistress. Hence, she asks for Scarlett’s help. In the Hegelian sense, Mammy is still dependent on Scarlett, and she does not reach the level of self-consciousness.

Mammy's consciousness does not develop, for she still relies on Scarlett. Nonetheless, that does not mean that she is oblivious to the change in Scarlett during the war. She complains: “some folks ride mighty high dese days . . . ” (Mitchell 412). Even when Scarlett bullies her slaves, Mammy does not fear her as a slave should. To illustrate, after the slaves are freed, Mammy stays with Scarlett because of her loyalty to Ellen. However, when Scarlett orders Mammy to do something against her will, Mammy would say that she is free. Although Mammy acknowledges the fact that she is free, she is yet to recognize herself as an independent person.

Mammy disapproves of the match between Scarlett and Rhett Butler, and she is not afraid to admit that to both of them: “Mammy had never yielded an inch from her stand that Rhett was a mule in horse harness. She was polite but cold to Rhett. She always called him ‘Cap’n Butler’ never ‘Mist’ Rhett.’ She never even dropped a curtsy when Rhett presented her with the red petticoat and she never wore it either” (Mitchell 832). Mammy does not respect Rhett, yet he respects her more than he does Scarlett. He always asks her for permission to take Scarlett’s children out of the house. Moreover, when Scarlett feels that Mammy forgets her place as a slave, she demands that Rhett should not be tolerant with her: “[she] felt that Rhett should be firm with Mammy, as became the head of the house, but Rhett only laughed and said that Mammy was the real head of the house (Mitchell 833). Scarlett realizes that Mammy does not behave like a slave around Rhett, and her husband does not treat Mammy as an inferior. That is to say, Rhett’s view of Mammy differs from Scarlett’s.

When Scarlett’s daughter dies, Rhett does not permit anyone to come near her. When Mammy realizes that Rhett has lost his mind, she asks Melanie for help without Scarlett’s knowledge. Mammy goes to Melanie without the permission of Scarlett. This means that her perception of herself changes because she finally realizes that she is free to do as she wishes. Also, Mammy decides to leave Scarlett when she needs her the most with no explanation: “Mammy gave no explanation for her departure. Her tired old eyes looked sadly at Scarlett when she asked for the train fare home” (Mitchell 960). Mammy’s departure confirms that she realizes that she does not need Scarlett. Consequently, it indicates that Mammy finally recognizes herself as an independent self-consciousness because she discovers that she exists for her own.

Scarlett, who carries herself and acts as the master, is unconsciously dependent on Mammy. When Scarlett arrives at Tara after her mother dies, she seeks Mammy to feel safe:

“Scarlett ran to her, laying her head on the broad, sagging breasts which had held so many heads, black and white. Here was something of stability, thought Scarlett, something of the old life that was unchanging” (Mitchell 396). Scarlett never recognizes the true power Mammy holds over her. Furthermore, when Mammy makes her choice to leave Atlanta and head back to Tara, Scarlett begs her not to go. This insinuates to what extent Scarlett relies on Mammy. Besides, Scarlett is heartbroken when her friend Melanie dies, but she knows she would feel better in Tara: “And Mammy would be there. Suddenly she wanted Mammy desperately, as she had wanted her when she was a little girl, wanted the broad bosom on which to lay her head, the gnarled black hand on her hair. Mammy, the last link with the old days” (Mitchell 993). Scarlett never realizes that she is dependent on Mammy because she views herself as an independent woman. As a result, she decides to leave Atlanta once her husband leaves her because she knows that Mammy would be there.

On the one hand, Scarlett, as the owner of the slaves, feels that she is independent because of her sense of superiority. Through her actions, Scarlett appears to be independent. Yet, she proves that Mammy is necessary for her existence. In other words, Scarlett is unconsciously dependent on Mammy. On the other hand, Mammy’s consciousness is dependent on Scarlett’s demands and wishes because she believed that she exists to serve her mistress. Hence, Mammy’s awareness of herself changes once she realizes that she does not need Scarlett to survive. Yet, Scarlett, who believed herself to be independent, is dependent on Mammy. Consequently, Scarlett becomes the slave of the slave.

2.6. Conclusion

Mitchell portrays the loss and the suffering through Scarlett, who faces many hardships to survive. The loss of luxury and glamour does not affect her as much as losing her slaves; Scarlett and her family would starve without their field hands who do all the work in the land. In other words, when the slaves are taken by the confederate government to participate in the war, Southern women find themselves unable to provide food and other necessities of life. Thus, losing slaves does not only affect Southerners' lives, but it also affects their social status.

The changes in Southern women's lives can be traced through the identification of the antebellum and the post-war social structure. Those poor families, who were considered a stain to the old South, become the ruling class. In other words, many women of the lower class become wealthy after the war. However, the elite become the lower rank of Southern society. Therefore, the Civil War had a different economic impact on Southern women. Unlike poor Southern women whose lives improve, the former elite suffer to provide their next meal because they lost a vital instrument when the institution of slavery came to an end.

Chapter Three: The Social Impact of the American Civil War on Southern Women

3.1. Introduction

Both men and women of the American South before the Civil War conformed to the roles enforced by their patriarchal society. Men were characterized as strong, smart, and decisive while women were marked as frail, weak, and submissive. These men and women played the role assigned by their society according to their gender. While Southern men had to be the provider, Southern women were assumed to be caretakers. Southern women performed roles that their mothers and female relatives performed before them. Their lives were limited to the domestic sphere, and they were expected to be devoted to their husbands and children. Because the American South was ruled by patriarchal ideology, women never realized that they were oppressed. Consequently, they embraced these roles and never questioned them. They, like all other members of their society would frown upon any person who tries.

