

## CHAPTER 2

### CRITICAL RECEPTION OF GONE WITH THE WIND

The published criticism on Gone with the Wind has a significant history of more than fifty years. This history reveals changing patterns in the outlook of scholars towards the novel. The novel has been studied from many points of view and by a number of critics over the years from the publication of the book in 1936. In this section an effort is made to survey the critical reception of the novel in chronological order by referring to the contributions of eminent critics.

An idea about the kind of critical response the book would evoke was initially given by the critique on the manuscript by Professor C.W. Everett. The Macmillan company had given the manuscript to Professor Everett asking for his recommendation and suggestions. Everett praised the book for its human qualities and tempo. The publication of the book drew attention of almost all the major dailies and literary journals and they published reviews on it.

John Crowe Ransom in his review under the title "Fiction Harvest" in Southern Review (2,1936-37), particularly approves of this novel for its dramatic structure and architectural quality. Ransom begins by calling the book a remarkable first novel. Somewhat offensively, he remarks that it is "a woman's book", and not

a man's book at all. By comparing Mitchell with Jane Austen, Ransom tries to establish that though Austen's novels were not man's books, she understood the motivation of her men while Mitchell has failed to do this. He does not quite approve of Mitchell's use of subjective method in the novel and calls her psychological introspection elementary and wooden. Ransom feels that wit is absent in this book and so raises the question about the "empty headedness" of the book. At the same time he admits that this lack of wit is a characteristic aspect of Southern culture.

A much more negative analysis by John Peale Bishop in the New Republic (July 15, 1936), contains remarks similar to those of Ransom's. Bishop puts Gone with the Wind in the category of picaresque novel. He says that Mitchell has presented in the novel a rogue's eye view of the Civil War and Reconstruction. Here the rogue is a beautiful woman and instead of her going out for adventures, they come to her with the War. Bishop deals critically with the divided sensibility of the novel which is neither wholly sentimental nor wholly realistic. He examines the character of Scarlett and reaches the conclusion that Mitchell's heroine is emotionally inadequate. Again Bishop puts the novel in the category of "... those thousand paged novels, competent but neither very good nor very sound."<sup>1</sup> The moral problem discussed in the book, according to Bishop, is : " In a society falling apart, upon what terms can the individual afford to survive ? "<sup>2</sup>

Bishop's discussion of the moral ambiguity of the book is reflected in another important early analysis which appeared in The Nation (July 4, 1936), under the heading "War Between the States" by Evelyn Scott. Writing about the fact that Mitchell has presented Civil War with the Southern viewpoint, Scott says, "... she writes with the bias of passionate regionalism, but the veritable happenings described eloquently justify prejudice"<sup>3</sup>. In her further estimate of Mitchell as a writer, Scott points out that Mitchell often gives a shallow effect because of her temperamental limitations as a critic of mass movements and personal behaviour. In Scott's opinion, the narrative, though having buoyancy, is sprinkled with cliches and verbal ineptitudes.

The novel's dramatic power, fine characterization, and stylistic limitations are the main themes of the first reviews. Elaborating on these themes in his "Books" column in The New Yorker (July 4, 1936), Louis Kronenberger considers Mitchell a "staggeringly gifted storyteller" and her novel "glorious theatre"-- with both positive and negative implications. He praises the book for its sheer readability and excitement but also calls it a masterpiece

pure escapism. John Donald Wade's review in the Virginia Quarterly Review is curiously mixed. Putting Mitchell in the class of born storytellers he finds that the main interest of the novel is in its story. Mitchell's treatment of Negroes appears to him particularly convincing. Wade also points out some of the flaws in the

body of the novel, like the characters using catchwords which were not devised in the Civil War period and Mitchell's description of a certain southern river as being muddy when it was much cleaner in 1860. But as he agrees later, all this must be subsidiary in a discussion of a book of this sort where plot is of the prime importance.

Malcolm Lowley's review "Going with the Wind" introduces an attitude that dominated highbrow opinion towards the novel for over four decades. He begins the review by giving Macmillan Company's press releases which show the sales of gone with the wind. Lowley feels that these figures are more impressive than any published review. The book's popularity is the first source of Lowley's disdain. The novel's southernism and its emphasis on the female characters are the two other issues which provoke him. He calls the book "an encyclopedia of the plantation legend". About the author and the book his following statement is significant: "I would never, never say that she has written a great novel, but in the midst of triteness and sentimentality her book has a simple minded courage that suggests the great novelists of the past."

