

**LIVING THROUGH THE SOUTH: A COMPARATIVE STUDY OF THE
COMPSONS AND O'HARAS IN THE SOUND AND THE FURY AND**

GONE WITH THE WIND



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Quaid-i-Azam University,

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Final Approval of Thesis

This is to certify that we have read the dissertation submitted by Mr. Muhammad Sajid under the title “**Living through the South: A Comparative Study of the Compsons and O’ Haras in *The Sound and the Fury* and *Gone with the Wind*”** and in our opinion, it is up to the standard of acceptance by Quaid-i-Azam University for granting the degree of Master of Philosophy in American Studies.

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Dedication

To my father Ghulam Ahmad and my late mother Khursheed Bibi who always prayed for my success at all the stages of my life and learning

Abstract

The dissertation examines the Old South and the New South in *The Sound and the Fury* and *Gone with the Wind* through the female characters of Caddy Compson and Scarlett O' Hara who represent the Old Southern values, codes and economic conditions and adapt the New Southern values in the backdrop of capitalism and feminism. These two brave characters inspire the people of the Great Depression adapting the changing circumstances. This study assesses Faulkner and Margaret Mitchell's great themes-the destruction of the Civil War and the survival in the New South/ the Great Depression. The survival of Caddy and Scarlett in *The Sound and the Fury* and *Gone with the Wind* deals with the transition from an agrarian to an industrial society, from traditional submissive women to modern women/ feminists, from the slave mode of production to capitalist mode of production, and from the Old Southern values to the New Southern Values. I investigate the research problem by drawing upon the theoretical framework supplied by New Historicism focusing on the ways the female characters represent the culture of the 1930s instead of 1860s. I have chosen to view the two characters, Caddy Compson and Scarlett O'Hara, through the lens of two economic crises: one in the aftermath of the Civil War and the other one during the "Great Depression". Caddy gaining economic prosperity by adapting the Northern values and feeding her family becomes a hope of economic development for the people of the "Great Depression". Similarly, Scarlett becomes a hope for the Reconstruction era and the people of the "Great Depression" building Tara economically successful. This study also shows that Caddy Compson and Scarlett O'Hara represent a shift from the Old South to the New South the New Southern values, economic system, and the culture of 1930s. It also

adapting suggests that the two female characters are capitalists, feminists, commodities of the New South and role models for the period of the “Great Depression”. This study generally interprets the connection between the two cultural aspects - after the Civil War and during the “Great Depression”.

Key Words: The Old South, The New South, Values, Economic Condition, Feminism, Capitalism, The Great Depression.

TABLE OF CONTENTS

Acknowledgements	iii
Dedication	v
Abstract	vi
Chapters	
1 INTRODUCTION	1
1.1 Introduction	1
1.2 Background	4
1.3 Research Objectives	5
1.4 Research Questions	5
1.5 Significance of the Study	6
1.6 Research Method	7
1.7 Literature Review	7
1.8 Chapter Division	09
1.9 New Approaches/ Interpretations of the Study	11

1.10	Delimitations of the Study	11
1.11	William Faulkner	12
1.12	Margaret Mitchell	13
2	CADDY COMPSON AND SCARLETT O’HARA: THE REPRESENTATIVES	
	OF THE OLD AND THE NEW SOUTH	16
2.1	Introduction	16
2.2	Caddy and Scarlett as Representatives of the Old Agrarian South and the New Industrial South	17
2.2.1	Caddy as a Representative of the Old Agrarian South	19
2.2.2	Caddy as a Representative of Modern Industrial South	21
2.2.3	Caddy as a Representative of the Old Southern Honor and a Capitalist Commodity/ Feminist in the New South	22
2.3	Scarlett Represents the Old Agrarian South and the New Industrialist/ Capitalist South	28
2.3.1	Scarlett as a Representative of the Old Agrarian South	29
2.3.2	Scarlett Represents the New South as an Industrialist and a Capitalist	33
2.3.3	Scarlett as a Southern Belle/ Lady in the Old South and Feminist in the	

