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History between Books and Movies: *Gone With the Wind 1939*

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master in Anglo American Studies-Civilization

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Candidate Declaration Form

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candidate of Master at the Department of English, Larbi Ben M'hidi University, do hereby declare that the dissertation entitled **"History between Books and Movies*: Gone with the Wind 1939*."** in partial fulfillment of MA Degree in **Anglo-American Studies** is my own original work, and it has not previously, in its entirety or in part, been submitted at any university.

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Abstract

This dissertation investigates the position of movies in depicting history. The American cinema underwent systematic improvements. In the 1930's, many changes took place at the level of art, journalism, literature, entertainment and media. By the advent of talking picture and the Technicolor process, movies became the pillar of popular culture through introducing and dramatizing different events and historical experiences. Besides, the world of filmmaking became the first entertainment industry in America. Many historians who investigated this subject demonstrated that, as a new medium and visual media, cinema had the power to define and reflect history and the popular memory. Accordingly, this dissertation attempts to shed light on the interrelatedness between history, especially the American Civil War and Hollywood, the prominent center of the U.S. movie industry. Also, it attempts to explore how the civil war era of the American history-as described in the novel *Gone with the Wind*-is portrayed in the movie that based on the same novel. Finally, it works to examine the movie adaptation and pondering its status with its literary source.

Keywords: The American Civil War, Hollywood, The Adaptation Theory, *Gone with the Wind 1939.*

Dedication

In the Name of God, Most Merciful, Most Compassionate

This work is dedicated to my endearing parents who supported me morally and financially.

Acknowledgement

First and Foremost, all praises be to almighty Allah for providing me with grace and will to form this work.

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List of Acronyms

CAPLP: Chattel Architecture, Planning & Preservation inc.

KKK: The Ku Klux Klan.

MGM: Metro Goldwayn Mayer.

MPPC: Motion Picture Patent Company.

Warner Bros: Warner Brothers.

List of Figures

Fig. 1. View of Hollywood……22

Fig. 2. Hollywood Area……22

Fig. 3. Metro-Goldwyn-Mayer Studios……..26

Fig. 4. Metro Studios view……26

Fig. 5. First edition cover of the Novel……..38

Fig. 6. The Official 1939 *Gone with the Wind*'s poster…….….51

Fig. 7. Scarlett surrounded by the twins who loves her…….57

Fig. 8. Scarlett, the widow, dancing with Rhett in the charity party……...60

Fig. 9. Atlanta was attacked and burned by the Union forces…….61

Fig. 10. Atlanta during the war…….62

Fig. 11. The horrible scene of the dead soldiers…….63

Fig. 12. Tara was completely destroyed…….……63

Fig. 13. The fall of Scarlet from the top stairs leading her to the abortion……..66

Table of Content

Abstract ……..

ملخص…….

Résumé……

Dedication…….….

V

Acknowledgments……..… V

Acronyms……. V

List of Figure…….….. V

General Introduction……..….1

Chapter One: Contextualizing the American Civil War and the Combination between Hollywood and the Adaptation Theory

Introduction…….5

Part one

I. Historical Background of the American Civil War…….……5

1. Slavery in the U.S.A…….……..5

2. Major Factors Behind the Civil War……...……9

3. The Beginning of the Civil War….....11

4. The Reconstruction Era……15

Part two

I. Hollywood……20

1. Historical Background.....20

2. Emergence of Hollywood……...……..23

II. The Adaptation Theory……27

Conclusion……..…….33

Chapter Two: Hollywood's Depiction of the Civil War Through the Adaptation Theory

Introduction…….……34

I. Brief Biography of Margaret Mitchell…….…….…...34

II. Literary Analysis of *Gone with the Wind* (Novel)…….…….....39

1. Slavery…….……..….42
2. The Beginning of the War…….…….……....45
3. The Reconstruction Era……..….48

III. The Adaptation of *Gone with the Wind* (1939)…...……54

1. The Description of the Movie…….……54
2. The Analysis of the Movie……..67

Conclusion…….…….…..73

General Conclusion……..…75

Works Cited……..78

General Introduction

Every nation has a history which presents and shapes it. History is a science that existed since ancient times. The transmission of the accounts and stories were its beginning. Various events, experiences, wars, ages, and epochs assisted in forming the history of each nation. There are significant epochs that shaped the American history. Each epoch in the United States is defined by a particular set of characteristics that distinguish it from the other phases as the civil war era which is characterized by the secession of northern and southern states and racial segregation.

Hollywood has a remarkable importance in this dissertation. Films are considered as prominent media that reflect the image of the U.S. abroad. Their impact is notable and unusual in the portrayal of the American Culture, civilization, and history. The latter are advertized around the world through those movies. It is notable that nowadays the medium of entertainment have changed through time because of the radical development of new technologies. All these advancements resulted in the increasing number of displayed movies and the rise of the percentage of its popularity. It is worth to mention that, movies are considered as a minor art in the academic arena. Consequently, a film remains a subject of speculation, and not accurate source when it is juxtaposed to the written word.

In fact, looking at the highly ranked of the written words as novels and comparing them with movies in presenting the past, one can notice that when studying the past we study its interpretation that indicates history. The latter is expressed in many forms such as the written words and books or in an extravagant form as movie. Film has the ability to take their audience in a more emotional, vivid and realistic

world. Besides, the nature of the past history is visual and oral not written. This assumption helps in establishing visual representations as complement to the written words.

By this token, films surpass the written work and the literary source in their capacity to shape a particular mood in the audience's mind like: Artifacts, character's lineament and appearance, buildings and monuments, costume and style, landmarks, emotional passion, famous wars. On this focus, *Gone with the wind* 1939 emphasized on representing the events and the mood of the American civil war; features of the war like pain, poverty, and families separated by the war, racial segregation, killing, fighting, huge number of casualties and wounded soldiers, starvation and complete destruction of many cities, all were effectively demonstrated by Victor Fleming, a director known for his significant scripts and famous movies. Therefore, examining the idea whether cinema is a successful medium in representing truthful facts about history is the major concern.

With the focus of studying the subject of representing history through movies, and the perception of the audience for such representations, this dissertation is supported by different research questions:

1. How can we measure the role of cinema in representing the American civil war 1861?
2. Are movies a mere technique to reflect a particular historical and cultural context, or do they work to add something new?
3. What are the important issues that movies can add; cultural, political, or ideological concerns to shape public preference?
4. Are movies loyal to their literary sources?

One can assume that the role of Cinema is important in the demonstration of the directions of the civil war. It does not only represent but it advertizes some tendencies in the contemporary times. American movies had a huge divergent impact on society. This impact is examined through their perception, thus *Gone with the Wind*'s representation of the atmosphere of the civil war era attracts the audience about different issues represented in the movie as: war, slavery, segregation, racial interaction, and the secession of the states during that era.

This dissertation is designed for the purpose of examining the ability of films to present and recreate past events and facts and trace their impact on its audience. The absence of films from the academic arena as a worth credible source for learning about history require to study the status of movies and their ability to establish themselves as an independent realm for analyzing the past. In other words, the main concern is to investigate the position of films as both a medium of entertainment and learning about the past in a time when book sales decreased and, to make comparison between depicting history in the movie *Gone with the Wind* and its literary source.

This dissertation is conducted through a historical analytical approach starting with a historical description about the American civil war and Hollywood. Since this dissertation deals with an adapted movie *Gone with the Wind 1939* as a case study, Adaptation Theory and a micro-analytical method are used. All these approaches are pursued under the MLA format 7th edition (Modern Language Association).

This dissertation is divided into two main chapters with a general introduction and a general conclusion. The first chapter is addressed to present historical information about an important phase of the United States history which is the Civil War era, the largest armed struggle in all American history between the northern and southern states. This phase was in need of reconstruction because of the huge

destruction that took place during the war in order to repair the country in a rapid way. This chapter also attempts to shed light on Hollywood as an international industry of movies and examine the combination between novels and movies through the theory of adaptation. The second chapter provides an overview of Margaret Mitchell and her historical novel *Gone with the Wind* which was transformed into the movie entitled *Gone with the Wind* released in 1939. The latter case study is considered as a good example to investigate the interrelatedness between the civil war and the adapted work. The analysis of the movie and the novel will provide clear answers about the depiction of historical events between both moods of narration.

Chapter I

Contextualizing the American Civil War and the Combination between Hollywood and the Adaptation Theory

Introduction

In history, the past with all its events and facts is recorded by people who were witnesses to its different phases. Nowadays, these recordings are the beneficial and actual tools for historians who are anticipated to examine, investigate, and inform the new generation about the past events in every part of the world. The first chapter is addressed to discuss an important phase of the United States history which is the Civil War era, the largest armed struggle in all American history between the northern and southern states. This phase in America's history was in need of reconstruction because of the huge destruction that took place during the war in order to repair the country in a rapid way. American history is advertized around the world through historical novels and movies. So, this chapter also attempts to shed light on Hollywood as an international industry and original home of those movies, then, it examines the combination between novels and movies through the theory of adaptation.

Part I: Historical Background of the American Civil War

1. Slavery in U.S.A

Early in the seventeenth century of the American history, slavery was an important issue in the country. The beginnings of slavery in America go back to the seventeenth century. African slaves were brought to the North American colony of Jamestown, Virginia, by early European settlers in 1619. A large number of Africans were enslaved and kidnapped to take them later to America under dreadful and terrible conditions which led to the death and starvation of about 2 million Africans before they reach the American land (Maameri 125).

African slaves were considered as active members. They were required to work in many fields such as: plantations, building houses, working in lands and even doing the household chores. Tindall and Shi stated that the house hold slave "supervised the domestic household in the same way the planter took care of the business, overseeing the supply and preparation of food and linens, the housecleaning and care of the sick, and a hundred other details"(489). Also, they were not receiving any amount of money for their work. Besides, African American slaves were dehumanized and were treated like animals. If they work slowly, take a break or visit their relatives, they were badly punished through beating, hiding food, and selling their families. In fact, slaves faced a very bad situation of live (Slavery in America 7).

Furthermore, African slaves were discriminated legally. Laws that confirmed the increase of slavery in U.S. were legislated. The American government passed series of legislation like the one passed in the state of Maryland in 1671 which insisted that slaves remain slaves even if they were Christians. Moreover, African

American slaves were facing a difficulty in getting freedom since on one hand, it was impossible for them to escape from their masters and because of their black skin which differentiates them from white people (K. Hillstrom and L. Hillstrom 2). In the early 1700s, a law was passed in Virginia which stated that the African slaves are mere properties and possessions. Congressmen passed sever punishments if any of them get married or had sexual relations with any other race (ibid).

Trade of slaves expended as industry increased. Slavery in the south presented the labor force that had great importance for the economy there. Tindall and Shi stated that:

> The South's warm, humid climate was ideal for the cultivation of profitable crops such as tobacco, cotton, rice, indigo, and sugarcane. The growth of those lucrative cash crops helped foster the plantation system and its dependence upon enslaved labor. The lust for profits led southerners to ignore concerns over the morality of slavery. By the 1850s, most southern leaders could not imagine a future for their region without slavery. In the end, the profitability of slavery and the racist attitudes it engendered brought about the sectional conflict over the extension of slavery that ignited the Civil War. (480)

By 1860, Britain was importing more than 80 percent of the cotton production of the southern states for the textile industry. The growing of cotton was directly linked to the use of enslaved labor but it was limited because of the difficulties faced in taking away the seeds by hand from the raw cotton fibers. As a result, the problem was solved by the invention of the cotton gin machine in 1793 by Eli Whitney which increased the cotton production that depended more on the African-American labor

force. African-American slaves proved their importance in the fields of tobacco, cotton, and production of goods. As the economist Karl Marx, co-author of *The Communist Manifesto,* noted that: "Without cotton you have no modern industry . . . without slavery, you have no cotton" (Qtd. In Tindell and Shi 488).