3.2. Southern Women's Roles before the American Civil War in *Gone with the Wind*

In her work, *Gone with the Wind*, Mitchell portrays most of the female characters as simple-minded, weak, and submissive. The female characters in this novel conform to their traditional gender roles easily like male characters except for Scarlett O'Hara.

During the antebellum era, Southern women's roles varied according to their status on the social scale. To illustrate, the roles assigned to a Southern elite woman are quite distinct from that of a poor white woman. Additionally, the roles assigned to married women are different from single ones.

3.2.1. White Poor Women's Role in *Gone with the Wind*

Unlike Southern elite women who has wealth and the means to live in leisure, women of the lower class do not own anything, which makes their lives harsher. Consequently, they are forced to do manual labor simply to help their families to survive. For example, all members of the Slattery family work in the field including Mrs. Slattery and her daughter Emmie:

Tom Slattery owned no slaves, and he and his two oldest boys spasmodically worked their few acres of cotton, while the wife and younger children tended what was supposed to be a vegetable garden. But, somehow, the cotton always failed, and the garden, due to Mrs. Slattery's constant childbearing, seldom furnished enough to feed her flock. (Mitchell 49)

The above extract shows the division of the work between the men and women in the family. All members work in the field, the men work to produce cotton while the women and the younger children tend to the garden because it is easier. The distribution of tasks is reinforced by a patriarchal assumption that promotes that women are weak to manage such tasks. That is to say, women are physically frail to manage other responsibilities that require physical strength. Consequently, their roles in society are restricted to what the men think they are capable of. Furthermore, this extract reveals that Mrs. Slattery is blamed for the failure of the field and the garden because she constantly gives birth.

3.2.2. Slave Women's Roles

Female slaves' roles differ according to the tasks they are assigned to by their owners. For instance, many enslaved women have to cook, clean, and tend to the household while others assist in raising children. For example, Mammy's role is superior to the other slaves because she

has lived with the O'Hara family longer than the others. In other words, Mammy's place in the family is secured years of work and dedication to Ellen:

She was shining black, pure African, devoted to her last drop of blood to the O'Haras, Ellen's mainstay, the despair of her three daughters, the terror of the other house servants. Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners (Mitchell 23)

This passage shows that not only Mammy raises Ellen and her children, but also supervises the work of the other slaves. In other words, all slaves in the O'Hara household obey Mammy's orders. Besides, Mammy does not fear speaking up for the benefit of her mistress Ellen. For instance, Mammy compels Ellen to eat even when Ellen refuses. Furthermore, Mammy helps Ellen to teach Scarlett the way to be a lady. Therefore, she feels that somehow she is responsible for the way Scarlett is brought up. Moreover, Mammy is very strict concerning social decorum and traditions that women should have followed: “. . . she [Scarlett] had forgotten Mammy's ironclad rule that, before going to any party, the O'Hara girls must be crammed so full of food at home they would be unable to eat any refreshments at the party (Mitchell 75). Mammy tries to force Scarlett to eat before the party so that she cannot eat anything in front of the gentlemen. In other words, it is socially unacceptable for unmarried women to eat in public. Yet, Scarlett refuses to do that because she wants to act as she pleases. She does not understand that to Mammy everything is clear: “what a young miss could do and what she could not do were as different as black and white in Mammy's mind; there was no middle ground of deportment between” (Mitchell 75). This extract demonstrates that Mammy's ideas and principles mirror those of the Southern patriarchal society. To illustrate, Mammy teaches Ellen's daughters to act as their society deems right and appropriate. Thus, Mammy reinforces patriarchal ideology, for

she believes that Scarlett should act appropriately like a lady to please her society. Also, Mammy knows that if one of Ellen's daughters acts against her teachings, she will be a disgrace to her family. Therefore, Mammy forces the girls to act as they should because she dreads that they would shame their family if they do not embrace the roles assigned to them.

3.2.3. Elite Southern Women's Roles

Mitchell depicts most elite Southern women as compliant, subordinate, and frail. Their purpose in life is to tend to their husbands and their household. They are presumed to be kind, nurturer, selfless, and caring. These women have to fit the roles that are designed for them because they are women, and they are considered inferior to men.

3.2.3.1. Married Elite Southern Women

In *Gone with the Wind*, the freedom of married women exceeds that of young unmarried ones whose responsibilities also change as soon as they marry. Ellen O'Hara is the perfect Southern woman who embraces Southern traditional roles. Like all other women in a patriarchal society, Ellen is raised to forget about herself and focus on others: "she had been reared in the tradition of great ladies, which had taught her how to carry her burden and still retain her charm . . ." (Mitchell 58). She is brought up to assume her roles as a wife and a mistress of the plantation if her husband has one:

From the day when Ellen first came to Tara, the place had been transformed. If she was only fifteen years old, she was nevertheless ready for the responsibilities of the mistress of a plantation. Before marriage, young girls must be, above all other things, sweet, gentle, beautiful and ornamental, but, after marriage, they

were expected to manage households that numbered a hundred people or more, white and black, and they were trained with that in view. (Mitchell 56-57)

The above extract shows the way Southern society plans women's lives as soon as they are born. Young girls are taught every skill they would need when they get married. They are prepared and trained until they assume the roles that are designated to them: "Ellen had been given this preparation for marriage which any well brought-up young lady received . . . she quickly brought order, dignity and grace into Gerald's household, and she gave Tara a beauty it had never had before" (Mitchell 57). Although Mitchell portrays most women as delicate, weak, and inferior, some women hide their strength. For example, Scarlett's mother, Ellen, runs the plantation better than her husband because she knows how to make the slaves obey her. She pretends that she is weak to play a role that is assigned to her since it is improper for women to show strength. Thus, Ellen strengthens the patriarchal ideology in Southern society (Svobodová 17). Mitchell reveals that the roles asserted to women are constructed and not natural. This passage demonstrates that women are taught the way to behave, speak, and dress. These women learn what a woman means through their experiences. In other words, women do not possess feminine qualities when they are born; they merely adopt these qualities to satisfy the male-dominated society.