New South	37
2.4 Conclusion	45
3 THE COMPSONS AND O'HARAS: THEIR VALUES	46
3.1 Introduction	46
3.2 The Values of the Compsons in the Old South	47
3.2.1 Religious and Spiritual Values of the Compsons	47
3.2.2 Aristocratic Slave Values	48
3.2.3 Caddy as a Submissive/ Mother Woman in the Old South	49
3.3 The Values of the Compsons in the New South	50
3.3.1 Caddy as a Progressive/ Independent Modern Belle	51
3.3.2 The Old Southern Honor Becomes Commodity/ Sexuality of the New South	53
3.3.3 Horse vs. Car: The Old and New Southern Values	56
3.4 The Values of the O' Haras in the Old South	57
3.4.1 Religious Norms of the O' Haras	58
3.4.2 Plantation/ Agrarian Values	59
3.4.3 Slave Mode of production/ Living	60

3.4.4	Slavs as House Servants	61
3.4.5	Food Values of the O' Haras	62
3.4.6	Scarlett as a Symbol of the Southern Etiquettes	62
3.4.7	Dead Horse is the Death of the Old Southern Glory and Family Value	63
3.5	The Values of the O' Haras in the New South	63
3.5.1	Scarlett Breaks the Religious Values Committing Sex	63
3.5.2	White Southern Females Working at Homes and Fields	64
3.5.3	From Submissive Southern Lady to Dominant Position in Business	65
3.6	The Civil War Changed the Female Values	68
3.6.1	Scarlett Adapts the New Role as a Defender and Provider	69
3.6.2	Scarlett O'Hara as a Brave Lady	64
3.6.3	Scarlett Violates the Old Southern Norms/ Values of Widow	70
3.6.4	Aristocratic Southern Belle: Hungry, Thirsty, Sick and Weak	72
3.6.5	The Aristocratic O'Haras: Value of Honor	73
3.7	Conclusion	74
4	ECONOMIC CONDITIONS IN THE OLD AND THE NEW SOUTH	76
4.1	Introduction	76

4.2	Economic Condition of the Compsons in the Old South	77
4.2.1	The Slave Economy	77
4.2.2	The Plantation of the Compsons	80
4.2.3	The Fallen Plantation Economy of the Compsons	81
4.3	The Compsons as an Industrialist/ Capitalist in the New South	83
4.3.1	Mr. Compson Seeks Quentin’s Secure Life in Northern Capitalism	84
4.3.2	Jason Learns a Secure Life in Northern Capitalism from Mr. Compson	85
4.3.3	Caddy as a Commodity of the Capitalist Market	87
4.4	Economic Condition of the O’ Haras in the Old South	88
4.4.1	The Slaves Economy	89
4.4.2	The Cotton Plantation Of the O’ Haras	90
4.4.3	The Fallen Plantation Economy of the O’ Haras	93
4.5	The O’ Haras as an Industrialist/ Capitalist in the New South	94
4.5.1	Scarlett O’Hara becomes an Industrialist/ Capitalist in the New South	95
4.6	Conclusion	90
5	CADDY COMPSON AND SCARLETT O’HARA: ROLE MODELS	
	FOR THE NEW SOUTH AND THE GREAT DEPRESSION	99

5.1	Introduction	99
5.2	Caddy as a Role Model	99
5.2.1	Caddy as a Role Model for Her Siblings	100
5.2.2	Caddy as a Role Model for Women in Their Relation with Men	100
5.2.3	Caddy as a Role Model for Economic Prosperity and Independence	102
5.2.4	Faulkner's Caddy: A Winner or a Loser	104
5.3	Conclusion	106
5.4	Scarlett as a Role Model	107
5.5	Scarlett as a Role Model for the O' Hara and Wilkes Family	108
5.5.1	Scarlett as a Role Model for Her Siblings	109
5.5.2	Scarlett as a Model for the Wilkes' Family	109
5.6	Scarlett O'Hara as a Role Model for Women in Their Relation with Men	111
5.6.1	Scarlett as a Model for Disappointed Ashley	111
5.6.2	Scarlett Model in Moss-Green Velvet Dress	111
5.6.3	Scarlett as a model for Frank	112
5.6.4	Scarlett's Relation with Yankees	113
5.7	Scarlett as a Role Model for Economic Prosperity and Independence	114

5.7.1	Scarlett as a Role Model for the Great Depression	114
5.7.2	Scarlett O'Hara as a Role Model for the Depression Era	
	Women /Feminists	116
5.7.3	Scarlett as a Role Model for Female Empowerment in America	117
5.8	Conclusion	118
6.	CONCLUSION	120
	Notes	130
	Works Cited	132

Chapter One

INTRODUCTION

1.1 Introduction

After the First World War and during the period of the “Great Depression”, the American writers produced works rich in themes of war, poverty and slavery. William Faulkner, Margaret Mitchell, Earnest Hemingway, Eugene O’Neill, Thomas Wolfe and Scott Fitzgerald wrote either about the Civil War and First World War or the period of the “Great Depression”. I selected two writers: William Faulkner and Margaret Mitchell, for my comparative study. Both wrote about the Civil War and its impact on the aristocratic families of the South.