Henry Steele Commager's front page review for the NEW YORK HERALD TRIBUNE books is particularly outstanding and it summarises all of the virtues that most critics saw in the novel. He is singular among gone with the wind's reviewers as he was a professional historian. History as a dramatic representation, stirring narrative, vivid detail,

heroic action, and flesh-and-blood characters are the characteristics that Commager admires in the novel. His essay presents a different view of the novel's history from that of most of literary critics, and author herself. For him, the novel's historical relevance doesn't lie where Mitchell considered it to be- in its historical authenticity and verisimilitude. On the contrary, Commager is keen to its falseness- its melodrama, sentimentality and romanticism. But these shortcomings do not distress him, for he argues that Mitchell transcended her material and made Gone with the Wind "if not a work of art, a dramatic recreation of life itself." For Commager, its historical authenticity lies in capturing the essence of the regional experience rather than its details.

This revisiting of the literary scene at the first appearance of the novel shows the overwhelming initial response it received. In brief, the collective opinion of the early reviewers was that Gone with the Wind could be bracketed with the monumental novels by the Nineteenth century writers like Tolstoy and Thackeray. The general feeling was that the novel's dramatic or architectural structure was compelling, it had living characters, and a contagious spirit and enthusiasm. All seemed to agree that Mitchell was a gifted storyteller. The novel evoked positive critical opinions yet there were negative hints about the novel's style, its patent pessimism and materialism, its moral ambiguity. The reviewers were quick

to notice Mitchell's overreliance on stock characters and scenes, the Southernism of the novel and treatment of blacks in it.

After the overwhelming initial response in 1936, Gone with the Wind disappeared from the literary consciousness of the critics. It received slight attention in the histories and critical studies of American literature. Carl Van Doren, in his general study of the American novel wrote only one sentence on Gone with the Wind. It was mentioned in Literary History of the United States only as an evidence of the revolution in marketing effected by the Book-of-the-Month club. However, Edward Wagenknecht and Frank Luther Mott have discussed this novel at length in Cavalcade of the American Novel (1952) and Golden Multitudes (1947) respectively.

Edward Wagenknecht gives a long commentary on Gone with the Wind in the chapter on historical fiction, in his Cavalcade of the American Novel. Stating that the principal interest of the novel lies in character, he notes Mitchell's unsentimental approach in characterization. As Frank Luther Mott's Golden Multitudes is a study concerning best sellers, the mention of Gone with the Wind is inevitable in it. Mott's book contains the story of Gone with the Wind's publication. He tries to attribute the success of this novel to factors such as the lively characters of the novel, background of Civil War and the craze for the long historical romance in America.

The period between 1936 and 1970 can be called the

dark ages for Gone with the Wind. Very few studies of the novel appeared during this period. Among them, two articles which appeared in the Georgia Review in 1958 and 1967, are important. Robert Drake's "Lara Twenty Years After" was published in Georgia Review (Summer 1957). Drake's study is useful for its fresh and scholarly argument that the primitive epic is the best literary context for understanding Gone with the Wind. He says that this form is most appropriate for Southern society which itself is unself-conscious and traditional. Appreciating Gone with the Wind as an epic treatment with an epic theme Drake distinguishes it from the modern fiction. The difference, according to him, is that Gone with the Wind is primarily a story in which things happen to people and not a 'study' like modern fiction in which people happen to things. To understand the basic conflicts in the book, Drake employs categories of tradition versus antitradition. This conflict is shown to be existing on several levels and in a variety of forms. Conflict can be seen between the North and the South, between Melanie/Ashley or the old order and Scarlett/Rhett or the new order. The other article "The Civil War of 1936: Gone with the Wind and Absalom, Absalom!" appeared in the Georgia Review in 1967. Here James Mathews compares the two novels by referring to the reviews on both. He states that despite the conflicting judgement of Gone with the Wind and Absalom, Absalom! by critics, both have become classics. In essence, Mathews's piece is an

uncritical review of reviews of these two novels.