Between the years of 1774 and 1804, there was a conflict over the issue of slavery. In the north it was abolished unlike in the south where there was a continuation of importing and utilizing slaves for the cotton production until their population reached 4 million in 1860 when most of them, more than 50 percent, where working in the cotton fields. Woodward clarified the southerners view about slavery, explaining that:

> They believed black men and women were born to be slaves and that their economy and society were too interwoven with the peculiar institution to abolish it. In 1861, Confederate soldiers, who were wedded to conservative institutions and ways of thought, feared what they saw as a Republican crusade to free all blacks and make the races equal.(6)

In the first half of the 19th century, America witnessed a westward expansion that increased the tension over the slavery issue in America. Movements from the 1830s to end up slavery took place in several regions. In the north by Frederick Douglass, and by the whites like the publisher of the antislavery novel *Uncle Tom's Cabin* 1852, Harriet Beecher Stowe. The novel gained popularity in the 1850s among the northerners, and it was considered as the motive behind the anti-slavery movements. Tindall and Shi argued the:

> Myth about the Old South emerged from pamphlets promoting the abolition of slavery and from Harriet Beecher Stowe's best-selling

> novel, *Uncle Tom's Cabin* (1852). Those exposes of the dark side of southern culture portrayed the planters as arrogant aristocrats who raped enslaved women, brutalized enslaved workers, and lorded over their local communities with haughty disdain. They treated slaves like cattle, broke up slave families, and sold slaves "down the river" to incessant toil in the Louisiana sugar mills and rice plantations. "I'd rather be dead," said one white overseer, "than a nigger in one of those big plantations."Such contrasting myths are both rooted in reality. (485)

In addition to William Lloyd Garrison, Boston Writer, who opposed and wanted to end slavery immediately and without compromises. He became well known for the severe way in which he articulated his view. Moreover, he attacked slave owners and described them as monsters and inhuman because of their treatment to the black slaves (K. Hillstrom and L. Hillstrom 29).

2. Major Factors Behind the Civil War

In the early 1810's, there was a controversy between the governmental laws and reality. Historians claimed that many people in the United States were far from the reality that highlighted in the declaration of independence which is "all men are created equal" because there were many blacks enslaved. Landowners in southern states such as Virginia protected slavery because it was the essential labor force to cultivate and prepare their fields of tobacco and cotton. In spite of that, northerners were against slavery for moral and religious reasons. A lot of them were abolitionists who wanted to put an end and abolish slavery by law. Moreover, many northern states urged Congress to abolish slavery inside their own boundaries (637).

By 1820s, disagreement and conflict culminated between northern and southern politicians. The clash was centered about the annexation of many territories to the union as new states and whether slavery should be allowed in those territories or not. This latter is best illustrated in the Missouri debate, a territory created out of the Louisiana Purchase, where southerners claimed that slave labor should be permitted in Missouri. Then Missouri would be a slave state. Northern Free states opposed strongly the results of that debate and recognized it as a threat to the balance of free and slave states in Congress. The problem was solved when the two sides agreed on a compromise: “The Missouri compromise” which divided the state of Louisiana into two parts: a slave part in which slavery would be allowed and a free part that forbade slavery there (Maameri 141).

The political crises between the South and the North were not resolved by the Missouri compromise. By 1830s, another unsolved disagreement between the states appeared. The Northern states wanted to pass taxes in order to protect their industries against the competition of foreign products but southern states opposed them since import taxes would raise the prices of certain industries. During this conflict, a southern political leader named John C. Calhoun claimed that a state had the right to disobey any federal law if the state believed that the law would harm its interests. Southerners welcomed this idea and it became known as the “states’ rights doctrine”. Since Senator Daniel Webster of Massachusetts replied by a severe answer and confirmed that the power to decide whether the federal authorities were acting rightly or wrongly belong only to the Supreme Court not to the individual states and the “states’ rights doctrine” could become a serious threat to the unity of the United States (Tindal and Shi 611; Maameri 145).

During the next twenty years, the expansion of the United States developed to a large extent. The territories newly acquired from Mexico raised again the issue of slavery if it should be allowed or prohibited in those territories. The problem was solved in 1850 when Congress voted for another compromise in order to satisfy both northern and southern states. California was admitted to the United States as a free state, while New Mexico and Utah were organized as territories with no mention of slavery. To convince southerners to accept these arrangements, Congress passed a severe fugitive slave law which was known as “The Fugitive Slave Law” that provided for the return of runaway slaves who escaped from their masters. The law was about “severe penalties on anyone assisting Negros to escape from bondage” (Tindal and Shi 609).

In 1854, a senator named Stephan A. Douglas introduced a bill establishing a new territory called Kansas. Congress voted to let its inhabitants decide for themselves about the legality of slavery there. A harsh competition began between the states in order to win control over Kansas. This conflict resulted in damaging consequences between southerners and northerners. Both sides lost control of Kansas and Congress postponed its acknowledgement to the United States (Maameri 142).

Dred Scott was a slave who had been taken by his master to live in the free state of Missouri. By the death of his master, he required the Supreme Court to announce formally that this made him legally free. But the Court rejected. It declared that blacks had no rights to become citizens of the United States. It added also that Congress could not forbid slavery. The decision caused great deviation between the south and the north and was amongst the causes of the American Civil War (ibid).

3. The Beginning of the Civil War

In 1860, Republicans nominated Abraham Lincoln, who was against slavery, for the presidential election. They depended on his support of anti-slavery to win the majority vote in the North. The Republican Abraham Lincoln said that the spread of slavery must be stopped and he announced his warning: “A house divided against itself cannot stand. I believe that government cannot endure permanently half slave and half free” (Lincoln).

The president Abraham Lincoln announced that:

> Is to save the union and is not either to save or to destroy slavery. If I could save the union without freeing any slave I would do it, and if I could save it by freeing all slaves I would do it; and if I could save it by freeing some and leaving others alone I would also do that. What I do about slavery and the colored race, I do because I believe it helps to save the union; and what I forbear, I forbear because I do not believe it would help save the union (Lincoln).

The secession of the South was the hostage of Lincoln’s success during the Election. The Election ended with the declaration of Abraham Lincoln, the leader of the Republican Party, as America’s 16th president. As a result, the southern states seceded from the Union because they were aware that the new president will end slavery that was the pillar of their economy. This secession was the beginning of a bloody war between the northern states-The Union- and the southern states-The confederacy- as Grant stated that “the election of the Republican candidate would be the signal for some of the Southern States to secede” (Grant 114-115).

The election of Abraham Lincoln worked against southerners' interests. Slave owners in the south were considering Lincoln as a threat since he contributed in the loss of their power and control of the federal government which they dominated during the 1850s.Consequently, it was the last straw of a battle or ideology over slavery and its future in the United States. They seceded from the union and established a counter part to the U.S.A, but Lincoln and Republicans rejected that. The secession led by the cotton states and the northern states rejection led to the American Civil war. The attack of Fort Sumter on April 11, 1861 by the southern soldiers was the beginning of a bloody war between both sides. After the attack, Lincoln demanded volunteer soldiers and the responsibility of their training was given to Grant "Upon the firing on Sumter President Lincoln issued his first call for troops. The call was for 75,000 volunteers for ninety days' service" (Grant 121-122).

The years extended from 1861 to 1865 witnessed the bloodiest war in the United States history. The division started from South Carolina in December 20, 1860 exceeded to other states like Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas. These seven states met in Montgomery, Alabama and created the Confederacy or the Confederate States of America. Meanwhile, another four states followed the confederacy. These states were Virginia, Kansas, Tennessee, and North Carolina. The first spark of the civil war began in April 12, 1861 at Fort Sumter, South Carolina when both sides were not ready militarily, but the Union was in a good status if compared with the Confederacy which found itself obliged to form a military force from scratch (Carlisle 05).

During the four years of the hostile fighting between the north and the south, Americans found themselves obliged to engage in many bloody battles. For example, in February 16, 1862 Ulysses S. Grant achieved victory over the confederate army's

general Buckner at Fort Donelson. In April, Grant won another battle at Shiloh in Tennessee and that cost a large number of dead soldiers, more than 24,000 Americans were dead, from both sides. In addition to that, the battle of Antietam in which about 5000 Americans lost their lives. Another victory won by Grant on July 4, 1863 and which broke down the confederacy (Grant 201).

Northerners as well as southerners were tired of the war because of its heavy cost at all levels especially lives. O'Callaghan asserted that:

> …Lee marched his army north into Pennsylvania. At a small town named Gettysburg a Union army blocked his way. The battle which followed was the biggest that has ever been fought in the United States. In three days of fierce fighting more than 5O, 000 men were killed or wounded. On the fourth day Lee broke of the battle and led his men back into the South. The Confederate army had suffered a defeat from which it would never recover. (O'Callaghan 51)

The war results estimated at 600,000 dead, in addition to other inevitable results of serious fundamental causes. The latter are confined in the political, social and economic issues in the country and the most notable crises in the American history including sectionalism and state's right doctrine issues. The southern states wanted a state's government that can act independently from the federal government.

Finally, April 9, 1865 ended up the bloody civil war. Gettysburg battle declared the victory of the union over the confederacy after the commander chief Ulysses S. Grant defeated the confederacy army led by Robert E. Lee when he surrendered at Appomattox Court House, Virginia. His attempts to meet and discuss

with Grant who hardly opposed and refused any kind of meeting for discussion before the surrender of the Southern army and he clarified this in his letter to Lee:

General R. E. Lee, Commanding C. S. A.

> Your note of yesterday is received. As I have no authority to treat on the subject of peace, the meeting proposed for ten A.M. today could lead to no good. I will state, however, General, that I am equally anxious for peace with yourself, and the whole North entertains the same feeling. The terms upon which peace can be had are well understood. By the South laying down their arms they will hasten that most desirable event, save thousands of human lives and hundreds of millions of property not yet destroyed. Sincerely hoping that all our difficulties may be settled without the loss of another life, I subscribe myself. (Grant 555)

President Abraham Lincoln was proud of the victory. He celebrated it by watching a play on April 14, 1865 when he was assassinated by the famous actor at that time John Wilkes Booth at ford's theater in Washington D.C.

4. Reconstruction

The civil war was considered as the main issue of the century. Unlike Southerners in the confederacy who worried more on the war issues and ignored the economic side of the states, the northern states in the Union gained much more from the war. Their business and industries rose rapidly and as the war required men, the cultivated fields knew a decrease in the number of labor force in the plantations what pushed them to look for other options of making machines that gave good results and doubled the output of their plantations and farms. By the final phases of the civil war,

Lincoln began carrying out the program of reconstruction in all the region and states that belonged to and were captured by the federal troops. Also, he focused his program on rapid reparation in order to repair the union states (Carlisle 72).

Furthermore, Lincoln determined to add another purpose that should be gained over the war which was to abolish slavery in all over the confederate states. The decision came out as a result of the abandonment of agriculture by black slaves who were separated from the confederacy to join the union. This decision was announced in his emancipation proclamation on January 1, 1863. Therefore, President Lincoln intended at announcing the abolishment of slavery as an essential purpose of the civil war (Carlisle 45; Maameri 159).

Historically, reconstruction is the period that extended from the final phases of the civil war until 1877 when the southern states joined the union after secession during the civil war. For many historians, reconstruction is the most blotted era in the American history that was characterized by the immoral practices that disfigured the national and the international image of the United States. This period was full of contradictions mainly at the political and economic levels between the political leaders over basic issues: In what way and how the government will reunite the southern and northern states of America? How will the government deal with the labor system after the abolition of slavery? And how were those freed blacks represented in the society? This collection of controversial questions rose among the republican leaders after the war. Moreover, Rodney P. Carlisle stated that: “questions arose even before war’s end as to how different sections, races and classes would exist in the newly reunited United States” (Carlisle 46).

For Abraham Lincoln, the civil war was a sign of “new birth of freedom” in America. In fact, it supported the principles of human egalitarianism announced in the declaration of independence and reconsidered the civil war as a struggle for equal opportunities and a united destiny. The program of reconstruction was started in the south by the principles of Abraham Lincoln among which the general amnesty to all confederate states after a “Loyalty Oath” was the most significant one. Maameri stated that: “only 10% of the voting population taking the oath of loyalty was required to vote for government and ratify the new constitution in each state” (159). If so, a new state government would be established and readmitted with the condition of accepting the freedom of slavery and loyalty to the federal government. The radical Republicans resisted the decisions of Lincoln’s reconstruction because for them, those decisions could be passed only by Congress not just presidency.

As a result of the previous decisions, the radical Republicans proposed the so-called “Wade-Davis bill”. The purpose behind this bill was giving the military force the power to intervene and rule over the confederate states. In addition to that, the bill forbade the confederates from having a seat or any kind of involvement in the new states government (Maameri 160). The bill was abandoned and refused to be signed by Abraham Lincoln who later on decided to come to terms with the radicals about some questions. Unfortunately, his death came since he was unexpectedly assassinated before the agreement. Andrew Johnson, the vice president of Abraham Lincoln and his successor sustained the process of applying the reconstruction plan but by another decision (ibid).