My research study is based on the comparative study of the Compsons and O’Haras in William Faulkner’s *The Sound and the Fury* and Margaret Mitchell’s *Gone with the Wind* contextualized by the common theme of the American Civil War that was fought between the North and the South. My research work centers on living in the South particularly because it interests me how people survived in an age torn by slavery and war and how they preserved the Old South by commitment and hope. I find that the female characters quickly adapt to the changing conditions and bravely face the challenges during and after the war. William Faulkner and Margaret Mitchell are representing the Southern tragedy by introducing two major female characters, Caddy Compson and Scarlett O’Hara, to show the downfall of the two aristocratic families. Every family has its own traditional, moral, spiritual and economic values. These values are the glory of that family. The destruction of these moral values can cause the downfall of the family.

William Faulkner describes the character of Caddy as the indirect narrator of the novel. She loses her family honor by getting pregnant before her marriage. Owing to Caddy's promiscuity, his brother Quentin loses the love of the sister and the idea of family honor. As a result, he commits suicide by jumping into Charles River without completing his first year at Harvard.

Margaret Mitchell introduces Scarlett O'Hara as the protagonist of the novel. She is pretty, selfish, shrewd, strong-willed and strong enough to survive even under adverse circumstances. We see in the novel that she is fighting against internal and external forces to survive. Mitchell describing the story of the Civil War in *Gone with the Wind*, provides a role model and inspires the soul for strength and hope for a better future. Scarlett, Melanie, Mammy, Ashley Wilkes and Rhett Butler, they all fight to survive. Scarlett takes a brave stance and says, "As God is my witness they're not going to lick me. I'm going to live through this and when it's all over, I'll never be hungry again. No, nor any of my folk. If I have to lie, steal, cheat or kill. As God is my witness, I'll never be hungry again" (Mitchell 419).

The Civil War started between the South and the North due to the cause of slavery which was the bone of contention between the two regions. The Southern defeat in the Civil War left a deep and greater impact on the aristocratic society of the South. The war destroyed the society, economy, psyche and political status of the Southern rich families. Some of the social, political and economic traditions of the South remained in progress and the Whites controlled the economy and social values of the Southern region. The blacks were no longer slaves but they were working under the ruling of white families till the next one hundred years when the blacks got freedom legally. The relationship between black and white and impact of the Civil War are depicted in *The Sound and the Fury* and *Gone with the Wind*. The Caddy

Compson in *The Sound and the Fury* and Scarlett O' Hara in *Gone with the Wind* represent the social, economic and political condition of the Southern aristocratic societies. After the destruction of the Civil War, the Blacks not only remained their servants but also their guardians and spiritual care takers as Faulkner portrays the character of Dilsey in *The Sound and the Fury* and Mitchell depicts Mammy in *Gone with the Wind*. Mitchell captures this obedient situation indicating as "Many loyal field hands also refused to avail themselves of the new freedom" (400).

Industrial and manufacturing revolutions were dominating the United States' economy at the end of the nineteenth century and at the start of the twentieth Century. The economy of Southern States depended on agriculture and due to the impact of the Civil War, not only the aristocratic families but also the small families bore this economic decline. This economic decline can be observed in *The Sound and the Fury* and *Gone with the Wind* by the Compson and O' Hara families' downfall.

We see that Jason's father sells his land to pay for Caddy's wedding and Quentin's university fee in second chapter by June 2, 1910. Jason, the narrator of the third chapter, works in the local store to fulfill the needs of the family. Jason wants to take power of attorney of Miss Quentin to steal money from his sister.

Scarlett O' Hara and her sisters pick up cotton from the fields. Scarlett goes to borrow money from Rhett Butler to pay taxes but in vain. She decides to marry Frank in order to pay taxes.