A revival of interest in Gone with the Wind came about in 1970s. Literary critics began discussing and analyzing the novel again. It was natural for the critics of the new era not to accept the opinions of the critics of the early period. New norms for understanding the nation, the South and Southern literature were created in the period after 1970. The stumbling blocks to reexamining Gone with the Wind were the identification of the novel with Negrophobia and Southernism, which were removed by the general spirit of reassessment of regionalism in America. Therefore, critics now transcended traditional categories in dealing with the novel. Traditional approach was avoided altogether in the best and most detailed of the new criticism of the novel. This criticism deals with the issues like women, sex and gender.

Dawson Gaillard's "Gone with the Wind as is 'Bildungsroman' : or why did Rhett Butler Really Leave Scarlett O'Hara " (Georgia Review, Spring 1974) deals with the relationship between gender and culture. Gaillard brings out the allegorical meaning in the novel. There are two levels on which this novel can be read. On the surface story line, Scarlett violates traditional values and is punished in the end by losing her man. Here the novel becomes a traditional morality tale set in the 1800's. On the other level, argues Gaillard, the novel is an allegory of contemporary gender mores. As Scarlett loses her man, she grows up from childhood to adulthood. At both the



levels the old way dies. Gaillard notes that as Bildungsroman i.e. novel of personal development, the novel is a record of achieving freedom. Scarlett breaks free from the life of self-effacement that restricted the Southern lady. Gaillard argues that Mitchell wanted to criticise cultural values of her society without offending it. She also says that we should be glad that Rhett is gone in the end because his exit makes Scarlett an adult and completes her development. She suggests that Mitchell identified strongly with both Melanie and Scarlett, and it is Melanie, the Southern lady, who dies in the end. Scarlett survives the turbulence of life by working against the accepted form of social behaviour for which her author punishes her in the surface drama.

Louis Rubin's essay "Scarlett O'Hara and the Two Quentin Compsons" appeared in 1976. Rubin is one of the most important critics of the Southern Renaissance. He is the second critic after James Mathews who has assessed Gone with the Wind in comparison with Faulkner's Absalom, Absalom! He begins by setting the novel within Southern history and society. While comparing Gone with the Wind with Absalom, Absalom! Rubin gives special attention to Mitchell's specific detail of the regional past. He is critical about her treatment of black people and Reconstruction. Noting the falseness in the book, Rubin insists that in the final analysis, Mitchell's errors of historical emphasis are irrelevant. Mitchell has introduced

a modern heroine for whom Civil War is only a stage setting. The novel achieves historical authenticity through Scarlett, it represents what Southerners did after the War. Rubin maintains that the novel is psychologically authentic. He reaches the conclusion that both the works, Gone with the Wind and Absalom, Absalom!, are the tales that a

both set

in and of the South but both speak fundamentally to universals within the human condition. Scarlett represents more than the Southern response to one historical episode, she has a universal appeal and meaning.

Anne G. Jones's book "Tomorrow Is Another Day" : The Woman Writer in South, 1859 -1936 is a feminist redefinition of Gone with the Wind. In her long survey of Southern culture, Jones sees enormous rebellion among Southern women. She finds that culture, the past and the lady have always triumphed, even when that triumph is bleak as in Gone with the Wind. Jones's book is about seven white Southern Women who, before the Southern Literary Renaissance, tried to come to terms with their experience by writing fiction and succeeded in surviving to another day as professional writers. Chapter one begins with an investigation of the sources, ideological use and persistence over time of the image of the Southern lady in the mind of the South. It then offers some historical and some speculative material concerning the conditions in which Southern woman writer found herself. Each subsequent chapter is devoted to experience of single writer and close analysis of one or more of her works. "The Bad Little



"Girl of the Good Old Days" is the chapter dealing with Mitchell and her work. Like her teacher Louis Rubin Jr., Anne Jones is concerned with the new type of heroine of Gone with the Wind. But Rubin sees this interpretation as means to understand bourgeois culture in general and Jones's focus is on regional society, specifically its peculiar emphasis upon sex and gender. She argues that rigidly defined sexual roles and general restrictions constitute an obsession within the narrative and characterization. These roles and restriction provide a source of social and psychological identity. They are also a source of conflict in the novel. Jones explores Mitchell's identification with the South, her views on being artist, and her attitude towards domesticity and womanhood. Mitchell found her subject matter in her region and her identity was strongly shaped by her region. She never lost her loyalty to the South. Domesticity was the cornerstone of all other virtues of southern womanhood. the Southern emphasis on family and kinship for identity was effective in Mitchell's personal life. She found family essential to her own psychic happiness and so she never left Atlanta.