Ellen O'Hara perfects her assigned role because she ". . . belonged to a generation that was formal even after seventeen years of wedlock and the bearing of six children" (Mitchell 38). She never addresses her husband with anything but his formal name. Her priorities are established so that she would tend to her husband first, then her daughters like any wife who lives in a patriarchal society. For instance, when Gerald is talking about the war, Ellen listens attentively even though she does not care for such matters: "Scarlett knew her mother cared

nothing at all about war and politics and thought them masculine matters about which no lady could intelligently concern herself. But it gave Gerald pleasure to air his views, and Ellen was unfailingly thoughtful of her husband's pleasure" (Mitchell 67). Ellen's attention to her husband is undivided because she knows that he would be happy while telling her about the war. This shows that the first duty of a woman is doing everything to please her husband. Furthermore, Ellen does everything that is expected of her without compliance. She never voices her opinions or disagrees with her husband, for that is considered an improper behavior.

Even though Ellen is the ideal picture of the Southern traditional woman, her life and her limited role do not satisfy her:

Ellen's life was not easy, nor was it happy, but she did not expect life to be easy, and, if it was not happy, that was woman's lot. It was a man's world, and she accepted it as such. The man owned the property, and the woman managed it. The man took the credit for the management, and the woman praised his cleverness. The man roared like a bull when a splinter was in his finger, and the woman muffled the moans of childbirth, lest she disturb him (Mitchell 58)

Since Ellen is a selfless woman who never objects to her roles, the omniscient narrator used by Mitchell gives the readers a glimpse of her life. This passage shows that Ellen is not gratified by her roles. Yet, she never expresses her feelings or opinions because it is not her nature to speak up. Also, women know how their lives are going to be once they married; they do expect to find happiness. Consequently, they never seek to change a lifestyle that exists for generations. Through the passage, Mitchell draws a comparison between men and women. Through which she informs the readers that women are subjugated to men because it is a man's world. Women have to sacrifice their selves to make men's lives easier because their patriarchal

society indoctrinated them to believe it is their purpose of life. Therefore, women do what they are taught without any objections. The above passage also demonstrated the power relations between men and women. Women are inferior and powerless because the world they live in is ruled by men. Thus, they are passive characters who are controlled by their society.

3.2.3.2. Unmarried Elite Southern Women

In a patriarchal society, young girls are trained to be the perfect housewives. Similarly, all the female characters in *Gone with the Wind* aim to secure husbands because marriage is their first and ultimate goal: “. . . the first duty of a girl was to get married” (Mitchell 58). Patriarchy strengthens the belief that women would be fulfilled once they get married and have children. Consequently, female characters endeavor to follow the traditions that are taught to women. Yet, not all of them find it easy to follow. For instance, while Melanie blindly obeys the Southern traditions, Scarlett does not.

Mitchell introduces two female characters who are opposites. Melanie Hamilton Wilkes and Scarlett O’Hara are completely different. While Melanie’s nature allows her to be the ideal Southern belle, Scarlett finds that task very difficult without suppressing her true nature. Rentz claims that Melanie is the model for the traditional Southern belle even though she is not considered beautiful. Melanie is depicted as a selfless character that sees only the virtuous of people including Scarlett. She does everything from her heart, and she is loyal to those whom she loves. These two characters are different because while Melanie is a compassionate woman who follows her heart, Scarlett is a practical woman who is guided by her intellect (33).

Melanie has all the characteristics that a Southern lady should possess. These characteristics can be summarized as follows: “a Southern woman [is] compliant, deferential,

sacrificial, nurturant, domestic, quietly and uncontroversially intelligent, chaste, beautiful, cultured, religious, and loyal to her region and to its definition of herself . . . in short, she is Melanie Wilkes” (qtd. in Schiesl 2). Melanie is a quiet woman who does everything for others neglecting herself in the process. Melanie is depicted as “a sweet quiet thing . . . with never a word to say for herself, like a woman should be” (Mitchell 32). This quote demonstrates the way men perceive women. The word ‘thing’ denotes that Melanie is regarded as an object. Women in a patriarchal society are expected to be passive, gullible, and easily controlled to fit their roles. Thus, they can be easily turned into objects whose opinions and feelings do not matter.

Kailey Schiesl remarks that while Melanie is the incarnation of the Southern belle, Scarlett is the “belle gone bad” (3). “My central woman character,” Mitchell wrote to a friend, “does everything that a lady of the old school should not do” (qtd. in McAuliffe, and Tiernan 293). Scarlett is not a Southern lady because she is a smart girl who is not worried about voicing her thoughts “. . . when Scarlett gets mad, everybody knows it. She don’t hold herself in like some girls do” (Mitchell 12). Consequently, Scarlett finds it difficult to conform to the Southern society because she is not a passive character.

Gone with the wind’s Scarlett, the quintessential bad girl, is smart, self-centered, and mean when she has to be, and that is what saves her. It is also what makes the bad girl endlessly intriguing. Though she may have the graces of the good belle, she’s far more strategic. We may admire Melanie, but as Margaret Mitchell said herself, Scarlett is the charismatic one who captivates us. (Toth 120)

At a young age, Scarlett has the freedom to do anything she wants because is permitted to act as she wishes. As a result, she favors playing with Stuart and Brent Tarleton rather than her sisters: “she had been a favorite playmate, for she could ride horses and climb trees almost as

well as they” (Mitchell 15). Therefore, the society does not have any restraints on Scarlett as a child. Besides, according to McGraw, Scarlett is more like her father Gerald than her mother Ellen: “‘Scarlett’ is Irish and male-identified as a surname as opposed to the girlish ‘Katie’ with which she is christened. Scarlett remains very much the ‘child of Gerald’ throughout the novel as Mitchell attributes her gender manipulations--or Irishness--to Gerald's influence” (125). McGraw adds that “the word ‘child’ unsexes Scarlett, and ‘of Gerald’ privileges her father’s lineage as the cause of her transgressive nature” (125). That is to say, Scarlett possesses masculine traits such as, her fierceness, courage, and love of the land.

Mammy always reprimands Scarlett to act like a lady because she is stunned that Ellen’s eldest daughter would demonstrate such unfeminine traits: “To Mammy’s indignation, her preferred playmates were not her demure sisters or the well-brought-up Wilkes girls but the negro children on the plantation and the boys of the neighborhood, and she could climb a tree or throw a rock as well as any of them” (Mitchell 58). As Scarlett grows, both Ellen and Mammy endeavor to teach her the way ladies are supposed to behave:

She [Ellen] intended that her three daughters should be great ladies also. With her younger daughters, she had success, for Suellen was so anxious to be attractive she lent an attentive and obedient ear to her mother’s teachings, and Carreen was shy and easily led. But Scarlett, child of Gerald, found the road to ladyhood hard.
(Mitchell 58)

This section shows that while Ellen’s other daughters are easily controlled to do as she wishes, Scarlett is not. Both Mammy and Ellen find it difficult to train Scarlett the way to conceal what they think is unflattering. Since the first duty of a Southern girl is to get married, teaching Scarlett “the arts and graces of being attractive to men” is necessary (Mitchell 58). This

passage also demonstrates that the skills and feminine qualities are learned. Consequently, the roles that are attributed to women are socially constructed. That is to say, as a child, Scarlett does not possess those qualities that define her gender. Throughout her childhood, she behaves like boys until she is deemed fit to be trained.

Despite a succession of governesses and two years at the near-by Fayetteville Female Academy, her education was sketchy, but no girl in the County danced more gracefully than she. She knew how to smile so that her dimples leaped . . . Most of all she learned how to conceal from men a sharp intelligence beneath a face as sweet and bland as a baby's. (Mitchell 58)

This extract reveals that education is not necessary for Southern women since their roles are limited to the domestic sphere. All they need is to act accordingly to their society so that they would not shame their families. Scarlett learns to act as a delicate, fragile, naïve girl even though she does not possess any of these qualities. That is to say, she deceives others when she pretends to be someone she is not. Scarlett also learns to hide her intelligence from men because it is a masculine trait that only men are privileged to possess.

Throughout Mitchell's work, Scarlett pretends to be the perfect lady when she is not. Her façade is merely coverage for her true nature because Scarlett needs to conform to her society. Scarlett has the appearance of a Southern lady, yet her femininity is merely superficial because she does not have the attributes that promote her to be a lady:

Between them [Ellen and Mammy], they taught her all that a gentlewoman should know, but she learned only the outward signs of gentility. The inner grace from which these signs should spring, she never learned nor did she see any reason for

learning it. Appearances were enough, for the appearances of ladyhood won her popularity and that was all she wanted. (Mitchell 59)

The above extract indicates that Scarlett learns the way to disguise her true personality behind her charm and behavior. To fit in her society, she pretends to be someone whom she is not. She performs the acts assumed to her to appease those around her at the expense of herself. Even her mother Ellen never recognizes her daughter's disguise: "Ellen never fully realized that it was only a veneer, for Scarlett always showed her best face to her mother, concealing her escapades, curbing her temper and appearing as sweet-natured as she could in Ellen's presence" (Mitchell 59). Konečná notes that Scarlett and other women have to suppress their personalities to conform to the roles prescribed to them or to secure privileges (48). Scarlett conceals her true personality because she knows that the way she thinks is unacceptable. She also does that to obtain the things she wants.

Scarlett can conceal her thoughts and feelings from everyone she knows. Yet, at one point she complains to Mammy saying:

I'm tired of acting like I don't eat more than a bird, and walking when I want to run and saying I feel faint after a waltz, when I could dance for two days and never get tired. I'm tired of saying, 'How wonderful you are!' to fool men who haven't one-half the sense I've got, and I'm tired of pretending I don't know anything, so men can tell me things and feel important while they're doing it

(Mitchell 78)

This passage reveals that Scarlett neither relishes concealing her true identity just to be able to find a suitable man to marry nor she enjoys the veneer she mastered to deceive others. Scarlett finds the tasks appointed to her absurd and unjust because everything that she is taught

would benefit men and make them feel intelligent and superior. Hence, the Southern society, which enforces such acts, reinforces the patriarchal ideology. Scarlett is unlike other girls who perform their roles easily because they do not appear to mind or question those patriarchal notions like Scarlett does. Furthermore, Scarlett does not fit in her society because she tends to question its rules. For instance, Scarlett asks Mammy: “Why is it a girl has to be so silly to catch a husband?” (Mitchell 78). Scarlett knows that marriage is the first role a Southern belle should embrace. Yet, she does not see the need to pretend that she is someone else. That is to say, many women fool men to get married. However, Scarlett does not seem to grasp the reason behind such acts even though she acknowledges the importance of marriage in her society. Scarlett wants to be the perfect Southern lady, but she does not want to pretend to be one. Hence, it seems that Scarlett has her own opinions about Southern womanhood.

3.3. Southern Women against the Civil War

In *Gone with the Wind*, Southern women are happy and confident once the Civil War erupts, for their trust in their cause is powerful. Those patriotic women, who are supportive of the confederate army, do not stray from the traditional roles assigned to them. While plantation mistresses handle their husband’s properties with a firm hand, women in the cities play different roles. For instance, Southern women knit clothes for the army and donate almost everything they own to the confederate army. Yet, only married women could work in hospitals: “the young ladies of the town, who were not permitted to nurse for fear they would see sights unfit for virgin eyes . . .” (Mitchell 153). Even when hospitals are flooded with wounded soldiers, young women cannot help simply because they are not married. In other words, the patriarchal ideology has a strict hold on women even during those harsh times.

Scarlett's life becomes harder once she loses her husband at the beginning of the Civil War. She becomes a widow at the age of sixteen, and she realizes that the principles attached to Southern widowhood are very rigorous:

. . . She was a widow and she had to watch her behavior. Not for her the pleasures of unmarried girls. She had to be grave and aloof . . . Ellen had told her how easily a widow might get herself talked about. The conduct of a widow must be twice as circumspect as that of a matron. (Mitchell 130)

Through this passage, Mitchell describes the role assigned to widows. Since women's priority is tending to their husbands, the Southern patriarchal society assumes that women should not enjoy their lives for years after their husbands pass away. Scarlett, who finds it hard to conform to her society, feels the injustice that widows endure even when they have their lives ahead of them. She feels that her life is over because young girls of her age treat her "as if she were old and finished . . ." (Mitchell 153). That is to say, widows' lives are far more restricted than both married and single women. Rhett Butler, who is always vocal about his opinions, admits the unfairness that lies with widowhood: "I have always thought that the system of mourning, of immuring women in *crêpe* for the rest of their lives and forbidding them normal enjoyment is just as barbarous as the Hindu *suttee*" (Mitchell 175). Rhett compares the principles of the Southern mourning to the Hindu tradition known as the *Suttee* in which widows are burnt along with their dead husbands. This passage shows that women in patriarchal societies share the same predicament because their lives are bound to their husbands. Once their husbands are dead, those women cannot enjoy their lives. Besides, Rhett Butler confesses that:

A wife who didn't burn herself would be a social outcast. All the worthy Hindu matrons would talk about her for not behaving as a well-bred lady should-

precisely as those worthy matrons in the corner would talk about you, should you appear tonight in a red dress and lead a reel. Personally, I think suttee much more merciful than our charming Southern custom of burying widows alive! (Mitchell 176)

Throughout the above extract, Mitchell points out the fate of Southern women who do not accept their assigned roles. These women would be a disgrace for their families, and they would ultimately be shunned from their societies. For instance, Scarlett is obliged to mourn her husband even though she never cared about him. She changes the way she behaves and dresses to accommodate what deemed to be appropriate. Through her character Rhett Butler, Mitchell provides a criticism of the old Southern traditions when she writes that the Hindu custom is more merciful than the mourning system of the South. Unlike Indian women whose lives brutally end, women in the South would unjustly suffer for years; they would merely be observant of life while it passes by them because they only existed for their husbands.

3.4. Southern Women's Roles after the Civil War

In her work, *Gone with the Wind*, Mitchell describes the misery and pain Southern women have to bear after the Civil War. All the female characters share the feelings of hopelessness and fear of the unknown. Most of them live according to the old Southern traditions, for they find solace in it. These women are unable to adjust to their new lives. Yet, they assume new roles to survive. For instance, Mrs. Merriwether and her daughter Maybelle “had made ends meet by baking pies and selling them to the Yankee soldiers” (Mitchell 532). Even though Southern women work to provide for their families, they never abandon their traditions. To illustrate, they assume new roles that are considered feminine such as baking or

knitting clothes. Besides, they work out necessity, not out of satisfaction. Many women are forced to work because their men died in the Civil War. Yet, they frown upon anyone who dared to break out of their precious traditions.

Unlike other women, Scarlett can adapt easily to the new South because she is not pleased with the old customs and traditions. Scarlett is aware that she needs to find a permanent source of income. Hence, she starts her own lumber business after her second husband Frank falls ill. Scarlett finds success when other men do not: “a startling thought this, that a woman could handle business matters as well as or better than a man, a revolutionary thought to Scarlett who had been reared in the tradition that men were omniscient and women none too bright” (Mitchell 592). Scarlett is raised to praise men’s intelligence and to ignore her own. However, she becomes aware of her thoughts and her ability to run her business. Scarlett’s new role as a businesswoman is not accepted by her society because she does not only become the provider of the family, but she also proves that women are not weaklings.

Scarlett represents the new Southern woman due to her ability to change. She challenges the Southern view of women because she is everything a Southern lady should not be. To illustrate, Scarlett’s second husband is ashamed of his wife’s actions. He cannot comprehend the reason that makes Scarlett different from other women. He knows that those women work to support their families. Yet, they maintain their feminine qualities:

These ladies made money but they kept themselves at home while they did it, as a woman should. But for a woman to leave the protection of her home and venture out into the rough world of men, competing with them in business, rubbing shoulders with them, being exposed to insult and gossip ... Especially when she

wasn't forced to do it, when she had a husband amply able to provide for her!

(Mitchell 609)

The above extract demonstrates that women after the Civil War endeavor to resume their lives in the old fashioned way. Even though these women work, they are still restricted to the domestic sphere. Hence, they play a traditional role that is enforced by patriarchy. Scarlett does not only break up with her domestic sphere, but she does that regardless of the financial security her husband provided her. Scarlett becomes conscious of her potentials, and she is not worried about her reputation or that of her husband's. Moreover, she realizes that her mother's teachings are not correct. Women's lives are not bound to their men, and they could achieve anything they put into their minds: "I believe women could manage everything in the world without men's help-except having babies . . ." (Mitchell 592). Scarlett believes that she could take care of herself and her family. That is to say, she is not the feeble girl that she pretends to be. Scarlett is a cunning woman who uses her femininity to secure what she wants.

Scarlett's instincts of survival overcome all, for she embraces the real personality that she concealed. As a result, the gap between Scarlett and other Southern women widen more when Scarlett displays masculine qualities. The change in her behavior makes others keep their distance:

Frank was not only amazed at his wife's views and her plans but at the change which had come over her in the few months since their marriage. This wasn't the soft, sweet feminine person he had taken to wife . . . Now her reactions were all masculine. Despite her pink cheeks and dimples and pretty smiles, she talked and acted like a man . . . (Mitchell 611)

The passage illustrates that Scarlett's behavior changes drastically after she marries Frank. She ceases to be the frail ignorant woman she pretends to be because her veneer is no longer needed since she already secured a husband. Frank is shocked by the sudden change in Scarlett's behavior. He is horrified that not only his wife knows about men's business, but also she behaves like one while managing her lumber mills. Furthermore, she proudly displays her masculine traits while doing business. Scarlett does not pretend to be a helpless woman who does not know the business she runs; she uses her mental abilities to convince others to purchase her lumber:

She said her lumber was better and cheaper too, and to prove it she ran up a long column of figures in her head and gave him an estimate then and there. It was bad enough that she had intruded herself among strange rough workmen, but it was still worse for a woman to show publicly that she could do mathematics like that (Mitchell 610).

This section suggests that mathematics is a masculine trait that proves men's intelligence. Mathematics is related to logic, which promotes that men are logical while women are not. As Scarlett does mathematic equations to prove that her lumber is better and cheaper, she proves that this patriarchal notion is invalid. As a result, she demonstrates that women could be more than their husbands' caretakers. They have great potential, yet they cannot achieve anything because they are led to believe that they are ignorant.

The Southern society frowns upon Scarlett's actions because she has the nerve to "unsex herself" (Mitchell 613). Scarlett does not think about the consequences of her actions. Her unwomanly attitude stuns her neighbors and friends, and her indifference to the Southern

traditions led her neighbors to separate themselves from her because they disapprove of everything she does:

But he could not help noticing that he and Scarlett were less frequently invited to meals and parties and fewer and fewer people came to call on them. Scarlett disliked most of her neighbors and was too busy with her mill to care about seeing the ones she did like, so the lack of calls did not disturb her. But Frank felt it keenly. (Mitchell 612)

The above passage demonstrates that Scarlett's masculine attitude does not only affect her social life, but also her husband's. Frank is aware of his friends' change of heart concerning his wife. He could not help but notice that his neighbors slowly detach themselves from him because they no longer perceive Scarlett as one of them. Yet, he could not do anything to save Scarlett's reputation, for her rebellious actions against the Southern customs alienated her from almost all Southerners who treasured their old lives.

Another feminine quality that Scarlett does not possess is motherhood. According to Simon Beauvoir, not all women are born with maternal instincts (Tyson 96). Motherhood is another patriarchal notion that is reinforced by the Southern society. Southern women are viewed as breeders. All of them embrace this role without any protest except for Scarlett. To illustrate, Scarlett finds the road to motherhood very difficult: "God knows, no woman in her right mind would have babies if she could help it" (Mitchell 592). She believes that childbirth is merely an inconvenient task because pregnant women are not allowed to leave their house once their pregnancy shows. Therefore, once Scarlett is expecting again, her life is confined in her house. Hence, she views pregnancy as an obstacle.

3.5. Conclusion

In Mitchell's work, Southern women are timid, passive, and delicate. They easily conform to the Southern patriarchal society because that is the way they are raised. Southern women assume new roles during and after the Civil War. Yet, they do not stray from the patriarchal principles they know. Scarlett O'Hara is the only woman who dares to rebel against her rigid society; she realizes that her mother's instructions restrained her life and made her believe that she is inferior to men. After the war, she learns that she can take care of herself and her family. Thus, her feminine attitude changes as she begins displaying masculine traits in her business. Therefore, the consequences of her actions led other Southerners to avoid her because they no longer believe she is one of them. That is to say, anyone would be alienated if they dare to rebel against patriarchal principles.

Regardless of her alienation, Scarlett becomes an independent woman once she assumes her new role as a businesswoman. Therefore, she represents the new generation that flourished over the wreckage of the Civil War. Scarlett favors to live and ensure a future for herself and her family rather than following blindly a set of traditions that would only add to her misery. All the challenges and obstacles she endures make her question everything. She becomes courageous enough to stand up to her society disregarding the consequences. Therefore, it seems that the hardships the Civil War presented encouraged Scarlett to focus on her survival.

General Conclusion

This research presents the impact of the American Civil War on Southern women. That is to say, it discusses the way the war altered women's status and roles. Margaret Mitchell's novel *Gone with the Wind* portrays the tragic situation of women during the war and the subsequent year after it. Those women, who live accustomed to a set of rules and traditions during the antebellum era, are compelled to overlook their previous lives to survive. Yet, not all Southern women can disregard their past in Mitchell's work. They refuse to change and share their beloved South with the ones who destroyed it.

Scarlett O'Hara represents Southern women whose lives changed drastically due to the war. The protagonist confronts many situations that made her harden. During the war, she finds herself supporting a cause in which she does not believe. She volunteers to nurse wounded soldiers because women are obliged to do so. Like many others, she serves the war, and she helps others whenever she can. Once the situation worsens, Scarlett realizes that she lost everything she has. She acknowledges that everything she is taught during her childhood could not prepare her for what is to come. Thus, she challenges herself and her society when she works in the field along with her slaves. Scarlett assumes new responsibilities once she becomes the provider for her family.

When the war ends, Scarlett's financial situation does not get any better. With the taxes implemented on the South, Scarlett found herself facing obstacles that she never imagined. Regardless of what others think of her, she assumes a new role, which is that of a businesswoman. Her new role shocked many Southerners, for men only have to work in such fields. Indeed, other women work outside their houses out of necessity. Scarlett, however, has a

financially stable husband. Yet, she works to provide for her family and to secure their future. Her commitment to her business resulted in her alienation from her old neighbors and friends simply because Scarlett dares to break the tradition that chains women to the roles assigned by their society.

Mitchell's work demonstrates that the Civil War and its hardships contributed tremendously to the birth of the new status of women. Mitchell depicts that change in Scarlett is raised when she has to deal with the outcomes of the war. The role Scarlett adopts as a businesswoman makes her stand out from other women even though many of them work in the public sphere. That is to say, she represents the new generation who rebelled against their society to secure their future.

On the one hand, the Civil War was a horrid experience on Southerners. Women were left alone to face what is to come. They lived in misery, poverty, and fear in years. Yet, they were able to survive because they had to make many sacrifices. On the other hand, the war opened new doors and opportunities for women. They had to challenge themselves and their society to endure endless suffering. To protect their loved ones, they had to break with the traditions that kept them chained. Thus, the Civil War participated in women's liberation and freedom. Consequently, a new generation bloom as the aftermath of the war subdued.

Mitchell's work portrayed the change in women's lives due to the Civil War. The novel described slaves in a very peculiar way. Slaves in Mitchell's work were satisfied with their lives; they neither rebelled nor tried to escape when the chance presented itself. They were depicted as ignorant people who did not know what to do unless they were ordered. Mitchell's depiction concerning Afro-American was not realistic. Consequently, the novel was labeled as a racist work because it is believed that *Gone with the Wind* promoted white supremacy and defended

slavery. Also, the work demonstrated that the Civil War harmed Afro-Americans while it liberated white women who broke with the old tradition.

Even though this research attempts to identify the impact of the American Civil War on Southern women, the findings of the work cannot be generalized. That is to say, not all women of the Southern society embrace the change that *Scarlett* represents. Besides, this research does not grant a thorough analysis of all classes because the chosen work focuses on elite women; for instance, the Hegelian dialectics that is implemented in the second chapter to provide a detailed examination of enslaved women's lives, may not apply to all other slaves. Also, free afro-American women's lives do not improve. Indeed, the war gives them freedom. Yet, their social and economic status remains the same. Moreover, the intense exposure to the history of the Civil War may lead the researcher to be subjective, which may make the findings of this work not compatible with authentic history.

Works Cited

Primary source:

Mitchell, Margaret, *Gone with the Wind*. New York. Pan: Macmillan 1964. Print

Secondary sources:

Alcott, William Alexander. *The Young Wife, or: Duties of Woman in the Marriage Relation*. G.

W. Light, 1838. Print

Bartel, Pauline. *The Complete Gone with the Wind Trivia Book: the Movie and More*. Taylor,

2014. Print

Carlisle, Rodney P. *The Early National Period and Expansion, 1783 to 1859*. Facts on File, 2009.

Print

Cashin, Joan E. *First Lady of the Confederacy: Varina Daviss Civil War*. Harvard University

Press, 2006. Print

Davis, Anita Price. *The Margaret Mitchell Encyclopedia*. McFarland Et Co., Inc., Publishers,

2013. Print

DuBois, Ellen Carol. *Feminism and Suffrage: the Emergence of an Independent Womens*

Movement in America, 1848-1869. Cornell University Press, 1999. Print

Faust, Drew Gilpin. *Mothers of Invention: Women of the Slaveholding South in the American*

Civil War. University of North Carolina Press, 2010. Print

Frank, Lisa Tendrich. In *Women in the American Civil War* volume 1 , Vol. volume 1. Santa

Barbara, CA: ABC-CLIO, 2008.