Johnson established the Freedmen’s Bureau to help the previous slaves to move toward freedom gradually. At the same time, he gave the full right to the southern whites to set up a new state government. Those decisions created conflicts

between the republicans and the president. In fact, the government passed restricted black codes to limit, as much as possible, the freedom of previous slaves. The latter, made northerners feel that slavery is allowed to be recreated in the South where the former secessionists could revive and dominate the political rule. Those black codes aimed to keep the blacks valueless and worthless as explained by historians that "series of harsh laws passed by white legislators in southern states during reconstruction that discriminated against black people; the black codes returned black people to a condition very close to slavery" (K. Hillstrom and L. Hillstrom 233).

Along with these different governmental decisions in the South, blacks were considered as inferiors. They were not allowed to testify against whites and their testimony would be with no value for the judges in the court. Also, they were not permitted to own land despite the fact that their work is restricted just in agriculture and plantations. The reason behind these rules was avoiding the violation of the 13th amendment while keeping the utilities of the former slaves (Carlisle 10).

Northerners as well as Congressmen particularly in the South were neither convinced nor satisfied with Johnson's reconstruction program. Disregarding Johnson's program, Congress took hold of the reconstruction process in the southern states in which they established five military parts which were led by northern leaders. The new governments were headed by the settled northerners who recently came while those who supported the Democratic Party showed opposition against the congressional program. Consequently, they were opposed from being involved in the decisions of the new state government (Carlisle 12).

Later on Congress passed several laws about political issues. After passing the thirteenth amendment that abolished slavery in 1865, Congressmen introduced the

fourteenth and the fifteenth amendment which granted the freedmen the right of being citizens and the right of voting. Also, these laws allowed African-Americans to see involved in the political domains in the country by having a seat in the government. By the 1870s, the majority of southern states were granted the right to vote (Maameri 161).

Johnson's reconstruction program became inappropriate and inapplicable. The American seventeenth president found himself unwelcomed with many enemies especially in Congress that was dominated by the radical republicans. The division between the executive and legislative branch caused his impeachment on February 24, 1868. After that, Congress passed the 1867 Tenure of Office Act in order to limit Johnson's power to eliminate appointed officials (Grossman 67).

Johnson's successor, Ulysses S. Grant, was chosen by the republicans as a candidate and won easily the election in 1868. Michael Korda clarified that:

> Grant's views on Reconstruction were complicated-or at any rate contradictory- but he was, above all, not an extremist. He disliked the idea of dividing the South into military districts, but would obey orders, and he was no great enthusiast for attempts "to enfranchise the Negro, in all his ignorance," though in that too he would obey the orders. Grant's presidency has come in for a good deal of criticism, and it is certainly true that it ended badly in financial and political scandals, but the fact remains that for eight years Grant exerted a calming influence on a country that had only just emerged from a bloody civil war.(116-118)

Despite the fact that his administration and reconstruction policy were full of corruption and scandals, his presidency was eventful with amendments for the

American policy such as giving the constancy for the American currency and preserving the rights of slaves.

At the end, the reconstruction and the repair of America were approximately like a coin with two faces. On one hand, that era witnessed many conflicts and weaknesses that affected deeply the future of this nation. On the other, it was characterized by positive changes in the American society which transformed from an agrarian to an urban one due to the new inventions in different fields. Such as photography which was the main reason for the expansion of the movies industry that led to the appearance of Hollywood as an international phenomenon and original home of those movies.

Part II:

I. Hollywood

1. Historical Background

Hollywood is a widely known and famous district in the Los Angeles County in the state of California. In general, California was a wild place and not developed before 1920s (Fig. 1). Dr. Joshua Padisson stated that in the period between 1920and 1930, California was considered as one of the famous American states. It became vivid as the movies industry began to spread which contributed in creating a center of new waves of population in all over the state (Par. 1).

During the years 1890 and 1900, California witnessed a huge development and growth. In the Los Angeles district, Hollywood was the notable example of that growth. The beginning of Hollywood was unremarkable and meek. As argued by Chattel Architecture, Planning & Preservation, Hollywood at first was a Spanish region, the eastern part Rancho Los Feliz is named after its owner Jose Feliz Vincente and the western part was known as Rancho La Brea possessed by Antonio Jose Rocha

and Nemision Dominguez. Later on, in 1860, the area was divided to be sold in a form of zones, the biggest zone of 120 acres in the northwest was granted for Harvey Wilcox in 1887 (CAPLP 16).

As stated by CAPLP, the name of that zone-Hollywood- derived from Harvey Wilcox's wife Daeida. The most widespread story behind naming it states that Daeida met a woman who expressively depicted her home that was named Hollywood. Daeida Wilcox was fascinated by the depiction, and then proposed the name on her husband's zone. Their area, Hollywood (Fig. 2), is situated between Whitley Avenue to the East, Gower to Hollywood Boulevard to the North, Whitley to the West and South to sunset. This area was featured by its attractive and stunning fields and gardens. The position of Hollywood was more strengthened when it became officially a Los Angeles district in February 1910. After that, it became Mecca for movies industry and other capitalist investors and noblemen (17-19).

Hollywood changed and developed from a simple region to become the most important center of movie production and studios. The growth of Hollywood became a remarkable phenomenon all over the world. In an article published by BBC "How the global box office is changing Hollywood", Tom brook declared that "Hollywood is like an octopus with tentacles extending across the globe" (Par. 1). The epoch-making events coincided with the standardized modus of operandi helped Hollywood to create great achievements. In reference to the first factor, i.e., the historical events, Professor Marijke De Valck suggested that:

> Prior to World War I, France, Italy, Germany, the UK, and Denmark dominated the film market. After the war, the new American independents (who would later be named after the location for their

> new film production studios in Hollywood) began to acquire an almost irreversible grip on the European film markets. (88)

Concerning the second factor, which is about the methods of work, is explained in the light of Hollywood's major studios genres that authorized different approaches to achieve progress and development. *Film festivals* clarified that movie studios allocated the strategies of vertical integration, feature film, film stars, and block booking that ultimately urged them to export their movies at an international scale, keeping the limelight sparkling till today (89).

Fig. 1. View of Hollywood. 1910. Los Angeles public Library. Web 20 Mar. 2016.

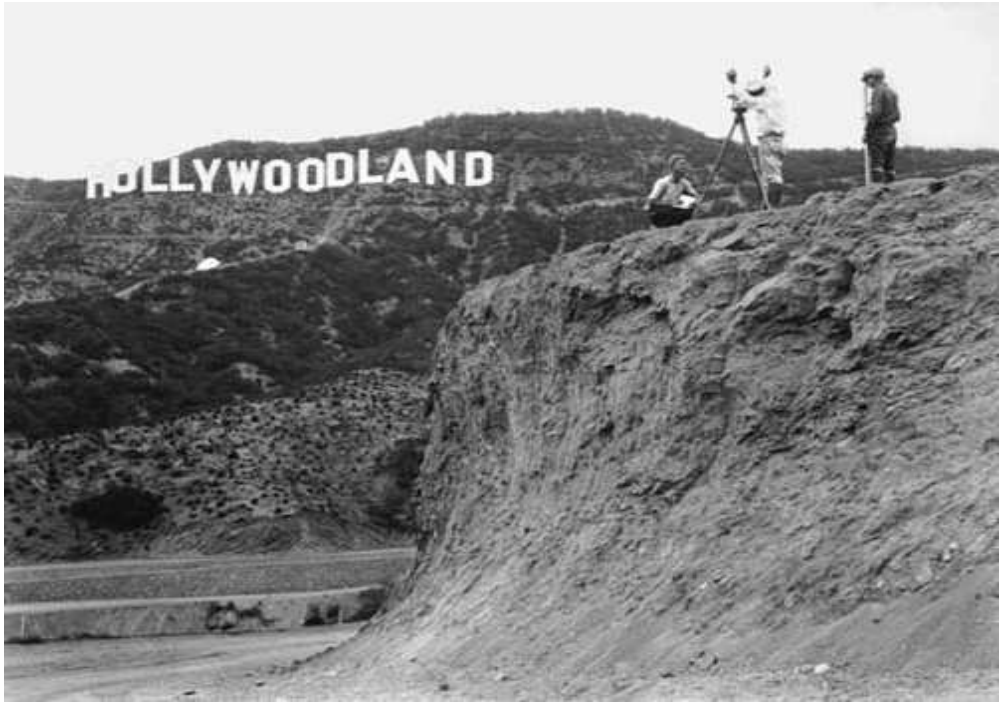

Fig. 2. Hollywood area. 1910. Los Angeles public Library. Web 20 Mar. 2016.

2. Emergence of Hollywood

Hollywood is a ‘Dream Factory’, a phenomenon that produced an attractive show-business and introduced changes by using new ideas. It is an earmark of contemporary American society rich in history and innovation that forced people to follow its success and achievements. *The Encyclopedia of Hollywood* explained the term as:"… the capital of the movie world … Hollywood-also known as the Dream Factory and Tinsel Town- was never so much a place as a state of mind … the site of the world’s future film Mecca"(201).

The anthropologist Hortense Powdermaker in her book *Hollywood: the dream factory*, defined Hollywood by being:

> … A unique American phenomenon with a symbolism not limited to this country. It means many things to many people. For the majority it is the home of favored, godlike creatures. For others, it is a "den of iniquity"-or it may be considered … a center for creative genius, or a place where mediocrity flourishes and able men sell their creative souls for gold; an important industry with worldwide significance, or an environment of trivialities characterized by aimlessness; a Mecca where everyone is happy, or a place where cynical disillusionment prevails. Rarely is it just a community where movies are made. (19)

Hollywood is the birthplace of movie studios (Fig. 4). Its flourish did not come suddenly; however, it passed through different stages to achieve progress. Donald and Christopher claimed that the coming of a series of inventions is the main reason for the expansion of the movie industry in particular photography in 1826, George Eastman’s flexible plastic base in 1888-1889, and Edison’s moving pictures 1894-

1895 (1-2). In 1908, Tino Balio, an expert in film industry, pointed out in *United Artists* that Thomas Edison constructed the motion picture patent company for one objective: to monopolize and control the film industry. His company was constructed through a combination between Edison manufacturing company and the American mutoscope company. Both companies controlled the essential patents on motion picture film, cameras, and projection for about three years (6).

At the same time, independent movie firms made a great effort to resist Edison's challenges. The first step to face the challenges was to decentralize the movie industry and move it from the coast to Hollywood. In *A History of American movie,* Paul Monaco asserts that: "Hollywood … became a place for making movies when Col. William Selig relocated his production company, polyscope, there from Chicago in 1909." Then, the director and movie producer D.W. Griffith left Edison's company and went to Los Angeles, over a period of one year i.e.in 1915 he released his controversial movie *The Birth of a Nation* (3-4).

Movie producers like Griffith, Selig and others recognized that California was a creative territory at all levels. Monaco noticed that it was a multifaceted land with green fields, mountains and sandy beaches. An area to escape the obstacle of Edison's trust, and the most significantly point that it was far away from the political, economic and cultural pressures of the American culture (4).

With the unsuccessful end of motion picture patent company in 1917, "… Hollywood was acknowledged as the center of motion picture land…" (Addison 34). Independent movie industries began to implant their roots in Hollywood. The highly applauded studios were recognized as "The Big Five" or the" Majors" that involved within their ties: Paramount (1914), 20th century fox (1914), Warner Brothers (1920),

Metro Goldwyn Mayer (1924) (Fig. 3), and Radio-Keith-Orpheum. These studios worked to refine and improve cinematic production through the introduction of united approaches to their industries. David Thompson in his article *The independent*, announced that: “The major studios in the Golden Age of Hollywood owed their position to vertical integration: they did not only control production, but also distribution companies and the cinemas where their films were shown" (Par.19). Consequently, by 1930, the film industry in America was dominated by those five companies and all of them were vertically integrated. About the huge importance of those studios Harvey argued that:

> Throughout the 1930s, 1940s and early 1950s, American film production was dominated by a handful of Hollywood studios. The Big Five, or the ‘majors’, were Paramount, MGM, Warner Bros, Twentieth Century Fox and RKO. They were not just production companies and international distributors of films, but had also developed their own chain of theatres. They dominated the first-run movie market – the film palaces and deluxe downtown theatres in major urban centers where most of the box-office revenues were generated. They controlled the entire movie business, from filmmaking to exhibition, a system referred to as ‘vertical integration’. (5)

The book *Media Industries: History, Theory, and Method* noted a keen remark of film industry at that time. The improvements in movie industry of the 1920s were by dint of three macro-Industrial biases: Oligopoly, which suggests that a movie production is held only by few powerful industries. Vertical integration, which means: the production, distribution and exhibition of movies are attributed to one company. Production control, that consists of the regular outflow of products in the market place

(Holt and Perren). In fact, the big five studios faced several problems but their success was great and resulted in the everlasting advancement and expansion of Hollywood.