My research work will be interesting as I connect the Civil War factual story with the period of the "Great Depression" interpreting the female characters of *The Sound and the Fury* and *Gone with the Wind* as strength, enduring power, courage and "hope for better tomorrow". I will prove that William Faulkner and Margaret Mitchell create female characters to inspire the people of the "Great Depression" diverting

their attention away, making them realists (gumption) from the Depression and infusing the people to fight with hunger and the problem of unemployment.

1.2 Background

Literature is said to be the reflection of the society. A writer uses the imaginative words for his work as a painter uses colors for his picture. These words of *The Sound and the Fury* and *Gone with the Wind* remind us of the period of Civil War from 1861 to 1865 when the Civil War started between the opposing States or two opposing cultures of United States. The economy of the Old South was based on agriculture supported by slaves and the North was based on industrialized economy. Both regions were prosperous but slavery was the bone of contention. Pro-slavery (Southern) states left the Union and formed the Confederacy. After the departure of Southern states, Institution of slavery became the secondary root cause for the Civil War but Abraham Lincoln's prime objective was to save the Union.

William Faulkner and Margaret Mitchell select the period of the Civil War and describe the economic, social, political and psychological effects sitting in the period of the "Great Depression". *The Sound and the Fury* tells us the economic, social and psychological destruction of the society and *Gone with the Wind* also describes the economic problems of Southern States after the Civil War. Cotton economy was destroyed due to the freedom of slaves. The Confederate government stopped to sell its cotton to Europe hoping that Britain and France will help them but by taking this action, they were not only deprived of income but the Union blockaded their Southern port for imported goods. We see blockade runners like Rhett Butler. The Government passed the law of slave's freedom and accepted them as citizens. We also see the "carpetbaggers"¹ wandering in the Southern States and "Ku Klus Klan"² terrifying the blacks.

William Faulkner in *The Sound and the Fury* and Margaret Mitchell in *Gone with the Wind* describe the contemporary society by representing the character of Caddy Compson and Scarlett O' Hara adapting Northern based culture, industrialism and capitalism. Caddy and Scarlett reflect the problem of feminism and economic condition of 1920s. William Faulkner and Margaret Mitchell provide strength, courage and "hope for better tomorrow" for the people of the "Great Depression" through their female characters.

1.3 Research Objectives

My main goal in this thesis is to compare William Faulkner's and Margaret Mitchell's views on the Old and New South in their respective novels *The Sound and the Fury* and *Gone with the Wind*. In this connection, I intend to do the following:

1. First, to analyze the characters of Caddy Compson and Scarlett O' Hara as the female representatives of the New South.
2. Second, to explore the economic conditions, which are forming the characters of Caddy Compson and Scarlett O' Hara.
3. Third, To evaluate and analyze the identity of the Southern characters of Caddy Compson and Scarlett O' Hara as tragic heroines representing the Old Southern codes, adapting to the new change in the backdrop of economic condition, idea of capitalism and feminism.
4. Fourth, to estimate the two characters as role models used to inspire the people of the USA in the time of the "Great Depression".

1.4 Research Questions

1. In what way do Caddy Compson and Scarlett O' Hara represent the Old South and New South, and how their characters reflect the changes during and after the Civil War?

2. What are the economic conditions which are forming the character of Caddy and Scarlett as a feminist and capitalist?
3. How are the two characters used as role models to inspire the people of the USA in the time of the Great Depression?

1.5 Significance of the Study

Since the Civil War, most of the writers wrote about the Civil War in their respective periods. William Faulkner in *The Sound and the Fury* and Margaret Mitchell in *Gone with the Wind* also take the story of the Civil War and describe the glory of the Old South, destruction of the Civil War and the down fall of the Compsons and O' Haras. Many researchers investigated the issues of survival, fractured humanity, problems of slavery, post- slavery trauma, tragedy of the families, economic problems and problems of sexuality. I want to fill the gap from the "Civil War" to the "Great Depression" by investigating their cultural values, images of historical Southern women, tragedy of the heroines, the art of survival, idea of feminism and Capitalism, and connecting the female characters as role models and "hope for better tomorrow" for the period of the "Great Depression". The female characters of *The Sound and the Fury* and *Gone with the Wind* not only represent the contemporary society but also inspire the people of the "Great Depression", a strength and "hope for better tomorrow" during their days of huge despair, the biggest economic crisis, unemployment and poverty. I will represent the glory of the Old Southern belle, poverty in the aftermath of the Civil War and the survival adopting the New Southern values which give a new idea of hope and better future for depressed people of the "Great Depression".