For Jones the novel documents fictionally the historic inability of the Southern social order to absorb new sources of action and modes of behaviour. Scarlett and Rhett who rebel against their society turn finally back to it. So, "If there is a winner in Gone with the Wind, it is the "Old days".<sup>5</sup> In the final chapter 'Conclusions', Jones

tries to come to terms with the question of racism and romanticism in the tradition of southern woman writers. She comes to the conclusion that Mithcell treats Scarlett from a realistic point of view but in the characterization of Melanie, she is tempted into Romance.

Leslie Fiedler's contributions to criticism play an important role in shaping the views regarding the study of Gone with the Wind. In his Inadvertant Epic : From Uncle Tom's Cabin to Roots (1979) he redefines literature as it has been traditionally understood and reconstitutes the cannon of what is called "O.K. fiction". Fiedler proposes to redeem for serious literary discussion the books despised by established critics : Stowe's Uncle Tom's Cabin; Thomas Dixon Jr's The Leopards Spots, The Clansman; D.W.Griffith's The Birth of a Nation; Gone with the Wind, and Alex Haley's Roots. According to Fiedler, these books should be understood as a single work composed over more than a century, in many media and by many hands. They are the Popular Epics rooted in demonic dreams of race, sex and violence and they determine our views of Civil War, Reconstruction, the Rise and Fall of Ku Klux Klan, the enslavement and liberation of African blacks. They constitute a myth of American history which is unequalled in scope or resonance by any work of High literature.

Fiedler traces many rival myths in the popular literature. The myths are : the myth of family as Utopia and the family as Dystopia, Home as Heaven and Home as Hell, Woman as Redeemer and Woman as Destroyer. The

assimilation of the slavery issue into a homely scene won the hearts of the readers of Uncle Tom's Cabin. Slavery was presented as a threat to family and home by Mrs. Stowe. In the early Twentieth century, novels of Thomas Dixon Jr. and D.W. Griffith gave expression to the feeling of hostility towards blacks and the defense of Ku Klux Klan. Fiedler calls these novel as the 'Anti-Tom' novels. This quarrel between 'Anti-Tom' and 'Tom' novels eventuated in Gone with the Wind, a novel which is as moving and memorable as Stowe's novel which started the clash of views.

Gone with the Wind, according to Fiedler, belongs to the counter-tradition in American letters. This counter-tradition is dominated by woman and domestic values. In this respect, then, Gone with the Wind is in the same tradition with Uncle Tom's Cabin, while other 'Anti-Tom' novels clearly represent the male dominated tradition. In Inadvertant Epic Fiedler traces archetypal figures and myths present in the popular novels. Sanford Pinsker calls Fiedlers book "yet another chapter in Fiedler's mythography of what it means to be American"\* Fiedler's next book What Was Literature ? (1982) is his next step toward canonizing the standard by which popular literature should be studied. Here also he deals with myth and race relations in literatue as dome previously in Inadvertant Epic. Large portions of Inadvertant Epic are included in the second part of this book. The first part of the book contains discussion on criticism in the United States and the history and criticism

of popular literature. In the essay review of What Was Literature? Sanford Pinsker comments, "Fiedler's view is so unashamedly utopian. It posits a university that bridges all gaps- teachers and students; fathers and sons; literature high and low ; cultures, majority and minority- and teaches the wider world to do likewise".<sup>7</sup> The fundamental metaphor for Fiedler is to treat novels as a bitter war between the sexes. He underlines this theme in evaluating Gone with the Wind again in What Was Literature?.

Gone with the Wind is viewed from yet another angle by Trisha Curran in her "Gone with the Wind: An American Tragedy " which appeared in the Southern Quarterly in 1981. Curran asserts that Gone with the Wind is a tragedy. It is not pathos or melodrama because "Pathos evokes sympathy and a sense of sorrow or pity. Gone with the Wind does not".<sup>8</sup> A melodrama is a drama with sensational, romantic, often violent action, extravagant emotions and generally a happy ending. Curran points out that in this novel there is no sensation, little romance, no violence, no extravagant emotions save the tragic ones of Scarlett's triumph over despair. According to Trisha Curran Gone with the Wind is a tragadey because tragedy is an expression of confidence in the tremendous froititude of man, in his ability to overcome calamities and to triumph over despair ; and Scarlett not only survives poverty, hunger, destitution and death but also triumphs over them.

Recasting : Gone with the Wind in American Culture

edited by Darden Asbury Pyron (1983) is the most comprehensive collection of studies carried out on the novel. Pyron's objectives in bringing out this book are to collate some of the existing scholarship and to generate new critical opinion on the novel and the film. The collection contains old essays which show initial critical response to the novel. It also has new essays which reflect contemporary concerns of modern scholarship. Pyron has divided the book in three parts. Part one 'The Critical Setting' has the 1936 reviews on the novel. This part gives an idea about the critical response the novel received on its publication. The second part of the book- 'Gone with the Wind as Art' - contains essays on the structure and style of the novel, the sources of its dramatic power; and the relationship between its literary merit and its popularity.

The first essay in this second part is by Richard Harvell who is an authority on the subject. Richard Harvell has edited Margaret Mitchell's letters and published their collection which is helpful in the study of her novel. He has also edited the film script and other documents relating to the novel and the film. Harvell suggests that the assumption that Gone with the Wind has no style is misguided. However apparently artless the writing in Gone with the Wind, Harvell argues, this was the very effect for which its author strove. Harvell proves wrong the fable that Mitchell was just an Atlanta housewife who wrote to spend her free time and states that Gone with the Wind was

the culmination of Mitchell's lifetime commitment to writing.

In the next essay "Gea in Georgia: A mythic Dimension in Gone with the Wind" Helen Deiss Irvin finds that Earth is the primal force at work in Mitchell's novel. This primal force consistently renews and vitalizes its devotees. Scarlett is compared to Antaeus, who regained his strength everytime he touched his mother. Similarly, Scarlett draws strength from Earth Mother. Irvin suggests that as the images of Earth Mother Mythology relate to universals within the human experience, Mitchell's reliance on this mythic substructure might offer one key to understand the fundamental appeal of the novel.

James Michener, whose essay is next in the line, begins with a defense of Mitchell's style, her craft, and her discipline and professionalism. He has a different context from Harvell's or Irvin's context for understanding the work. His main point is to suggest that Gone with the Wind is best appreciated in the tradition of the great Nineteenth century European novelists. He compares Gone with the Wind with Thackeray's Vanity Fair, Flaubert's Madame Bovary and Tolstoy's Anna Karenia. He finds that Mitchell's fiction has a place in this distinguished company. He also finds themes about women crucial in understanding all four works. Arguing that the development of a new type of heroine in rebellious conflict with traditional society is the principle motive in each work, he proposes that this is a common source of their merit as



artistic and cultural documents. After Michener's essay are the reprinted essays by Louis Rubin Jr. and Anne Jones which have been discussed earlier in this chapter.

The third part of Pyron's collection 'Gone with the Wind as History' is concerned with the novel as an artifact of national as well as Southern history and culture. The first essay by Gerald Wood focusses on the question of Gone with the Wind's meaning for the United States in the Twentieth century. Wood approaches Gone with the Wind as a document in American intellectual history and compares the literary and the cinematic versions of the work. He also compares the work with Thomas Dixon's The Clansman and D.W. Griffith's Birth of a Nation. These two novels have much in common with Mitchell's novel as they are commercially successful tales by Southern writers about the War and Reconstruction; having melodrama, sentimentality, nostalgia and the issue of racism. Like Fiedler, Wood develops the idea of looking at these works as domestic melodramas and suggests that all these works confirm that the American past can best be understood within the framework of domesticity and home.

In the next essay, Thomas Cripps begins with a quotation from Malcolm X recalling his mortification on viewing Gone with the Wind. The purpose of this essay is to revise the racist interpretation of Gone with the Wind. In the 1930s there was a change in the attitude in the United States, the violent racism of the past was no longer

visible. Cripps argues that Margaret Mitchell reflected this lessening of antiblack attitudes. One part of his essay is devoted to the study of Gone with the Wind as a measure of these racial changes and the other part to the examination of the film.

Kenneth O'Brien in his "Race, Romance, and the Southern literary Tradition" compares Gone with the Wind to the earlier Southern romances of Civil War and Reconstruction. Like Wood and Cripps he also examines the racial aspects of the novel and the film. His objective is to test the assumption that Gone with the Wind is no more than an encyclopedia of the plantation legend. O'Brien agrees that the novel contains all the stereotypical scenes and people of the Reconstruction romance, but he argues that to stop here distorts the real meaning of Mitchell's work. The real story of the novel, he feels, is Scarlett O'Hara's struggle against the confines of Southern womanhood; and race and politics are no more than a backdrop for this story.