Fig. 3. Metro-goldwyn-Mayer Studios. 1920. Los Angeles public Library. Web 22 Mar. 2016.

Fig. 4. Metro Studios view. 1920. Los Angeles Public Library. Web 22 Mar. 2016.

3. Adaptation Theory

The Adaptation theory is one of the most remarkable theories that deal with the subject of literary sources as novels into films production. Adaptation is a universal field that existed since Shakespeare's transformation of his famous works from page to stage. The same was with Aeschylus, Racine, Goethe, and de Ponte who also in the same way transferred their stories in a new style. Linda Hutcheon discussed in her book *A Theory of Adaptation* that the conjunction between novels and films is not a current practice, it rose above all the obstructions and it took place everywhere: it occurred in movies, Television series, dramatic stage, theme parks, novels, comic books … etc (2).

Many scholars defined the adaptation theory from different perspectives. For example, Alfred Uhry said that "Adapting is a bit like redecorating" (qtd. in Hutcheon). And Marshall McLuhan stated that adaptation is "The content of a movie is a novel or a play or opera" (qtd. in Hutcheon). Moreover, William S. Burroughs added:

> After all, the work of other writers is one of a writer's main sources of input, so don't hesitate to use it; just because somebody else has an idea doesn't mean you can't take that idea and develop a new twist for it. Adaptations may become quite legitimate adoptions. (qtd. In Hutcheon)

Furthermore, Erica Sheen explained adaptation theory as "The transfer of an original (literary) text from one context of production to an (audio-visual) other" (2). On the other hand, Thomas Leitch in his book *Film Adaptation & Its Discontents* defined adaptation theory as "the systematic study of films based on literary sources, is one of the oldest areas in film studies" (1). Besides, Joseph Conrad in his famous statement

of his novelistic intention stated that: “My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make you feel-it is, before all, to make to see”. He means that the difference between the two media, the movie and the novel, is the mental image and the visual image. First, the mental image is the one formed by the reader through the written words of the novels and constructing certain images about characters and events by our imagination while reading. Second, the visual image which means those images that is introduced to the audience through movies (qtd. In McFarlane).

From the definitions mentioned above, it is fairly clear that the history of the emergence of this theory cannot be limited to the first principles and characteristics founded by George Bluestone and gathered in his book entitled *Novels into Film* which is considered as one of the oldest founding texts of the theory. Adaptation theory is a renewed and regenerated theory related with the production of literary sources through different epochs. The latter idea is reinforced by the decision taken by the academic arena which considered the process of adaptation as a field of study. However, many researchers find it hard to claim definitively the official relationship between literature and film and the status of adaptation as a link between two modes of narration. Thomas Leitch in *Film Adaptation and its Discontents* claimed that:

> Adaptation studies have had little influence on either film studies generally, a discipline to which they have always been ancillary, or discussions of contemporary film adaptations by literary scholars, largely because of a rupture between the theory and the practice of adaptation studies. This rupture appears in ritual response to each new film adaptation of a canonical novel. (1)

The confusion of adaptation between literatures to film had serious examination among critics of film adaptations. For instance, Malgorzata Marciniak argued in “The Appeal of Literature- to -Film Adaptations” that as any other field of study, there are clear problems between the original and the adapted works:

- First, Adaptations are seen as subordinate and less important pieces of art to the novel as they deviate or move away from the representative scopes of the novel like “the symbolic richness of the book and its spirit.”
- Second, screening literary works limit the possibility of “open-ended characters, objects or landscapes, created by the book and reconstructed in the reader’s imagination to concrete and definite images.” It means that the transformation of literary works into movies will restrict the end of certain characters and events also do not leave the opportunity to the audience to expect and imagine another ending different from those recorded in the movie.
- Third, dealing with the issue of interpretation. There are different readings to the novel such as the script or the screenplay and that will result the issue of which interpretation will be better than the other (59-60).

Moreover, many measures must be respected and considered to decide and determine the elements that shaped the spirit of the literary work and it must be identified (ibid). Clearly, adaptations reduce the aim of the book by engaging the reader in a fictional world and subjugate the work to the reader’s interpretations. More, adaptation is associated with interpretation; the latter may motivate the problem of which parts from the book are the most important.

The adaptation theory has many problems which made it a subject for harsh criticism. Critics of this theory described it by many terms according to their

interpretations. Linda Hotcheon in her book *A Theory of Adaptation* highlighted those terms when she stated that:

> In both academic criticism and journalistic reviewing, contemporary popular adaptations are most often put down as secondary, derivative, "belated, middlebrow, or culturally inferior"... there are more strong and decidedly moralistic words used to attack film adaptations of literature: "tampering," "interference," "violation", "betrayal," "deformation," "perversion," "infidelity," and "desecration" Beginning to Theorize Adaptation. The move from the literary to the filmic or televisual has even been called a move to "a willfully inferior form of cognition". (3)

In contrast, according to the screenwriter DeWitt Bodeen, film adaptation cannot be inferior or less important than novels because it is in itself a discipline based on creativity and originality. The latter requires a kind of selective interpretation, along with the ability to recreate and maintain an established mood. Besides, the adaptor should see himself as owing loyalty to the source work (qtd. in McFarlane 7). By the same way, Hutcheon stated that:

> All these adapters relate stories in their different ways. They use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect…. But the stories they relate are taken from elsewhere, not invented anew…. Adaptations have an overt and defining relationship to prior texts, usually revealingly called "sources." (ibid)

Hutcheon explained that, like the novel, a movie adaptation can go beyond the book's capacity in the way it conveys its storytelling mode. Besides, a film had the potential to develop its own independence. For example, the famous English writer Virginia Woolf claimed that "cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression in words" (Hutcheon 3). More, according to film semiotican Christian Metz a film "tells us continuous stories; it 'says' things that could be conveyed also in the language of words; yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptations" (qtd. in Hutcheon 3-4). This is why she further supported that we find, according to 1992 statistics, that 85% of all Oscar-winning Best Pictures are adaptations, 95% of all miniseries are adaptations, and 70% of TV-movies of the week that win Emmy Awards are adaptations (Ibid). One might question why movie-adaptations percentages are increasing? Based on the previous information that considered adaption as inferior and less important field, one may wonder about these high statistics given above.

The answer is provided by the German international film historian Thomas Elsaesser and Dr. Warren Buckland who investigated the efficiency of movies on other narrative forms claiming that: "Nothing else seems to give such intense feelings; nothing involves people so directly and tangibly in the world 'out there' and in the lives of others. The combination of image, movement, and sound is obviously something quite mysterious in its effects on human beings" (1).

In *Novel to Film: An Introduction to the Theory of Adaptation,* Brian McFarlane stated that there are reasons behind the adaptations that lie in two factors. First, the increase of the gross income to a remarkable average at the Box Office, movie producers will benefit from "pre-sold-tale's" popularity. Second, there is no

doubt that some works are deep-rooted and fixed in the cultural DNA of a particular region. Thus, the “high-minded respect for literary works” constitutes another worth mentioning factor (7). Film studies’ Professor Thomas Leitch organized notable questions that must be undertaken whenever approaching lit-to-film adaptation (65-68): What can the adapted movie add to the Novel? Does the adaptation take a form of interpretation or transcription? If the movie deviates from its original text, is it for better or worse? Does the movie hint to the cultural and historical context of the novel? Does the adapted movie bring something new to adaptation studies? When examining the movie does it deceive the original text?

Conclusion

Adapting literary works inspired by historical events to films is considered as one of the main factors that helped Hollywood, the international phenomenon that produces and exports movies, to establish a global position. The Civil War with its consequences is one of these historical events that had an important role in building the American nation. In modern times, many writers are influenced by the past events as the civil war which led them to write several fascinated works that were later on turned into movies. The next chapter will tackle the historical novel *Gone with the Wind* which was transformed into the movie entitled *Gone with the Wind* released in 1939. The latter case study is considered as a good example to investigate the interrelatedness between the civil war and the adapted work. The analysis of the movie and the novel will provide clear answers.

Chapter II

Hollywood's Depiction of the Civil War through Adaptation Theory

Introduction

Literary works and historical novels are considered as a testimony of their time. They depict what the age about and permit the readers to look at history through those novels. Margaret Mitchell was a notable writer of romance and history. She wrote her great historical novel *Gone with the Wind* which is much admired and highly acclaimed among many of her literary works. It is considered as a reflection of the American civil war and gained much popularity when adapted into a movie. This chapter spots the light on the task of investigating and examining the conjunction of the novel and its movie through the theory of Adaptation. In addition to indicate the different dimensions of movie adaptation whether it is a fidelity to the novel, or it is a disloyalty to the style, spirit, themes and the main concerns of the novel. It investigates them, the interrelatedness between the novel and the movie, in order to examine its success or failure in the portrayal of the civil war era.

I. Brief Biography of Margaret Mitchell

Margaret Munnerlyn Mitchell was born on November 8, 1900, in Atlanta, Georgia; where she lived her entire life there. She belongs to a large family that has deep roots and involved in the wars of the American history. Her great-great-great grandfather Thomas Mitchell fought in the American Revolution (1775-1783) and his son William Mitchell took part in the War of 1812. Also, her grandfather Russell Mitchell fought in the Civil War alongside the Confederate army when he received

two shots in the head during the battle of Antietam. The later, had twelve children; the oldest between them was Mitchell's father, Eugene (Thomas par. 2).

Margaret Mitchell’s mother, Maybelle Stephens Mitchell, descended from an Irish Catholic family who emigrated to Georgia and owned a plantation there. Maybelle married Eugene Muse Mitchell on November 8, 1892. Later on, they had a son Stephens and a daughter Margaret Munnerlyn. Eugene was a famous lawyer of Scottish descent, and Maybelle was a faithful supporter of women’s right. They fought seriously in favor of many political issues. All of this political family history played an essential role in the writing of *Gone with the Wind* (Thomas Par. 3).

Jane Thomas stated that Mitchell started writing at an early age. Consequently, she formed her own books and filled them by imaginative and exiting stories using her friends and herself as characters. A number of those tales, including two civil war tales, remained with her until she decided to attend the Tenth street School and later Woodberry School when she specialized in writing, directing and performing plays (Par. 4).

From a young age, Mitchell knew deep information about the war issue. She gained a lot of information about the Civil War and Reconstruction through her parents, grandparents and other relatives during social gatherings in her family. Later, she was sitting in a room reviving those events and battles that took place during and after the War and asking herself what would have been the results if those battles and events happened in a different ways. Mitchell when heard the direct accounts of those relatives who lived through the War, took a keen interest about this subject. Mitchell announced that: “When I was a child I had to hear a lot about the civil war on Sunday afternoons when I was dragged hither and yon to call on elderly relatives and friends of the family who had fought in the war or lived behind the lines” (Mitchell).

Between the years 1914 and 1918, Mitchell attended the Washington Seminary when she worked hard to gain many achievements. First, she was a founding member of the drama club. Then, she was the literary editor of the high school yearbook, *Facts and Fancies*, in which two of her stories were featured. After that, she was president of the Washington Literary Society. In her writings, Mitchell tended to depict the southern society. Rollins stated that "According to Mitchell's biographer, the novelist considered herself a revisionist who saw Southern white society as more complex and multilayered than the one dimensional planter elite commonly featured in popular entertainment"(61).

After her graduation from Washington Seminary in 1918, she was engaged to Clifford Henry, a Harvard graduate and army lieutenant. Henry was sent to France in June of 1918 to fight in World War I, and Mitchell joined Smith College. During her first year at Smith, both Henry and her mother died. Consequently, she returned home to be with her family and handle the household in her mother's place (Thomas Par. 6).

In 1922, Mitchell married Berrien Kinnard Upshaw. After just three months, Upshaw left Mitchell and the marriage was canceled two years later. After that, Mitchell received an offer from her friend Marsh to work for the *Atlanta Journal Sunday Magazine*, she accepted the job and during four years she wrote about 129 articles. Thomas reported that in 1925, Mitchell gets married for the second time to John Robert Marsh, who was from Kentucky and worked for Georgia Power Company. The two would stay married until Mitchell's death in 1949. In 1926, Mitchell faced many problems in addition to the illness of her ankle which led her to end her job as a journalist with the *Atlanta Journal* in order to take care of herself (Par. 9).

To break the monotony of her life, Mitchell started writing her novel in 1926. She decided to write about the Civil War because she preferred the subject that she was familiar with more than a different one she would have to learn from the start. In addition to that, Careful and detailed amount of research went into the writing of the novel. Mitchell read various diaries, memoirs, and historical accounts. As well as she took advantage from the stories she had heard as a child, and she also conducted interviews with many who served in the armed forces during the war and other survivors, using their real stories to form the plot of her novel. During the interview with Margaret Mitchell, the journalist Mrs. Perkerson Medora asked her about the source of these small details about the war and she answered:

> I read the files of old newspapers from 1860 to 1878 and I read hundreds of old magazines, diaries and letters. And I don't know how many hundreds of books I consulted. Those books were on every subject from mid-Victorian architecture to how far a confederate rifle would shoot. But best of all sources of information were my father and my late mother. Although both my father and my mother were born long after reconstruction day … when they were children, they too had listened to the stories of the old folks and they remembered those stories and retold them to me. I think my father knows everything in the world about the civil war, especially that part of the war which was fought in Georgia. (Mitchell)

Although Mitchell used these actual events to shape her novel, she stated that her characters were her own creation and were only inspired by the original ones. But many critics asserted that the characters were based upon specific people. Mitchell, also, took great attention in her research to ensure that she used names that were real

but never belonged to people who lived in the period in which her story takes place. She added:

> Not a single character was taken from real life. In the first place, I wouldn't know how to go about taking a character from life, and in the second place, made-up characters are so easy to handle. They will obey the author and do just what the author wants, whereas characters taken from real people are apt to be obstinate and unmanageable and to insist on having their own way. (Mitchell)

By 1929, Mitchell finished the main part of the book in around three years and gathered approximately seventy chapters. Then, she worked on it slightly until she forgot about it completely. In April 1935, Harold Latham, an editor for the Macmillan publishing company in New York City, began a literary trip starting in the South to look for a new manuscript. In Atlanta, Latham met Margaret Mitchell Marsh and asked her if she had a manuscript that he might see. At first she denied because she was ashamed of it since it was incomplete with unprofessional shape but later on, she decided to give her manuscript to Latham. He began reading it on his way to New Orleans. While reading, he realized that the manuscript was something worth with great importance. By July, Latham submitted it to Macmillan Company that immediately offered Mitchell a contract and received a $500 in advance and 10 percent of the royalties. In May, 1936, the first copies of *Gone with the Wind* were released. Emmeline Gros stated that:

> Once *Gone with the Wind* was published in 1936, there is almost no use mentioning the enormous and immediate popularity of the novel that has been translated into about forty languages (and published in fifty countries) … Despite a three-dollar price tag, in its first year Gone

with the Wind sold 1383000 copies. Over the next several years before World War II began, twenty-four countries had published translations of the novel. Awarded the 1937 Pulitzer Prize…. (236)

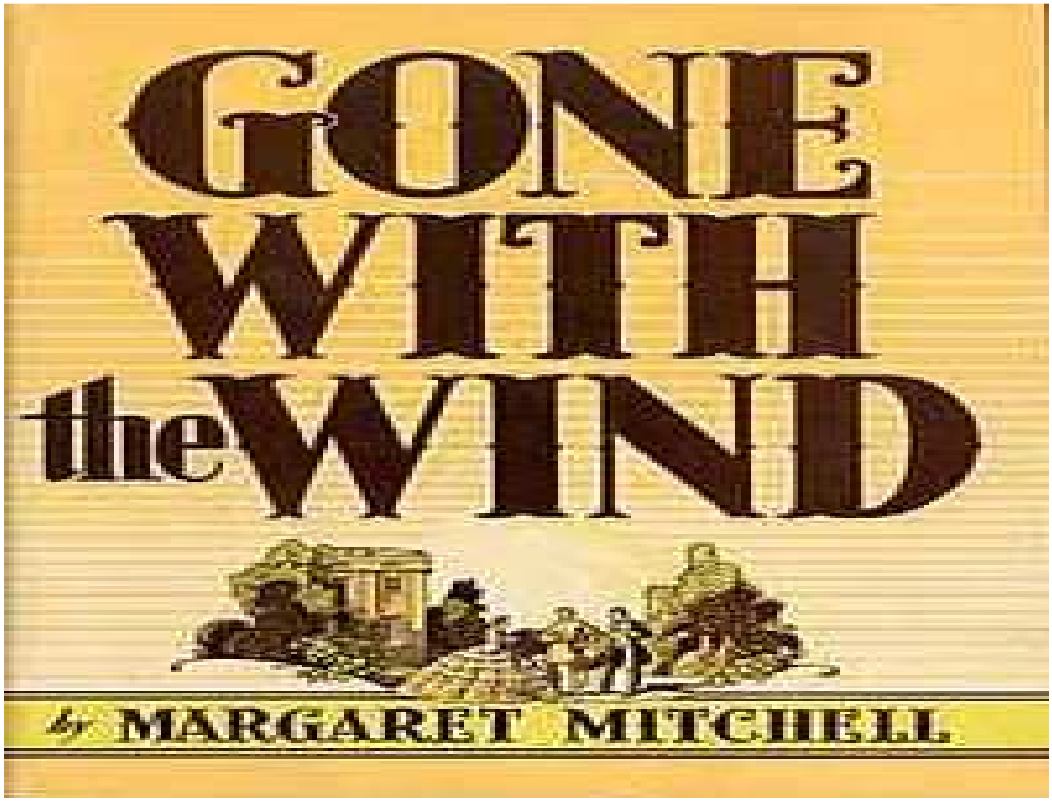

Fig. 5 . First edition cover. Source: IMDb. Web 20 Apr. 2016.

II. Literary Analysis of the Novel *Gone with the Wind*

Even though it was an enormous success in its time and won a Pulitzer Prize, critics tend to reject the novel *Gone with the Wind* (Fig. 5) and consider it as a piece of poor quality, racist, historically inexact literature. On the other hand, the novel depicts the civil war era in many ways, and gained significant popularity through its loyal depiction of that era. While reading about the author and the novel and watching the movie, one can deduce the connections and the equivalence between the novel and the civil war era. Also, the comparison between the novel, the movie adaptation, and that era can help to discover the historical events.

In 1936, Margaret Mitchell, a young journalist from Atlanta published her first novel. In fact, it was no more than a random manuscript to fill the emptiness of her life. By coincidence Harold Latham, an editor for the Macmillan publishing company in New York City, discovered Mitchell's novel during his literary travel. Regardless to its length, the book was an immediate accomplishment and achieved huge commercial success concerning sales; it is considered as one from America's bestselling novels (Gros 236). The novel centered about the heroine Scarlett O'Hara, a strong woman that challenged the hard circumstances of the civil war and the society around her to overcome the obstacles that faced her in life and in love.

One of the main reasons that pushed scholars to scrutinize and examine the novel is its huge popularity. The highly percentage of its audience mainly from America read it and enjoyed it which means that the novel really reflects their way of life and their society. On the other hand, several critics claimed that the popularity of the novel would affect it negatively and reduce its value. The latter means that scholars may consider it as popular literary piece does not merit academic studies (Ryan 22). One can notice that, if the literary works highlight racist views and present historical invalidity, they will be excluded from the academic arena and not be popular.

Normally, if the novel received high attention and academic studies it means that the novel was no more than a helpful and beneficial tool which assisted scholars in understanding the historical context of the civil war and the southern ideas about race. From the historical side, this novel is full of historical information about the civil war, the South and the United States in general. *Gone with the Wind* is a valuable piece that provides a great understanding of the civil war era.

The novel received mixed views from journalists and critics. On one side, it received high praise and enthusiastic evaluation. On the other side, it suffered from severe and harsh criticism. The general impression of the first critical reviews was "not great, but competent." Different critics claimed that the major mistake in Mitchell's novel is the simple writing style. Peter Quennell in his review for *New Statesman & Nation*, described Mitchell's style as "extremely banal." Concerning the length, many critics said that the book was too long (1,037 pages). It is worth mentioning that Mitchell's novel received harsh criticism and rejection from those working on the political issues since they were wondering why Mitchell in her novel did not deal with economy or other issues. It is true that the novel received many negative criticisms but at the end it won Pulitzer Prize (Thomas Par. 1).

Other critics expressed approval for its historical accuracy and about the richness of the plot and characters. Mann in his review stated that: "In its historical background as well as in its treatment of characters this book is a very noteworthy achievement." Readers praised the novel and its plot, the popularity of it exceeded what was predicted because the book was bestseller with high number of sales (Gros 236).

In a specific period of Mitchell's life, she decided to write her novel just to fill the emptiness in her life (Thomas Par. 10).When the novel was published and received negative criticism about its simple style, the plot and the length, she predicted that it will be a literary failure. Consequently, during the publication, she was surprised by the success of her novel and the fame that she gained.

1. Slavery

In the general context of the novel *Gone with the Wind*, the issue of slavery played a big role in shaping the plot of the novel. Slavery reflects an important subject of the American history. Mitchell's depiction of race relations is remarkable. Between the pages of the novel, slavery appears as an essential theme. The novel highlighted many negative stereotypes and showed the ways in which southerners deal with African-American slaves. The novel reflects bad practices and terrible attitudes of segregation in the south toward slaves in order to mirror and present the historical fact of that period.

The novel consisted of many unfair stereotypes of its black characters and supported slavery which is in fact a system founded upon racial inequality. For example, Tara was "built by slave labor". The novel shows that Slave labor is central to southerners and essential to their economy, richness and prosperity since they work at homes as servants, in building, in plantations and in cotton fields (Mitchell 65).

The immoral treatment of southerners toward slaves appeared clearly in the novel. Like when Gerald, Scarlett's father, was screaming in the plantation on slaves while working, the narrator claims that "with unerring African instinct, the negroes had all discovered that Gerald had a loud bark and no bite at all, and they took shameless advantage of him" (Mitchell 68). They were eating garbage. Their meals were described as "dish of hog entrails so dear to negro hearts" (Mitchell 107). Mammy-slave house- added that "Did dey be wuth shootin' dey'd have niggers ter wait on dem" (Mitchell 82). Through the novel, black characters were described as lazy and people with simple minds and uneducated especially when Mitchell used their dialect in their speech.

On the other hand, the novel represents the positive characteristics and the bright side of slaves as human beings. For example, Mammy is like the second mother for Scarlett. She was severe in teaching Scarlett the good manners. Mammy stated that: “Scarlett ah has tole you an’ tole you dat you kin allus tell a lady by dat she eat lak a bird” (Mitchell 93). Also, she was very intelligent as the novel mentioned; she “was under no illusions about her and was constantly alert for breaks in the veneer. Mammy’s eyes were sharper than Ellen’s, and Scarlett could never recall in all her life having fooled Mammy for long” (Mitchell 76). Scarlett, also, loves Mammy and appreciates her support in the bad situations. 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” (Mitchell 959). Mammy has a strong personality. She always expresses what she wants without fear:

> Mammy had her own method of letting her owners know exactly where she stood on all matters. She knew it was beneath the dignity of quality white folks to pay the slightest attention to what a darky said when she was just grumbling to herself. She knew that to uphold this dignity, they must ignore what she said, even if she stood in the next room and almost shouted. It protected her from reproof, and it left no doubt in anyone’s mind as to her exact views on any subject. (Mitchell 82)

Mammy played a good role in presenting the ethical side of black slaves and broke the negative stereotypes in order to transmit a clear image about the slaves as human beings. During the period of deep poverty at Tara, she worked hard to preserve her family from starvation. After the war, even though she got her freedom, she remained faithful to the whites and considered them as her family. Mammy “felt that she owned the O’Haras, body and soul” (Mitchell 42).

The second example of the honorable and respectable slave is Peter. After marrying Scarlett, Charles tells her about what Peter did for his aunt Pittypat and the whole family:

> He went through all the Mexican campaigns with Father, nursed him when he was wounded—in fact, he saved his life. Uncle Peter practically raised Melanie and me, for we were very young when Father and Mother died … He was the one who decided I should have a larger allowance when I was fifteen, and he insisted that I should go to Harvard for my senior year, when Uncle Henry wanted me to take my degree at the University. And he decided when Melly was old enough to put up her hair and go to parties … He's the smartest old darky I've ever seen and about the most devoted. The only trouble with him is that he owns the three of us, body and soul, and he knows it. (Mitchell 151-152)

As Mammy was considered as the second mother for Scarlett, Peter, also, was the second father for Charles and Melanie. He considered the Hamiltons as his family. He said that when he died, Aunt Pittypat will "lay me in de Hamilton buhyin' groun' whar Ah b'longs" (Mitchell 630). Technically, the role of Peter in the novel was very detailed but in the movie was too limited to just one scene.

Through the novel, it is obvious that Mitchell was against racial separation. This idea is shown when Scarlett used the word Negro for the first time then she said: "There … I've said 'nigger' and Mother wouldn't like that at all" (Mitchell 383). Mitchell lived within a society where segregation was deeply rooted but she was against the use of offensive words against blacks who deserve respect.

In fact, Margaret Mitchell through her novel wanted to represent the issue of slavery in both levels. First, at the general level and about the treatment of southern society toward slaves, the novel indicated the race relations, negative stereotypes, harsh treatment from southerners to slaves, racial terms, and segregation. Second, at specific level Mitchell tended to show that even though the southern society supported the issue of slavery, there were some families against segregation and they were treating blacks as human beings. Mitchell used the example of Mammy and Piter to prove these views.

2. The Beginning of the war

Margaret Mitchell wrote *Gone with the Wind* from her perspective which reflects her views about such events that constructed her novel. Besides, when Mitchell decided to start writing her novel, she selected the civil war since she was very close to it. In addition to the huge amount of research about the subject just to provide the reader with accurate information about that era. The novel highlighted a lot of accurate historical events such as the beginning of the war. Mitchell in her novel stated that "[Scarlett] Seated with Stuart and Brent Tarleton in the cool shade of the porch of Tara, her father's plantation, that bright April afternoon of 1861" and after long conversation Stuart said: "The war, goose! The war's going to start any day" Scarlet answered:

> You know there isn't going to be any war," said Scarlett, bored. "It's all just talk. Why, Ashley Wilkes and his father told Pa just last week that our commissioners in Washington would come to—to—an—amicable agreement with Mr. Lincoln about the Confederacy. And anyway, the Yankees are too scared of us to fight. There won't be any war, and I'm tired of hearing about it. (2)

The rumors about the war were confirmed by a soldier who arrived at Twelve Oaks with news of the beginning of the War between the States. President Lincoln called for volunteer soldiers to fight against the Confederacy. At first, the southern army relied on enthusiastic and inexperienced volunteers. Later on, Lincoln resorted to the conscription. The bombardment of Fort Sumter in 1861 by the confederate troops declared the beginning of the civil war. Mitchell mentioned that Georgia has already seceded and the war began in Ft. Sumter:

> We've borne enough insults from the meddling Yankees. It's time we made them understand we'll keep our slaves with or without their approval. It was the sovereign right of the state of Georgia to secede from the Union! The South must assert herself by force of arms. After we've fired on the Yankee rascals at Ft. Sumter, we've got to fight! There's no other way. (Mitchell 92)

Since the southern states were against the abolishment of slavery in addition to the issue of “states’ rights doctrine”, they declared their secession and launched the war against the Union. The war began and different battles took place in southern states as Atlanta. Mitchell stated that most of physical destruction was limited to the southern states. Trough the novel, the exact mood of the war and the social dimensions are evident to the naked eye as: Families separated by the war, Killing, fighting, huge number of casualties and wounded soldiers, starvation, complete destruction of many cities, pain and poverty, and the seizure of all properties of the southerners. Ashley sent a letter to Melanie describing the terrible conditions during the war, he stated that:

> We are fighting for a Cause that was lost the minute the first shot was fired, for our Cause is really our own way of living and that is gone already …. That this could happen to us all, this wrecking of old ways, this bloody slaughter and hate! Melanie, nothing is worth it—States' Rights, nor slaves, nor cotton. Nothing is worth what is happening to us now and what may happen, for if the Yankees whip us the future will be one of incredible horror. And, my dear, they may yet whip us …. We should have paid heed to cynics like Butler who knew, instead of statesmen who felt—and talked. (Mitchell 212-213)

Different incidents of the novel took place in the southern states such as: Savannah, Charleston, Macon and New Orleans, but many events took place in Atlanta at Tara. During the military confrontation, Atlanta turned into the most important cities in the south and played a vital role during the war. It had four railroads which connected it with Savannah in order to pass supplies to the armies in the front. It witnessed different events as: the decline of the confederate army, then the alarm of the advancement of Sherman's army on the town, and the terrifying days of the siege and finally the capture of Atlanta by Sherman and the burning of the town. Mitchell announced that Sherman's purpose was to "split the confederacy and leave it crippled and forever humbled" (689).

Atlanta was very important to the southern army since it provided the supplies from the Deep South to Virginia which helped General Lee to stay in the field. So, General Sherman decided to burn Atlanta in order to help Ulysses Grant to defeat the southern army. Rhett chose to join the Confederate army in defending Atlanta from General Sherman's invasion. He told Scarlett that he leaves to fight "because, perhaps

of the betraying sentimentality that lurks in all of us Southerners. Perhaps—perhaps because I am ashamed. . . . I am annoyed at myself to find that so much quixoticism still lingers in me. But our fair Southland needs every man" (Mitchell 373). After many bloody battles the Union defeated the Confederacy. Mitchell described the surrender and the end of the war by: "heads were, but hearts were heavy, as the refugees poured into one happy Georgia" (721).

In the novel, Mitchell intended to shed light on the Ku Klux Klan; an extremist group appeared during the reconstruction. She stated that after the war, Scarlett was attacked by a black slave. Then, her family decided to take revenge. Her husband and her friends including Ashley and Rhett attacked an encampment of blacks who were newly emancipated in the south. Scarlett was against this discrimination and showed rejection when she knew that Ashley Wilkes and others who involved in the attack were members of the Klan. The Ku Klux Klan supported "100 percent Americanism." Its members were against different races especially African-Americans and any citizen who does not belong to the white protestant block (Mitchell 792).

3. The Reconstruction Era

Through the novel, Scarlett reflected and represented the reconstruction era since she adopted many changes in addition to her challenge to overcome the obstacles and the difficulties in order to repair her life and to achieve survival. Scarlett is characterized by many features which helped her to be the only character that reflects the reconstruction era.

She had a very strong personality from the very beginning of her life. She had no female friends, as Mitchell stated that Scarlett as a child, "her preferred playmates were . . . the negro children on the plantation and the boys of the neighborhood"

(Mitchell 75). When she became older, she kept company with the young men of the community. She was selfish, “for she could never long endure any conversation of which she was not the chief subject” (Mitchell 27). She did not possess the ability to understand others and always did what she wants. She was unsteady in her decisions, especially when she decided suddenly to marry Charles Hamilton simply to make Ashley jealous. She had sharp intelligence; she knew how to hide her thoughts and her weaknesses. Her father treated her in a special way; “drifted into a habit of treating her in a man-to-man manner” (Mitchell 49).

Scarlett’s strong spirit, independent nature, and the ability to deal with the hard conditions, made her the reflection of reconstruction era; she presented the hardness, consistency, and worked hard to overcome the economic collapse of that era. Throughout the novel, she adapted to the changes around her during the war and its reconstruction.

Through the novel, the changes and the challenges started when the war began and the young widow, Scarlett, traveled to Atlanta to live with Melanie. When she met Rhett, he helped her to understand the society around her. She began to see the war as a waste of time and money. She realized the contradictions of the Southern society that centered on the two terms “Slavery” and “states’ rights” and noticed the moral problems of the aristocratic people in it. At that point, Scarlett began her radical change. She danced with Rhett in the party even though she was in mourning after the death of her husband. She became more self-confident and independent. During her escape from a burning Atlanta with Melanie, Melanie’s newborn son Beau, Scarlett’s own son Wade, and the house slave Prissy, Rhett stated that: “Anyone as selfish and determined as you are is never helpless. God help the Yankees if they should get you”

(Mitchell 373). This remark reflectes her strong challenge to deal with the economic hardships during that period.

When Scarlett returned to her home, Tara, and discovered the terrible living conditions there, the destruction, the great amount of dead people, and starvation, she declared that:

> As God is my witness, as God is my witness, the Yankees aren't going to lick me. I'm going to live through this, and when it's over, I'm never going to be hungry again. No, nor any of my folks. If I have to steal or kill—as God is my witness, I'm never going to be hungry again. (Mitchell 408)

Through this shift, Scarlett worked to repair her plantation by the help of her family. She divided the work with them including herself and succeeded in rebuilding her farm. Scarlett became responsible for her family. She worked hard to save their lives especially when she killed the Union deserter. All these sever decisions would explain Scarlett's new character and harshness for the aim of survival.

When Scarlett discovered that she owed three hundred dollars in back taxes on Tara, she became hopeless. She traveled to Atlanta to gain the money from Rhett but he refused. Then, she charmed her sister's fiancé, Frank Kennedy, who had a store in Atlanta. He married her and paid taxes for her. For the second time, Scarlett get married to a man she did not love just to save Tara and her family. Scarlett began to help Frank in managing his accounts, gradually taking more and more control. After that, she started her own lumber business in Atlanta. All Atlanta's society rejected the idea of a woman working in business in addition to Rhett who "shared Frank's opinion that women had no place in business" (Mitchell 378). Scarlett decided that

she does not care about what others think of her and she would do anything just for money, her security, and her home.

Scarlett's belief toward life and survival became clearer. After Frank's death and Scarlett's marriage, she felt secure since she get a lot of money from her husband Rhett. Scarlett became more arrogant. When she began to break the ties with her friends, she found herself alone except Melanie who became her last link to society. Finally, after losing Melanie, Ashley, and Rhett in one day, she concluded that even though she survived the war and Reconstruction and owns a lot of money, she is totally alone and those who belong to the middle class were better than her since they preserved their sense of community and their principles. At the end, she realized that there were many people who adapted to new situations of life but they have not lost themselves during those new circumstances. In conclusion, Scarlett decided to win back her husband and return what she lost when she declared that: "tomorrow is another day" (Mitchell 959).

Fig. 6. The Official 1939 *Gone with the Wind*'s poster. IMDb. Web 20 Apr. 2016.

III. The Adaptation of *Gone With The Wind* (1939)

In 1939, there were many remarkable movies in the U.S which scored the highest national grosses, among them the adaptation of *Gone with the Wind* 1939 scored $1.67 billion surpassing the other genres. In fact, adaptation takes place everywhere and it can be done on the basis of comic books, novels or even adapting particular characters and events and incorporate them to produce particular movies.

- The following table shows the top 20 Films released in 1939:

- Table 1: Top 20 popular Feature Films released in 1939 (Arranged chronologically):

Film	**Producer(s)**	**Genre**	**Budget**	**U.S-Gross**
The Rules of the Game	Jean Renoir	Comedy- Drama	2.5 Million $	5.5 Million Francs
The Wizard of Oz	Victor Fleming	Adventure- Based on theater	$2,777,000 Almost 2.8 Million $	$33,711,566 Million $
Mr. Smith Goes to Washington	Frank Capra	Comedy Drama	$1,500,000 =1.5 Million Dollars	$9,000,000 =9Million Dollars
Stagecoach	John Ford	Adventure Drama	531.374 Dollars	1.103.757 Dollars
Ninotchka	Ernst Lubitsch	Romantic comedy	1.365 Million	2.3 Million
Gone with the Wind	Victor Fleming	Historical Epic (Adaptation of Mitchell's Novel)	3.85 Million Dollars	400 Million Dollars
Only Angels Have Wings	Howard Hawks	Adventure-Romance	/	4.80 Million Dollars
Destry Rides Again	George Marshall	Comedy Western	/	1.6 Million

The Roaring Twenties	Raoul Walsh	Crime Drama	/	4.88 Million
Young Mr. Lincoln	John Ford	Based on a True Story- Drama	1.5 Million Dollars	/
Gunga Din	George Stevens	War Adventure	1.915.000 Dollars	2.807.000 Dollars
Wuthering Heights	William Wyler	Based on 19 Century Literature- Romance- Drama	/	624.643 Dollars
Son of Frankenstein	Rowland V. Lee	Horror- Drama- Gothic film	420.000 Dollars	1.44Million Dollars
The Women	George Cukor	Based on Theater- Comedy	1.688.000 Dollars	2.270.000 Dollars
The Hunchback of Notre Dame	William Dieterel	Based on 19th Century Literature- Drama	1.826.000 Dollars	3.155.000 Dollars
Another Thin Man	W.S Van Dyke	Comedy- Crime	/	6.90 Million Dollars
The Hound of the Baskervilles	Sidney Landfield	Crime- Detective Film- Horror	/	/
Dark Victory	Edmund Goulding	Dram- Romance	/	6.40 Million Dollars
At the Circus	Edward Buzzell	Comedy/Satire/	/	1.8 Million Dollars

The Four Feathers	Zoltan Korda	Adventure/Costume Adventure	/	/

Source: The information is retrieved from IMDb. Web. April 20. 2016.

Accordingly, *Gone with the Wind*, the most expensive Hollywood sound film of that time with more than 50 speaking roles and 2,400 extras, succeeded in crowning itself at the top of Hollywood movies through reaching a box-office estimated at $400 million and achieved commercial success. The movie of *Gone with the Wind* is rated as the “Great American Movie” that displays a combination between war, Love, and aspiration and was a successful movie which defined a decade.

1. Description of the movie

Gone with the Wind movie of 1939 (Fig. 6) was produced by David O. Selznick, directed by Victor Fleming, and designed by William Cameron Menzies. The screenplay was written by Sidney Howard, based on Mitchell’s novel, Starring Clark Gable as (Rhett Butler), Vivien Leigh as (Scarlett O’Hara), Leslie Howard as (Ashley Wilkes), and Olivia De Havilland as (Melanie Hamilton). The movie was released by Loew’s incorporated copyright MCMXXXIX by Selznick international pictures. Inc. It was first premiered in Atlanta on December 15th, 1939 (Harvey 13).

The movie screened the story of the beautiful Scarlett O’Hara, from the start of the Civil War through the Reconstruction Period, and covers her various romantic stories during the hard circumstances and the historical events of that period. In the very beginning of the movie, many, information appeared like in the opening praise, producer David Selznick's name appears: Selznick International in Association with Metro-Goldwyn Mayer has the Honor to Present its Technicolor Production of Margaret Mitchell's Story of the Old South. Then, the title of the movie "GONE

WITH THE WIND" is displayed in large words, each one emerged individually across the screen from right to left. After that, well-chosen images of the Old South are portrayed as backgrounds such as a green land with horses on the ground, a river, and many trees around the farms, slaves working in the fields, quiet and calm Southern plantations, the city of Atlanta, and a wonderful scene of sunset.

An imaginary introductory at the beginning of the movie explains:

> There was a land of Cavaliers and Cotton Fields called the Old South. Here in this pretty world, Gallantry took its last bow. Here was the last ever to be seen of Knights and their Ladies Fair, of Master and of Slave. Look for it only in books, for it is no more than a dream remembered, a Civilization gone with the wind. (Fleming)

The film begins with Scarlett O'Hara surrounded by admirers, the twins Brent and Stuart Tarleton (Fig. 7), discussing important issues of that period such as war. Scarlett felt so bored because she hated serious matters and she met them just for having fun. When Stuart said: "Do you know that those poor Yankees actually want a war?" She answered in a sever manner "Fiddle-dee-dee. War, war, war. This war talk's spoiling all the fun at every party this spring. I get so bored I could scream. Besides, there isn't going to be any war … If either of you boys says 'war' just once again, I'll go in the house and slam the door" (Fleming, Scarlett).

Fig. 7. Scarlett surrounded by the twins who loves her. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

Then, the mood of the beautiful heroine suddenly changed. She was surprised when she heard a secret rumor that the man she loves and the eldest Wilkes son Ashley is planning to marry his cousin, Melanie Hamilton from Atlanta. She was crushed when her father, Gerald O'Hara, confirmed the news and reminded her of the importance of the land and their home, Tara, when he said: "land's the only thing in the world worth working for, worth fighting for, worth dying for, because it's the only thing that lasts"(Fleming, Gerald). But she was too upset and did not pay any attention to her father. In the next day at a barbeque at Twelve Oaks, the neighboring plantation of Mr. Wilkes, Scarlett, the young attractive lady, was surrounded by more

lovers, but she felt very terrible when she saw Ashley and Melanie together to announce their engagement. The handsome Rhett Butler saw Scarlett for the first time on the hall when she arrived and expressed interest about her, but Scarlett did not pay any attention to him.

Later, in the meeting room there was an angry debate among the guests and the gentlemen about the war. They mentioned that Georgia has already seceded and the war began in Ft. Sumter. One from the gentlemen said:

> We've borne enough insults from the meddling Yankees. It's time we made them understand we'll keep our slaves with or without their approval. It was the sovereign right of the state of Georgia to secede from the Union! The South must assert herself by force of arms. After we've fired on the Yankee rascals at Ft. Sumter, we've got to fight! There's no other way. (Fleming)

Southerners were so exited and patriotic. They believed that they would defeat the union and achieve a quick victory. Gerald O'Hara added that "The Yankees can't fight and we can!" Ashley tried to calm down the room that was full of angry Southerners, hoping that the North will let the South leave the Union without war: "Most of the miseries of the world were caused by wars. And, when the wars were over, no one ever knew what they were about" (Fleming, Ashley).

Rhett interrupted Ashley. He did not accept what the confederates said and he expressed his views by: "I think it's hard winning a war with words, gentlemen … I'm saying very plainly that the Yankees are better equipped than we … All we've got is cotton and slaves, and arrogance" (Fleming, Rhett). He declared that the South would

not succeed in achieving the succession because of its gradually declining resources and lack of industry. By the end of the meeting, Scarlett went to Ashley in the library to declare her love for him. When Ashley rejected and said that they are too different and it is not possible to be together, Rhett appeared suddenly and he listened to the whole conversation.

After that, a soldier arrived at Twelve Oaks with news of the beginning of the War between the States and that president Lincoln called for volunteer soldiers to fight against the Confederacy (April 15, 1861). Immediately southerners prepared themselves for the war and to join the confederate army. While watching goodbye kisses between Melanie and Ashley, Scarlett accepted a sudden and spontaneous proposal of marriage from Charles Hamilton, Melanie's brother, as an attempt to forget her first love Ashley.

The war quickly comes. A day after the marriage of Ashley and Melanie, Scarlett gets married to Charles. Few days later, she received a letter informing her that Charles died in the war. In order to forget her sufferance and pain of being a young widow, her mother suggested to let her travel either to Savannah or Atlanta. Scarlett traveled to Atlanta to stay with Melanie and her aunt but the real reason is to be near to Ashley when he came from the war. Mammy, a house slave who takes care about Scarlett said that:

> Savannah would be better for you. You'll just get in trouble in Atlanta … You know what trouble I's talking about. I's talking about Mr. Ashley Wilkes. He'll be coming to Atlanta when he gets his leave - and you sittin' there waitin' for him jes' like a spider. He belong to Miss Melanie. (Fleming, Mammy)

During that period, Scarlett met Rhett again in a social gathering. Rhett pays a huge amount of money to dance with Scarlett at the party that was for charity and donation. The guests were shocked by the offer. Since she was widow who lost her husband lately and their tradition obliged her to respect such rules, but Scarlett took advantage of his offer and did not reject it as her only chance to dance (Fig. 8).

Fig. 8. Scarlett, the widow, dancing with Rhett in the charity party. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

During the war, the South begins to fall down and the death amount greatly increased. Trough the bloody battles between the confederacy and the union, Scarlett worked in a hospital as a volunteer nurse to provide the treatment for wounded soldiers. Throughout these chaotic circumstances, Scarlett still loves Ashley. During

the recruitment in the confederate army, Ashley asked Scarlett to take care of his wife Melanie. Many southern states were the original stage for several terrible battles. For example, Atlanta was attacked and burned by the Yankees and union forces (Fig. 9, 10). In these chaotic circumstances, Scarlett was forced to help Melanie to give birth to her first baby. When Scarlett asked the house slave, Prissy, to help her during the birth process of Melanie, Prissy at first accepted but later refused and claimed that she knows nothing and she said: “I don't know nothin' about birthin' babies.” Scarlett got angry and punished her by beating her very hard.

Fig. 9. Atlanta was attacked and burned by Union forces under Gen. William T. Sherman. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

Fig. 10. Atlanta during the war. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

Scarlett decided to look for a doctor, who was working with her, in order to help her. Unfortunately, he refused because of the huge and great number of wounded soldiers. In the streets of the surrounded city, Scarlett was shocked by the horrible scene of the dead soldiers (Fig. 11) suddenly she met Big Sam, Tara's former slave, who told Scarlett many bad news about her family, including the illness of her mother. After the retreat of the southern army, Rhett helped Scarlett, Melanie, the baby, and Prissy to run away and hide in another city. Since he wanted to join the confederate army, Rhett left Scarlett giving her his gun for protection.

In the way back to her home, she passed by terrible conditions as rain, starvation and danger until she returned to Tara to find her mother dead, her father mad, and Tara was completely destroyed (Fig. 12). Gazing at to the complete destruction that took place in Tara, Scarlett swore to pass over this miserable situation and not to feel angry again, and the more importantly, she swore to change her life.

Fig.11. The horrible scene of the dead soldiers. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

Fig.12. Tara was completely destroyed. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

Since the duration of the movie is long, about six hours that was adjusted to four hours, the second part opened with stable conditions because the war was in its final stages. Scarlett decided to rebuild and repair their plantation. She worked hard with her sisters and the slaves in the cotton fields. Later, Scarlett was at home when she realized that a Yankee soldier was trying to steal Tara, she shot him and she took his money and prepared his body for burial by the help of Melanie. While Scarlett was talking about Ashley and wondering about his destiny if he was killed during the war or was just a prisoner, Frank Kennedy asked her to marry of Suellen, her sister, and Scarlett agreed.

The war ended by the surrender of the confederacy and Ashley came back home. Later, Scarlett discovered that the taxes on Tara rose to $300, for her it was a high amount. A hopeless Scarlett once again met Ashley in secret, declaring her love for him and asking him to run away together. Ashley answered that Scarlett could never leave because she loves the land too much. Scarlett faced different problems and the responsibility of her family became heavy. She was at her plantation thinking about a solution for the high taxes, when a horseman who was an overseer returned and tried to buy the property of the O'Hara's family, Scarlett refused. Her father got angry to his decision; he rode his horse to run after the overseer but falls down during a jump and died. Scarlett wanted to save Tara from the taxes so, she decided to go to Atlanta in an attempt to ask Rhett to pay for money owing, but Rhett was a Union prisoner. When he met her he recognized what she wanted but he had nothing to do with this problem since he invested his money in Europe.

On the way back to Tara, Scarlett decided to find out a quick solution to save Tara. She did not give up especially when she saw Frank in the street and she lied that

Suellen is engaged to someone else in order to marry him just for the tax money. Scarlett used Frank's money to build a successful workshop and insisted on Ashley to work there. Later, Scarlett was attacked by vagrants on her way through Shanty Town to the workshop. Fortunately, the slave Big Sam was there and rescued her. When she returned home she told her family. On revenge mission, Frank was killed and Ashley was injured. Rhett protected the remaining men from any consequences that may result from their investigation of Yankee officers by claiming that they spent the night in a bar.

Rhett loves Scarlett and after the death of her second husband Frank, he asked her to marry him, and she agreed. After traveling to Atlanta, Scarlett gave birth to her first baby named Bonnie Blue. Scarlett said this will be their last child because she still loves Ashley. Rhett got angry and left, but his friend Belle convinced him to return because Bonnie needed him. Many problems between Rhett and Scarlett continued. Finally, after getting drunk one night, Rhett swore he would take Ashley out of Scarlett's mind forever.

Since Scarlett still loves Ashley, the next morning, Rhett left taking his daughter Bonnie with him to London. When Bonnie said she wanted to go home to her mother, Rhett returned her to Scarlett and then says he is leaving again. Scarlett confessed that she is pregnant and she did not want the baby. During their conversation, Scarlett falls down in the stairs and loses the baby (Fig. 13). After few days, Rhett and Scarlett were sitting on their garden discussing their situation and watching Bonnie with her horse. Bonnie attempted to jump but she fell and died. Rhett went mad with sadness.

When Scarlett fell down in the stairs and her daughter died, Melanie was affected deeply. After that, Melanie was weakened by illness and a second pregnancy. Before dying, she asked Scarlett to look after Ashley and their child, Beau, and to be kind with Rhett. When Scarlett saw the suffering and the collapse of Ashley, she realized that Ashley would never love her and returned home to tell Rhett that she really loved him. But when she arrived she found Rhett leaving to return to Charleston forever. Scarlett begged him to stay but he strongly refused. After that, Scarlett decided to go home to Tara to think of another way to get Rhett back, reminding herself that "tomorrow is another day."

Fig. 13. The fall of Scarlet from the top stairs leading her to the abortion. Metro-Goldwyn Mayer. Picture, *Gone with the Wind* 1939.

2. Analysis of the Movie

In 1936, after the novel was released, the producer David O. Selznick offered $50,000 to buy the rights to create a film version of the novel. But, there was a doubt

about the possibility of turning the novel into a film successfully. At the beginning, Mitchell refused but after a long discussion; the Macmillan finally convinced her to sell the rights. However, Mitchell stated that she would not interfere in the making of the movie. She refused to help Sidney Howard to write the screenplay and to provide any help in the casting of the movie or even to give her opinions. She told Howard, Selznick, and director George Cukor that she trusted them to faithfully adapt the novel into a valuable movie (Rollins 60).

At first, many experts in Hollywood assumed that the production of the movie would fail and it would be no more than a waste of time and money. During the production of the movie, Irving Thalberg belittled the value of the movie when he was talking to Louis B. Mayer. He said an ironic statement: “Forget it, Louis, no Civil War picture ever made a nickel” (qtd in Harvey 4). Besides, there were other reasons. First, the production process was long and disordered, including a long casting process, budget issues, several script modifications. Second, the producer wondered what would be the reaction of the audience about many controversial issues highlighted in the novel as slavery. Despite the fact that there were many obstacles but Selznick insisted in continuing the work successfully.

Finally, in 1939, three years after Selznick had begun work on the film, *Gone with the Wind* was released. The film received massive positive responses from both critics and the audience. Richard Harvey claimed that: “it would be considered the most successful film of all time. Its characters, story, music and catch-phrases must surely be the best known of any film. Generations of film and video audiences re-invent Gone with the Wind and make it their own” (3).

In a review for the famous newspaper *Daily Sketch*, Elspeth Grant claimed that:

> Yesterday I saw the longest film ever made – David O Selznick's immense picture of Margaret Mitchell's best seller. It was an experience I shall never forget. For 220 minutes I was spellbound. Acting and presentation combine to give an almost unbelievable impression of reality. The drama of the plot and the beauty of colour hold the attention from beginning to end, and when it is all over you will be hungry for more. Gone with the Wind will make cinema history. David O Selznick's production is a masterpiece. This is undoubtedly the greatest film the cinema has given us to date. (4)

In 1939, the movie was nominated for thirteen Oscars and won eight. *Gone with the Wind* was the Oscar winner 1939: Best Picture, Best Director, Best Actress (Vivien Leigh), Best Supporting Actress (Hattie McDaniel), Best Screenplay, Best Colour Cinematography, Best Art Direction, Best Editing. Concerning the five Oscar nominations of 1939 they were: Best Actor (Clark Gable), Best Supporting Actress (Olivia de Havilland), Best Original Score, Best Sound, Best Special Effects. There was also a Special Award to William Cameron Menzies, the art director, for outstanding achievement in the use of colour for the enhancement of dramatic mood. David Selznick, the director, was also awarded the Irving G Thalberg Memorial Award (Harvey 2).

It is true that the movie will celebrate its 77th anniversary but it is still great a historical epic till nowadays. Malcolm stated that:

> Most of the films … when you look back on them, they seem so much better than we may have thought at the time … looking further into the

> past and at world cinema rather than just Hollywood. What we get here are films which were certainly important in their time, and still look good today … Most of these films will live longer than we do. (3)

In addition, he stated that the movie is an unforgettable production at all levels. He added that:

> You could say that, along with The Wizard of Oz, Casablanca and maybe a Disney or two, this is the film people look at again and again with the most affection. Of course, it was based on Margaret Mitchell's much-loved novel, but that can't entirely explain why it stays in people's sub-conscious. (3)

Concerning the length, both of them are too long since the show time of the movie is almost six hours which were adjusted to almost four hours (Running Time 217 mins) and about 1,027 pages of the novel. Besides, the cast, the selection of the actors, and the production design (sets, costume, and style of clothes) received universal praise and acceptance.

About the plot, the film is close to its literary source (The novel), but the mood and the atmosphere of the movie is different from the novel. In her novel, Mitchell intentionally created a rocky nature and special depiction of rural Georgia. Her world was without any decoration, simple and new. Mitchell introduced the everyday life of her characters in a way that:

> 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, but here in north Georgia, a lack of the niceties of classical education carried no shame,

> provided a man was smart in the things that mattered. And raising good cotton, riding well, shooting straight, dancing lightly, squiring the ladies with elegance and carrying one's liquor like a gentleman were the things that mattered (Mitchell 26).

On the other hand, the movie had this romanticized introduction which appeared at the beginning of the movie across the screen:

> There was a land of Cavaliers and Cotton Fields called the Old South. . . Here in this pretty world Gallantry took its last bow. . Here was the last ever to be seen of Knights and their Ladies Fair, of Master and of Slave. . . Look for it only in books, for it is no more than a dream remembered. A Civilization gone with the wind …

The film avoided the representation of unpleasant aspects by featuring locations as more detailed and highly structured than those described in Mitchell's novel. For example, Tara is described in the novel as "a clumsy sprawling building that crowned the rise of ground overlooking the green incline of pasture land running down to the river" (Mitchell 65). But in the movie, there is nothing clumsy or sprawling about the Tara of the movie, which has large white columns in front to decorate it and it is large in size if compared with Tara of the novel.

The majority of audiences welcomed the decorate world of the movie. Hollywood in general had a tendency at the time to romanticize things, as proved by the addition of melodrama in every emotional moment in the movie and the sensational portrayal of destruction. Experts of Hollywood consider movies as a form of escapism for audiences, and the sensational nature of melodramatic films allowed audiences to have their escape and to serve their desire.

The movie also tried to highlight the complete change and emphasized on reconstruction by showing the transition between Old South and New South. For example, Scarlett's challenge of gender roles and her strength as a woman became a pure rebellion against the right way of living. However, Scarlett at the end faced exclusion from the society and suffered from loneliness. So, it advances the novel's moral about the importance of community in survival regardless of what was lost or gained. The later was an important issue which appeared in both the novel and the movie in order to show the importance of the unity and renounce separatism.

The movie ignored many of the sacrifices Scarlett made in order to ensure the survival of her family. Consequently, she appeared even more devious and selfish than in the novel. For example, when Scarlett returned to her home after the war and discovered the terrible living conditions there, the destruction, the great amount of dead people, and starvation, she worked to repair her plantation and she succeeded in rebuilding her farm. Scarlett became responsible for her family. She killed the Union deserter in order to save to save her sisters. Also, Scarlett decided to marry a man that she did not love just to pay the taxes and to save her home.

During the projection of the movie, it seems that the objective of Selznick is to make the film racially inoffensive. Rollins stated that "Mitchell perceived herself to be a revisionist, but she held many of the racial and regional prejudices of her time. To avoid controversy, Selznick removed the author's direct references to the Ku Klux Klan, as well as certain negative depictions of black characters"(61). Consequently, the roles of the black characters are notably reduced. The negative stereotypes and comments from the novel like "Negro" are removed in addition to the powerful and honorable traits of the black characters. For example, the movie ignored the fact that plantation was built by the sweat of slaves. Concerning the characters, Uncle Peter the

smart, sensitive black man who successfully raised Melanie and Charles, is reduced to one scene in which he chases a cock across the back garden in the rain in order to prepare dinner for his master. Additionally, the role of the house slave Prissy is summarized. Also, the interracial relationships were minimized. So, Mammy, rather than being very sensible and an emotional pillar for Scarlett, is a very sever, intolerant figure who keeps Scarlett in check all the time. In general, the movie belittled the issue of slavery and avoided a lot of scenes that offend and insult the blacks. Tindell and Shi stated that:

> Most Americans, including southerners themselves, have long harbored a cluster of myths and stereotypes about the South. Perhaps the most enduring myths come from the classic movie *Gone with the Wind* (1939). The Old South portrayed in such romanticized Hollywood productions is a stable agrarian society led by paternalistic white planters and their families, who live in white columned mansions and represent a "natural" aristocracy of virtue and talent within their communities. In *Gone with the Wind* and similar accounts, southerners are kind to their slaves and devoted to the rural values of independence and chivalric honor. (485)

The film caused one great opportunity for those black actors and opened the door of fame for them. The evidence was when Hattie McDaniel became the first African American to win an Oscar when she won the Academy Award on February 29, 1940 for Best Supporting Actress for her portrayal of Mammy (Harvey 2).

Conclusion

Margaret Mitchell presented important historical events through her novel. She took her readers back to the civil war era to determine how Americans made a sense of sufferance, loss, and liberation during that period. She showed the gap between remembrance and reality. She offered us with the opportunity to feel and witness such events and invite us to investigate its meaning. Also, she provided valuable information about the American history.

Through the analysis of the adapted movie, one can notice that the movie portrayed the mood and the atmosphere of the civil war era which were perfectly manifested through the use of many of Mitchell's dialogue and quotations like "tomorrow is another day" that is used directly from the novel (fidelity to the novel). But there are many omissions and deviation from the literary source that will mislead the audience and help in the spread of wrong ideas among the public and will harm the legacy of the novel. Selznick made many changes into the movie form and content in order to ensure that this adaptation of Mitchell's novel would avoid offending the audience especially the blacks since the movie was released after they got their freedom. So, racial terms were kept to the minimum and the Ku Klux Klan was eliminated.

The equally successful of the novel and its movie adaptation, released three years later, displayed the history of the American civil war. In fact, Selznick movie of *Gone with the Wind* had that faithfulness of the original novel to some extent. It had a good run in box office. The adapted movie transcends the novel's capacity in the way it conveys its events. The movie is a valuable piece of the civil war era, it recalled an old fashion style that is not suitable with the contemporary period and succeeded to take his audience to that period of 1861. After all, the movie of *Gone with the Wind* is

highly praised due to its ability to transcend the civil war aura (Time and place). The success is always relative, but Selznick succeeded at least to visualize what that era was about.

General Conclusion

The question of examining the ability of films to present historical events and the comparison between those movies and their literary sources is an important field in the academic arena. There are common points between books and movies since both of them are considered as a method of narration. Besides, they resort to techniques of transposition, omitting, and editing. On the other hand, they differ in some points like the medium, the way they present the historical facts and events. Also, books tend to tell the reader about certain events but the film has the ability to tell show and frame a particular atmosphere for the audience.

Based on that, it is clear that Hollywood, as a center of the U.S. movie industry, succeeded in establishing and reflecting the atmosphere of the American civil war but the changes and the omissions have an impact on its audience affecting their tendencies. Since the official opening of cinema and its huge success and achievements, viewers showed preference and support to the new emerging industry and its popularity increased to a massive percentage.

There are different opinions established by scholars about the nature of Hollywood and the position of its movies. On one side, they claimed that movies, as a piece of art, are considered as a process of making the cultural and historical product. This idea is accurate if the primary source of those movies is their cultural or historical context to which they belong (as the target case study). On the Other side, critics stated that American cinema is an industry like other industries which look for dominance at the economic and financial scale. Besides, they asserted that the only concern of those movies is to inject and introduce certain ideologies, opinions, or beliefs among the audience. There is a balance between both views in reference to the

original source of the movie if it is based on authentic creativity or based on a true story.

The audio visual medium as movies does not reflect objectively particular events. It carries certain views beneath its context. Then, to reach 100% objectivity is a hard task to be achieved even for professionals and scholars. So, movies do not work just to depict a particular historical context, but they express a particular vision and opinion. As it was indicated in Chapter II, that in *Gone with the Wind* 1939, the director Victor Fleming intended to omit the racial terms and the interracial relations between blacks and the southerners also, the skip of the Ku Klux Klan. The release of the movie in 1939 was expensive at the same time it was a commercial success at the national scale. Consequently, its perception was highly celebrated. The movie budget is estimated by $ 200 million, the national gross was $ 400 million achieving great success.

To conclude, the novel is full of important historical events and many details about the American Civil War. When the novel is juxtaposed with its movie, one can deduce that the novel can be a useful tool in depicting historical events and studying the historical atmosphere of the 1860s. We can consider it as a credible source more than the movie because the later resort to different techniques of transposition, omitting, editing, romanticizing, and the use of melodrama. Those simplifications and omissions of many important events from the novel such as the fighting around Atlanta, the campaigns in Virginia, the campaign from the Tennessee line to Atlanta, the campaign between General Sherman and General Johnston, the harsh treatment of slaves, the omission of many racial terms, and the elimination of Ku Klux Klan will result in misleading the audiences' thoughts and harm the fidelity and the loyalty to the literary source and affect negatively the representation of those events. That will

lead to classify movies as not accurate sources and less credible tools in depicting history when it is juxtaposed to the written words as novels.

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