1.6 Research Method

This study is a comparative study of two texts. I investigate the concepts of the Old and New Southern values, economic conditions, social, religious, and cultural aspects of the two families. I choose the protagonist of the two novels and explore their Old and New Southern values, economic conditions which compel them to adapt the New Southern values like uprising feminism losing purity and adopting sexuality, separating from agrarian mode of production to clinging industrial mode of production. I interpret the characters of Caddy Compson and Scarlett O' Hara and other related events of the two texts according to "New Historicism" incorporating with the reflection of cultural and political events of authors' days. Narendra Tiwary , in his article *New Historicism and Arundhati Roy's Works*, describes, "New Historicism is based on the assumption that a literary work is the product of the time, place, and circumstances of its composition [...] literary text must be read and interpreted in its biographical, social and historical contexts" (79). I interpret the female characters of *The Sound and the Fury* and *Gone with the Wind* according to the New Historicism as the product of the 1930s.

1.7 Literature Review

A large bulk of work of criticism, scholarly research and reviews on *The Sound and the Fury* and *Gone with the Wind* are available. I discuss some prominent ones below.

Ted Atkinson describes Caddy as a capitalist mode of production and consumption by describing Caddy's marriage as an economic exchange with Sydney Herbert Head. By Northern sermons like capitalism and industrialism, "Herbert offers the Compsons entry into the market-driven economy in return for family's blessing of

his marriage proposal". Atkinson also points out that "the brand new car" is a sign of "potential for consumption" and Jason's job in a bank is a promise of capital (98).

Angela Munger, describing Caddy Compson's adapting sexuality and liberty, writes in her paper that the only way for Caddy, in the new post-colonial South, to develop her New Southern identity is to be in service to everything of the Old South's culture [...]. Caddy is progressive and considers her adjustment to the New South in the form of celebration of her sexuality and freedom (135).

Emily Schumann describes Scarlett's love for the Old South, and suggests that Tara actually symbolizes the Old South and Scarlett's home. Schumann also draws a beautiful connection among Scarlett, Tara and dead tree after the Civil War ends by saying that she announces, she would never feel hunger again and that Tara would be beautiful once more (8). Schumann connects Scarlett with the Old South by maintaining her belief, trust and love for Tara and by creating better economy by the steady industrialization of the farms in the South with the shift of the region to the New South (8). Andrea Barnes, describes Scarlett O'Hara as the reflection of the "Great Depression", adding that the era of the "Great Depression" drove a lot of women to an unfamiliar job market set outside of the boundary walls of their homes, and despair usually made these women to indulge in stealing and cheating for financial security. So the Scarlett O'Hara of the days as early as in 1860s was much similar to the young women of the 1930s (27).

Krisztina Lajterne Kovacs, describing the Capitalist culture in the Southern agriculture States in *Business Ethos and Gender*, says that in Margaret Mitchell's *Gone with the Wind*, Scarlett O'Hara emerged as a successful business [wo]man in whose career the progress of Atlanta into an industrial hub is also reflected (1). Max Weber describes that in the beginning, lack of food and other necessities were the

primary motives for Scarlett to begin working and it was owing to her skills in mathematics that she was able to get a job in the fields of business and trade (qtd. in Kovacs 5). Jerzy Serczyk, describing planters as elevated and aristocratic, says that in the novel, there can be found the owners of former plantation with their aristocratic ambitions becoming capitalists after they see their supposed fixed world falling apart and shattering into pieces (qtd. in Kolasinska 2).

Nila N., analyzes Scarlett's character as that of a radical feminist having manipulative techniques, and asserts that Scarlett used handling and coquetry to persuade men that she is the symbol of femaleness and this she did to drive the social standing of her womanliness. Also she refused to be confined by the bindings of the rules of the society that it imposed on women to act exactly the way men want them to (1). She, describing Scarlett as the picture of femininity, states that the character of Scarlett has multiple qualities: it is influential, strong-willed, strong-minded and has a sense to manage others for the sake of survival. