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**Slavery in Margaret Mitchell's  
*Gone with the Wind***

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**2018**

**1439**

## Dedication

To our dear parents with love

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Acknowledgement

First of all, we would like to thank my supervisor Assist Lecturer Dijla Gattan for her advice and guidance.

We , also would like to express our gratitude and appreciation to our families for their encouragement.

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Mitchell's *Gone With the Wind* is one of the great novels of survival, and therein lies much of its appeal .This paper presents an analysis of Margaret Mitchell's novel *Gone with the Wind* and its false depiction of the South. *Gone with the Wind* is at once a tale of strong women and appallingly racist. Just as there were women who campaigned long and hard for women's suffrage who were also members of the Klu Klux Klan. Slavery would be the most obvious possession metaphor in the novel but Mitchell gives it an interesting twist slaves feel possessive toward their owners.

This paper is divided into two sections and conclusion. Section one includes two parts ,the first one deals with slavery in literature, while the second part focuses with Margaret Mitchell's biography. Section two sheds light on slavery in Margaret Mitchell's *Gone with the Wind* .

Finally ,the conclusion sums up the findings of this paper.

## Section One

### 1.1 Slavery in literature

The early Afro-American literature dates back to the time when the US got its independence. Slave narratives is the beginning of Afro-American literature (African-American literature is the body of literature produced in the United States by writers of African descent. It begins with the works of such late 18th-century writers as Phillis Wheatley. Before the high point of slave narratives, African-American literature was dominated by autobiographical spiritual narratives).<sup>1</sup>

The slaves, who suffered the oppression of White racism, by the help of new printing methods which have made writing career inexpensive, undertook writing their memories and expressing their own feelings of the racial oppression for the first time. Except Phillis Wheatley, and Frederick Douglass, there were some other writers who were prominent and distinguished in the sub-genre of slave narratives. Jupiter Hammon was Lloyed's family slave for four generations. Hammon's poem "Evening Thought" that has a religious theme shows the effect of religious inspirations on his works. "An Address to the Negroes of the State of New York," (1787) is the final work of Jupiter Hammon in which he advises young Black negroes to be in search for their freedom. His preoccupation to end slavery reverberates through most of his works. Although he persuaded the new generation to begin emancipation and to end slavery, he always insisted on the gradual improvement of slaves.<sup>2</sup>

The three above-mentioned writers are of great importance in the early

history of Afro-American poetry. In the field of fiction, William Wells Brown , and Victor Séjour are the first ones who give prominence to Afro-American literature by writing the earliest fictions of Black literature(Black literature is literature created by or for Black people). Victor Séjour write his first novel in French; so his influence on Afro-American fiction has been little. William Wells Brown, on the other hand, have a very dynamic character and tried different genres of writing. Brown shows his dexterity of writing shockingly in the first lines of his autobiographical work “ *Narrative of William Brown, a fugitive Slave Written by Himself*”.<sup>3</sup>

He *William Brown* writes:

I was born in Lexington, Ky. The man who stole me as soon as I was born, recorded the births of all the infants which he claimed to be born his property, in a book which he kept for that purpose. My mother’s name was Elizabeth. She had seven children ... . No two of us were children of the same father. <sup>4</sup>

Slave narrative are accounts of the lives of former or fugitive slaves, either written as autobiographies or rendered orally by the slave personally and recorded by a second party, mostly abolitionists. It is a definite genre with clear conventions and deals with a story of escape from slavery. Some of the conventions for the narratives included the use of first persons and the inclusion of the journey from bondage to liberation. The use of the first persons is usually presented as ‘I’ and runs through the entire text. Slave narratives by their very existence served as testaments of protest against the double standards that existed during the slavery period. These narratives are tales of bondage and freedom written or told by former slaves .<sup>5</sup>

Despite the restriction against slave literacy at the time, many slaves managed to learn to read and write, making it possible for them to write slave narratives which today have become a literary genre in American literature. The slaves who were unable to write their stories owing to illiteracy found amanuensis who narrated their stories on their behalf. The autobiographies of former slaves in America are the foundation of the African-American literary tradition. It is one that gives us a special glimpse into the very lives of the slaves themselves and also a way of getting us to understand the nature of slavery. There have been several debates around the authorship of slave and the motives of slave narratives. In the case of authorship former slaves were constantly doubted and questioned about the authenticity and veracity of their stories and writings .<sup>6</sup>

Additionally , the role of abolitionists is very important in authenticating the authorship of the slave narratives. White abolitionists therefore find it necessary to layout well-defined conventions and formulae for literate authors to follow and in many cases where potential narrators do not possess literary skills; the abolitionists took up the task of recording the oral narratives of the fugitives. The establishment of a framework and the verification of the narratives, it can be argued, were measures put in place to counter the prejudices of the white reading public than of the literary abilities of former slaves .<sup>7</sup>

In all cases, though, the abolitionists also insisted on adding their own authenticating endorsements to the slaves' narrations through prefaces and introductions. These endorsements are significant as they reinforce the value of the narratives and coming from people such as the abolitionists who are influential and respected by many. The narratives were most likely to be accepted by the public. Writers such as Sojourner Truth had her story narrated through scribes because she was an illiterate. Other slave narratives were published with letters of endorsements from the abolitionists attesting to the credibility of the author's



work. For example, Lydia Maria Child for Jacobs, and William Garrison and Wendell Phillips for Frederick Douglass. The slaves who tell their stories accept this requirement from the abolitionists because of the power and authority inherent in being white and influential. Some of the narratives also included the phrase ‘Written by Himself or Herself’ and this is found, for instance, in both Jacobs’s and Frederick Douglass’s narratives respectively. These phrases in the narratives authenticate the authorship of the writer and emphasize the personal relationship the author has with the work in question.<sup>8</sup>

Jacobs and Frederick Douglass are generally first-person narratives because this point of view authenticates the authorship of the writer. That is, it is an affirmation of the writer’s spiritual, literary and psychological freedom. It is important to note, however, that not all slave narratives use the first person narrator; for example, Harriet Wilson’s *Our Nig*. Wilson’s text shares many conventions with Harriet Jacobs’s more traditional text. Despite their obvious differences that one set in the South, the other in the North; one a slave narrative, the other fiction; one written to further the abolitionist movement, the other to make money. These books have some similarities in that both are structured chronologically, are written by women, and featured female protagonists. Slave narratives have strong echoes with sentimental literature.<sup>9</sup>

Sentimental literature is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimentalism, which is to be distinguished from sensibility, was a fashion in both poetry and prose fiction beginning in the eighteenth century in reaction to the rationalism of the Augustan Age.<sup>10</sup>

Both Jacobs and Frederick Douglass struggle of race and gender, which sums up the total struggle for freedom. As is the case with all autobiographical slave narratives, there is no doubt that Jacobs and Wilson were the authors of

“Incidents and Our Nig” respectively, while admitting that they spoke through narrators. However, unlike Wilson, Jacobs authenticates her authorship of her true experiences by using the first person witness account. This difference does not in any way make Wilson’s work less authentic. It is only easy to identify and relate to Jacobs’ character more closely than one does with Wilson’s character. Other important works within this genre that use the first person witness account include Harriet Beecher Stowe’s *Uncle Tom’s Cabin* written in 1852 and Fredrick Douglas’s *The Narrative and Life of Frederick Douglas, written by Himself* in 1845.<sup>11</sup>

## 1.2 Margaret Mitchell’s Biography

Margaret Munnerlyn Mitchell was born on November 8, 1900, in Atlanta. She was from a wealthy and politically prominent family. Margaret Mitchell spent her early childhood on Jackson Hill, east of downtown Atlanta. Her family lived near her maternal grandmother, Annie Stephens, in a Victorian house. When the family moved to Peachtree Street, the young Mitchell attended the Tenth Street School and later Woodberry School, a private school. She branched out to writing, directing, and starring in plays, coercing the neighborhood children to take part.<sup>12</sup>

From 1914 to 1918 Mitchell attended the Washington Seminary, a prestigious Atlanta finishing school, where she was a founding member and officer of the drama club. She was also the literary editor of *Facts and Fancies*, the high school yearbook, in which two of her stories were featured. She was president of the Washington Literary Society.<sup>13</sup>

Mitchell wrote a romance novella, *Lost Laysen*, when she was fifteen years old (1916). She gave *Lost Laysen*, which she had written in two notebooks, to a boyfriend, Henry Love Angel. He died in 1945 and the novella remained

undiscovered among some letters she had written to him until 1994. The novella was published in 1996, eighty years after it was written, and became a New York Times Best Seller .<sup>14</sup>

When America entered World War I (1917-18), the seminary girls were in demand at dances for the young servicemen stationed at Camp Gordon and Fort McPherson. At one such dance in the summer of 1918 Mitchell met twenty-two-year-old Clifford Henry, a wealthy and socially prominent New Yorker who was a bayonet instructor at Camp Gordon. The two fell in love and became engaged shortly before he was shipped overseas. He was killed in October 1918 while fighting in France .<sup>15</sup>

In September 1918, Mitchell entered Smith College in Northampton, Massachusetts, where she began using the nickname "Peggy." Her freshman year at college was disrupted when an influenza epidemic forced the cancellation of classes. In January, her mother contracted influenza and died the day before her daughter reached home. Mitchell completed her freshman year at Smith, then returned to Atlanta to take her place as mistress of the household and to enter the upcoming debutante season. During the last charity ball of the season, Mitchell created a scandal by performing a sensuous dance popular in the nightclubs of Paris, France .<sup>16</sup>

In the 1920s Mitchell completed a novelette, *Ropa Carmagin*, about a Southern white girl who loves a biracial man. Mitchell submitted the manuscript to Macmillan Publishers in 1935 along with her manuscript for *Gone with the Wind*. The novelette was rejected; Macmillan thought the story was too short for book form .<sup>17</sup>

*Gone with the Wind* is a love story as well as a fictionalized account of Civil War history. Margaret spent years perfecting the historical facts of the Civil War and Reconstruction. *Gone with the Wind* is officially completed on January 22,

1936 . The book experiences huge success even before the first copy hit the stores.<sup>18</sup>

Soon Mitchell met Berrien Kinnard Upshaw, who was from a prominent Raleigh, North Carolina, family. They were wed in 1922, but the marriage was brief. After four months Upshaw left Atlanta for the Midwest and never returned. The marriage was annulled two years later. In the same year that she married, Mitchell landed a job with the Atlanta Journal Sunday Magazine. She used "Peggy Mitchell" as her byline. Her interviews, profiles, and sketches of life in Georgia were well received .<sup>19</sup>

During her four years with the Sunday Magazine, Mitchell wrote 129 articles, worked as a proofreader, substituted for the advice columnist, reviewed books, and occasionally did hard news stories for the paper. Complications from a broken ankle led her to end her career as a journalist .<sup>20</sup>

On August 11, 1949, Mitchell and her husband decided to go to a movie, 'A Canterbury Tale', at the Peachtree Art Theatre. Just as they started to cross Peachtree Street, near 13th Street, a speeding taxi crested the hill. Mitchell stepped back; Marsh stepped forward. The driver applied the brakes, skidded, and hit Mitchell. She was rushed to Grady Hospital but never regained consciousness. Mitchell died on August 16, 1949, and was buried in Oakland Cemetery in Atlanta.<sup>21</sup>

Mitchell had a very set idea on what her style of writing should and should not be. It is this simplicity of style that helped make her novel so popular. It was a style instilled in her by her family; though their writing was in the field of law. The fancy, pretentious way of writing, where one cannot cross the room without getting lost, was a style she fought to strip bare .<sup>22</sup>

## Notes

<sup>1</sup> William Brown, W. *Narrative of William Brown, a Fugitive Slave Written by Himself* (Boston: Anti-Slavery Office, 1874),p :1.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid,p:3

<sup>5</sup> Miriam Ganaah, *Adwoa Themes of Slavery, Christianity and Descriptions of Paradox in the Practice of Christianity in Two Slave Narratives: Harriet Jacobs Incidents in the Life of a Slave Girl and Harriet Wilson OUR NIG Sketches from the Life of a Free Black* (Norwegian University of Science and Technology,2016,p:43.

<sup>6</sup> Ibid,p:44

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Fitzhugh Brundage, ‘American Slavery: A Look Back at The Peculiar Institution’. *The Journal of Blacks in Higher Education* 15 ,1997,p:118.

<sup>10</sup> Shirley Samuels ,*The Culture of Sentiment: Race, Gender, and Sentimentality in Nineteenth-century America* (Oxford :Oxford University Press, 1992),p:5.

<sup>11</sup> Fitzhugh Brundage,p:118

<sup>12</sup> Anne Edwards, *Road to Tara: The Life of Margaret Mitchel* (New Haven: Tichnor and Fields, 1983),p: 178-179.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid,p:181.

<sup>15</sup> Fred C. Hobson, *South to the future: an American region in the twenty-first century* (Athens, GA: University of Georgia Press, 2002), p: 19.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid,p.24.

<sup>18</sup> Marianne Walker, *Margaret Mitchell and John Marsh: the love story*

*behind Gone With the Wind. Atlanta* (GA: Peachtree Publishers, 1993), p: 24

<sup>19</sup> Ibid.

<sup>20</sup> Edwards A., *Road to Tara: The Life of Margaret Mitchell* (Chicago: University of Chicago Press, 1987), p: 91.

<sup>21</sup> Anne Goodwyn Jones, *Tomorrow is Another Day: the woman writer in the South 1859–1936. Baton Rouge* ( LA: University of Louisiana Press, 1981), p: 322.

<sup>22</sup> Ibid.

## **Section Two**

***Slavery in Margaret Mitchell's Gone with the Wind***

*Gone with the Wind* is a novel written by American writer Margaret Mitchell, first published in 1936. The story is set in Clayton County and Atlanta, both in Georgia, amid the American Civil War and Reconstruction Era. The term Reconstruction Era, with regards to the historical backdrop of the United States, has two applications: the primary applies to the total history of the whole nation from 1865 to 1877 after the American Civil War (1861 to 1865); the second applies to the endeavored change of the Southern United States from 1863 to 1877, as coordinated by Congress, from states with economies subordinate upon subjection, to states in which previous slaves were nationals with social equality. With the three Reconstruction Amendments, the period saw the main changes to the U.S. Constitution in decades.. It portrays the battles of youthful Scarlett O'Hara, the ruined little girl of a well-to-do manor proprietor, who must utilize each mean available to her to paw out of neediness following Sherman's ruinous "Walk to the Sea".<sup>1</sup>

*Gone with the Wind* is depiction of servitude and African Americans has been viewed as dubious, particularly by succeeding ages, and in addition its utilization of a racial epithet and ethnic slurs basic to the period. Be that as it may, the novel has turned into a reference point for ensuing essayists about the South, both highly contrasting. Researchers at American colleges allude to, translate, and consider it in their compositions. The novel has been consumed into American well known culture.<sup>2</sup>

The story starts at the O'Hara family cotton estate Tara, in Georgia, as the Civil War approaches. Scarlett O'Hara's better half kicks the bucket while serving in the Confederate Army, leaving her a dowager and their infant without a father. Melanie, Scarlett's sister-in-law and the spouse of Ashley Wilkes (the neighbor



Scarlett really adores), persuades Scarlett to lament her dead husband at the Atlanta home of Melanie's close relative, Pittypat .<sup>3</sup>

The entry of Union powers traps Scarlett in Atlanta, where she ends up familiar with Rhett Butler. As Sherman's armed force consumes Atlanta to the ground, Scarlett persuades Rhett to spare them by taking a stallion and carriage that will take her and her kid back to Tara . Albeit numerous neighboring ranches have been devastated altogether amid the war, Tara has not gotten away from the war's desolates, either, leaving Scarlett badly prepared to pay the higher duties forced upon the estate by the triumphant Union powers .<sup>4</sup>

Coming back to Atlanta to try to collect the cash she needs, Scarlett is brought together with Rhett, whose appreciation for her proceeds, however he can't help her monetarily. Edgy for cash, Scarlett deceives her sister's life partner, Atlanta businessperson Frank Kennedy, into wedding her. Demanding seeking after her business bargains as opposed to remaining home to bring up their youngsters, Scarlett gets herself confronted in a risky piece of Atlanta. Straight to the point and Ashley look to retaliate for her, yet Frank bites the dust in the endeavor and it takes Rhett's convenient mediation to spare the day .<sup>5</sup>

Widowed once more, yet at the same time in adoration with Ashley, Scarlett weds Rhett and they have a girl. In any case, after their girl's demise and Scarlett's endeavors to reproduce pre-war southern culture around her, with Rhett's cash she understands it's not Ashley but rather Rhett she adores, be that as it may, it's unreasonably late. Rhett's adoration for her has died .<sup>6</sup>

After the Civil War and their liberation, Tara's slaves don't leave Scarlett. Besides, Big Sam hazards his life, sparing her life in Shantytown settlement,. She is assaulted there by poor southerners. As the outcome of this occurrence, male companions of Scarlett's endeavor assault during the evening to deliver a retribution. In spite of the fact that the creator does not specify the Ku Klux Klan

(The Ku Klux Klan is a mystery association of white Protestant men in the United States which advances viciousness against dark individuals, Jews, and other minorities.), this strike is a piece of it, and Mitchell introduces this scene as positive, legitimizing the activity and portraying occupiers from the North as oppressors, who slaughter poor Frank Kennedy and hurt Ashley. Both, Scarlett and Rhett don't bolster the assault, which is pointless for them, yet they know about the presence of this association.<sup>7</sup>

For instance, before visiting Rhett in the Yankee jail, Scarlett talks with Aunt Pitty pat about his case and during the conversation, the aunt mentions secretly the Ku Klux Klan:

They are so upset' Pitty dropped her voice mysteriously 'about the Ku KluxKlan . Do you have the Klan down in the County? My dear, I'm sure you must and Ashley just doesn't tell you girls anything about it. Klansmen aren't supposed to tell. They ride around at night dressed up like ghosts and call on Carpetbaggers who steal money and negroes who are uppity. Sometimes they just scare them and warn them to leave Atlanta, but when they don't behave they whip them and,' Pitty whispered, 'sometimes they kill them and leave them where they'll be easily found with the Ku Klux card on '<sup>8</sup>.

Slaves who scan for flexibility, under the case of the North, are delineated in *Gone with the Wind* as those without heart and as demons made by the Yankee. Additionally Scarlett, when she sees negroes strolling unreservedly in the city, communicates the supposition that setting "dark primates" free is silly. Then again, the principle characters from Mitchell's novel, Rhett and Scarlett, demonstrate

dissatisfaction to Ku Klux Klan and think that its ridiculous to debilitate and murder insubordinate slaves, the individuals who picked opportunity .<sup>9</sup>

The most dubious part of *Gone with the Wind* is the manner by which Margaret Mitchell portrayed servitude. Slaves are displayed as cheerful blacks, faithful to their proprietors. Be that as it may, they are seen intrinsically as inept, regardless of whether their conclusions are cunning. For example, Gerald's slave, Pork, gives his lord counsel, "whut you needs is a spouse, and a wife whut has plen'y of house niggers" (53), and for this impudence is chided, despite the fact that his remark is fitting. Hirelings are delineated as virtuous and imbecilic. Additionally Scarlett, getting furious, communicates what she considers the intelligence of blacks, "How dumb negroes were! They never thought of anything unless they were told"(400).<sup>10</sup>

They are uneducated and their punctuation is on the least level, which can be found in their expressions. The most misrepresented case is Prissy, a blend of each one of those negative highlights associated with being a liar and her getting to be insane over the littlest things. In addition, the treatment of dark individuals is portrayed in the novel as usually as it was before the Civil War. "New lady? I didn't purchase any new lady ,pronounced Gerald, claiming to glare" in one of the discussions in the book which can truly stun us ( GWW : 63). Enormous Sam, O'Hara's slave, can leave Tara just by authorization or when ordered .<sup>11</sup>

Race and bigotry are out of sight in *Gone With the Wind*, similarly as dark characters are quite auxiliary. Be that as it may, in the event that you consider what it would intend to be dark at the time Mitchell expounds on, that foundation rapidly winds up focal, and notwithstanding overpowering. The most questionable part of *Gone With the Wind* is the film's portrayal of race relations. Despite the fact that liberated from the novel's sure depiction of the Ku Klux Klan, *Gone With the Wind's* portrayal of subjugation remains positively oversimplified .<sup>12</sup>

In spite of the fact that the previous is infrequently recognized and there was no discussion of pay after their liberation, slaves demonstrate no enthusiasm for leaving Scarlett. The slaves who look for their opportunity are looked down on, either depicted as corrupt or as simple pawns of the political gatherings. In spite of the fact that this disposition is less dramatic *.Gone With the Wind's* refusal to recognize any of the complex racial issues of either the Reconstruction Era or the 1930s just backings the generalizations displayed in Griffith's film .<sup>13</sup>

The most exceedingly awful case of this negative depiction is the youthful house slave Prissy. Maybe planned as lighthearted element, Prissy is doltish, queasy, a liar, and winds up crazy over the littlest things. She is an exaggeration of a lady, a living leftover from the slaveholder's old claim that African Americans should have been slaves since they couldn't work individually .<sup>14</sup>

The imperative place in *Gone with the Wind* holds the depiction of the scenes and nature of Georgia. From the primary pages, the peruser can find that the land is blood-hued after downpours and is the establishment for white houses and broad estates bathed in the hot sun and cut by cool woods. One of those white houses is Tara. With its environment, it is portrayed as a wellspring of being, the place life keeps running at its own pace, where every one of the issues don't mean excessively. Sitting on the yard, there can be heard.<sup>15</sup>

the soft voice of Scarlett's mother, Ellen O'Hara (...)  
the click of china and the rattle of silver as Pork, the  
valet-butler of Tara, laid the table for supper (10).