The two final essays by Richard King and Darden Asbury Pyron deal with Mitchell's ambivalence about Southern History. Richard King analyzes the domestic values of the novel within a specific Southern context and in comparison with other Southern literary monuments of the interwar years. He finds that though the "Southern family romance" was crucial to the intellectuals of the 1930s, Mitchell did not model Gone with the Wind to fit in that tradition. For King, the ambivalence represents the peculiarities of a

particular capitalist ideology that dominated the South between Reconstruction and the first World War. This capitalism advocated progress, industrialization and urbanization yet it employed the agrarian community to support its alteration of southern community. According to King, Gone with the Wind is a representation of the New South Creed which was unable to commit itself to a capitalistic order or to a traditional one.

"The Inner War of Southern History" is the final essay in the collection. Darden Asbury Pyron begins with King's idea that ambivalence lies at the heart of the novel. He further states that this ambivalence represents a fundamental problem within the record of Southern tradition. There has always been a division between the coast or "low country" and the interior or "back country" of the South. In Mitchell's novel "low country" represents the past while the "back country" stands for the future. The marriage of the back countryman Gerald O'Hara and Ellen Robillard who is from the low country, represents the fusion of two different traditions. It stands for the dualism in Southern intellect which is a characteristic feature of the Southern mind.

The year 1989 marked completion of fifty years for the film version of Gone with the Wind. The memories of the novel were once again refreshed in the public mind. Magazines and dailies started printing articles on Gone with the Wind again. Tom Wicker's essay is representative of the most recent reviews of Gone with the Wind. Wicker stresses

the point that the longevity and vitality of the book makes it more than just a bestseller. He also defends Mitchell against the charge of racial prejudice. Wicker points out that when Mitchell began work on her novel, the first generation descendants of the War were all about her and the south was not economically or politically recovered from those years. In his opinion, Mitchell is unfairly judged by the 1970s or 1980s view of racism. Her depiction of racial attitudes prevalent in the post War South seems accurate enough. Many critics seem to think that any book so loved by so many can be no more than a heavy-breathing potboiler unworthy of serious notice. Tom Wicker's view is entirely different and very sensible. For him what makes a good novel is a good story well told. "It should be a narrative that grips and informs, not as pedagogy but as enlargement of understanding"<sup>9</sup> By this criteria, Wicker considers Gone with the Wind as a very significant novel and not just of the South, not a masterpiece, not the great American novel, but one that speaks profoundly to Americans across the generations.

A perusal of the critical responses to Gone with the Wind thus reveals three distinct chronological categories - The Initial Response in 1936, The Dark period between 1936 and 1970, and the Revival of Interest after 1970. The critical opinion swings between praise and disdain. Though Gone with the Wind always continued fascinate the public imagination, the serious critical attention was paid to it mostly after 1970 only. While some

critics who reexamined it merely restated the dominant critical opinion, others offered fresh insights and interpretations. The renewed interest in the critical evaluation of the book ushers a new era shaping the attitudes of the connoisseurs.

Notes:

1. John Peale Bishop, " All War and No Peace ", The Collected Essays of John Peale Bishop Ed. Edmund Wilson, ( New York: Charles Scribner's sons, 1948) p. 254.
2. idem
3. Evelyn Scott, "War Between the States", The Nation, (July 4, 1936), p.19.
4. Malcolm Cowley, " Going with the Wind", New Republic, (September 16,1936),p.162.
5. Anne Goodwyne Jones, Tomorrow Is Another Day:The Woman Writer in the South, 1859-1936, (Baton Rouge and London: Louisiana state University Press, 1983), p. 349.
6. Sanford Pinsker, " Review of Inadvertant Epic ", The Georgia Review Vol. XXXIV,3 , (Fall, 1980), p. 690.
7. Sanford Pinsker, " Why Johnny Shouldn't Read? ", The Georgia Review, Vol. XXXVII,1 , (Spring 1983), p.193.
8. Trisha Curran, " Gone with the Wind: An American Tragedy ", The Southern Quarterly, Vol XIX, 3 & 4, ( 1981 ), p. 55.
9. Tom Wicker, " Why Miss Scarlett, How Well You've Aged", Span (December 1989), p. 19