- Frisby, Derek. “*Frisby on Edwards, 'Scarlett Doesn't Live Here Anymore: Southern Women in the Civil War Era'.*” *H*, Jan. 2001, www.h-net.org/reviews/showrev.php?id=4847. Accessed January 20. 2020
- Gardner, Sarah E. *Blood & Irony: Southern White Womens Narratives of the Civil War ; 1861-1937*. Univ. of North Carolina Press, 2006. Print
- Haq, Husna. “*Seven Reasons We Still Give a Damn about 'Gone with the Wind'.*” *MinnPost*, 2 Feb. 2012, www.minnpost.com/books/2011/06/seven-reasons-we-still-give-damn-about-gone-wind/. Accessed January 20. 2020
- Harper, Judith E. *Women during the Civil War an Encyclopedia*. Routledge, 2007. Print
- Hooks, Bell. *Feminist Theory from Margin to Center*. London: Pluto Press, 1984. Print
- Hooks, Gloria. *Feminism Is for Everybody: Passionate Politics*. Pluto Press, 2000. Print
- Inc., 2018. Print
- Kingseed, Cole Christian. *The American Civil War*. Greenwood Press, 2004. Print
- Konečná, Bc. Hana. “*Gone with the Wind: Changes in the Southern Society Brought by the Civil War, especially changing the Role and Status of Women*”. Diploma Thesis. Masaryk University, 2010. Print
- Lincoln, Abraham, et al. *The Life and Writings of Abraham Lincoln*. Modern Library, 2000. Print
- Madsen, Deborah L. *Feminist Theory and Literary Practice*. Pluto Press, 2000. Print
- Mangan, Lucy. *The Feminism Book: Big Ideas Simply Explained*. S.n., 2019. Print
- Mathisen, Robert R. *Critical Issues in American Religious History*. second ed., Baylor University Press, 2006. Print
- Mauk, David, and John Oakland. *American Civilization an Introduction*. sixth ed., Routledge, 2014. Print

- McAuliffe, Mary, and Sonja Tiernan. *Tribades, Tommies, And Transgressives*. Cambridge Scholars Pr Ltd, 2008. Print
- McCann, Carole R., and Seung-Kyung Kim. *Feminist Theory Reader Local and Global Perspectives*. Routledge, 2017. Print
- McGraw, Eliza Russi Lowen “A ‘Southern Belle with Her Irish Up’: *Scarlett O’Hara and Ethnic Identity*.” *South Atlantic Review*, vol. 65, no. 1, 2000, pp. 123–131. *JSTOR*, www.jstor.org/stable/3201928. Accessed 19 Apr. 2020.
- McMillen, Sally G. *Southern Women: Black and White in the Old South*. John Wiley & Sons,
- McPherson, James M. *Battle Cry of Freedom*. Oxford University Press, 1988. Print
- Morton, Marian J. “‘My Dear, I Don’t Give a Damn’: *Scarlett O’Hara and the Great Depression*.” *Frontiers: A Journal of Women Studies*, vol. 5, no. 3, 1980, pp. 52–56. *JSTOR*, www.jstor.org/stable/3346512. Accessed 13 Feb. 2020.
- Mountjoy, Shane, and Tim McNeese. *Causes of the Civil War: the Differences between the North and South*. Chelsea House Publishers, 2009. Print
- O’Callaghan, Bryn. *An Illustrated History of the USA*. Longman, 1990. Print
- Okoro, Kingsley N. “Religion in an Oppressive Society: *The Antebellum Example*.” *Open Journal of Philosophy*, vol. 02, no. 04, 2012, pp. 251–259. doi:10.4236/ojpp.2012.24037. Print
- Rampton, Martha. “Four waves of feminism.” *Pacific University Oregon* 25 (2015). Print
- Rentz, Cody. *In Another Day: The Historical and Cultural Relevance of Gone With The Wind*. Diss. The University of Mississippi, 2014. Print
- Richter, William Lee. *Historical Dictionary of the Old South*. Scarecrow Press, 2006. Print

- Rosensfit, Gail Rae., and Karen Pica. *Margaret Mitchells Gone with the Wind*. Research & Education Association, 1994. Print
- Schiesl, Kailey. "The Rise of the New Woman: Gender Roles in *Gone with the Wind*." *Academia.edu*, www.academia.edu/13007782/The_Rise_of_the_New_Woman_Gender_Roles_in_Gone_with_the_Wind. Accessed 17 May. 2020.
- Seidman, Rachel Filene. *The Civil War: a History in Documents*. Oxford University Press, 2001. Print
- Şekerci, Mehmet Fatih. "Hegel's Master-Slave Dialectic and The Relationship between God and Believer." *Bilgi Sosyal Bilimler Dergisi* 1 (2017): 148-160. Print
- Sex and Society*. New York: Marshall Cavendish Reference, 2010. Print
- Shi, David E., and George Brown Tindall. *America: a Narrative History*. W. W. Norton & Co, 2016. Print
- Slavicek, Louise Chipley. *Women and the Civil War*. Chelsea House, 2009. Print
- Sunstein, Cass R. "In Defense of *Gone With The Wind*." The Atlantic, Atlantic Media Company, 17 July 2015, www.theatlantic.com/politics/archive/2015/07/gone-with-the-wind-confederacy/398663/. Accessed March 12. 2020
- Svobodová, Lenka. "Female Characters in Margaret Mitchell's *Gone with the Wind* and Charles Frazier's *Cold Mountain*." Print
- Toth, Emily. *South Central Review*, vol. 22, no. 1, 2005, pp. 120–122. *JSTOR*, www.jstor.org/stable/40039851. Accessed 19 Apr. 2020.
- Tyson, Lois. *Critical Theory Today: a User-Friendly Guide*. Routledge, 2006. Print
- Wolff, Richard D. *Understanding Marxism*. Lulu.com, 2019. Print

Yancey, Diane. *Life in the South during the Civil War: Part of the Living History Series*.

ReferencePoint Press, 2014. Print