As Irishmen, Gerald O'Hara treats his land as the most precious treasure, to which he would sacrifice his own life. Following his devotion, he tries to inculcate love and respect in his daughters, explaining that the land is the most important

value in the world. When Scarlett confesses her father that she loves Ashley and nothing else matters, Gerald gives her a lesson .<sup>16</sup>

land is the only thing in the world that amounts to anything  
(...)for 'tis the only thing in the world that lasts, and don't you be  
forgetting it! 'Tis the only thing worth working for, worth fighting  
for   worth dying for (38).

Mitchell synthesizes transoceanic racial talks by melding pictures of the stage Irishman with Lost Cause sentimentality for the slaveholding period. These apparently random talks demonstrate so good in the novel since they both rise up out of cross-maritime expansionism, particularly the literary works, iconographies, and belief systems created by the ranch in Europe and the Americas. The novel parallels the Southern plantocracy's understanding of annihilation amid the Civil War with the shameful acts incurred upon Irish Catholics by Anglo-Irish landowners. Mitchell likens Southern plantocracy with the Irish lower class by introducing the O'Haras as Celtic respectability dislodged by British ranch plans.<sup>17</sup>

### Notes

<sup>1</sup> Everett Franklin Bleiler, *Introduction to Gardner's Photographic Sketch Book of the Civil War '1866 repr* (New York: Dover Publications, Inc., 1959)(p:8.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid p:.9

<sup>4</sup> Greil Marcus and Bob Dylan *'Invisible Republic: Bob Dylan's Basement*

Tapes) New York: Henry Holt and Company, Inc., 1997, (p:119-118

<sup>5</sup> Ibid.

<sup>6</sup> Daniel Aaron, *The Unwritten War: American Writers and the Civil War* (New York: Oxford University Press, 1975, (p:17

<sup>7</sup> Ibid.

<sup>8</sup> Margaret Mitchell, *Gone With the Wind* (New York : Macmillan, 1938), p:547. Any subsequent reference is taken from this source, is going to document parenthetically henceforth.

<sup>9</sup> Parke Pierson, "The Missouri Compromise Exposed the Raw Nerve of Slavery." *America's Civil War Jan.* 2009, p, 25.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid, p:27

<sup>12</sup> Ibid.

<sup>13</sup> Miles Orwell, *American Photography* (New York: Oxford University Press, 2003, (p:25

<sup>14</sup> Ibid, p:26.

<sup>15</sup> Maj Gen. Antonio M. Taguba, *Article 15-6 Investigation of the 800th Military Police Brigade*, p:16.

<sup>16</sup> Hugh Thomas, *The Slave Trade: The Story of the Atlantic Slave Trade, 1440-1870* (New York: Touchstone, 1997), p:212.

<sup>17</sup> Donald Harmon Akenson, *If the Irish Ran the World: Montserrat 1630 1730* (Montreal: McGill-Queens University Press 1997), p:32.

### **Conclusion**

In *Gone With the Wind* 'American slavery is depicted as a noble institution, not evil; paternalistic, not pernicious. There are no whips and chains to keep slaves in line, no slave trade ripping families apart, no rape of black women by their slave masters and overseers.

*Gone With the Wind* 'portrays it as an era in which the defeated South is further imperiled by freed blacks, the occupying Union army, Northern "carpetbaggers" and Southern "scalawags," and is saved along with the honor of Southern womanhood by Klu Klux Klan-like vigilantes. In reality, Reconstruction offered newly freed slaves their first opportunity to live independent lives in a democratic society, only to have their hopes dashed by the resistance of white Southerners, the lack of economic opportunity and the abandonment of support by the federal government.

Margaret Mitchell, romanticized servitude and painted a permanent picture of the prewar South as a kind of lost heaven for the white grower class to which the greater part of the primary white characters had a place.

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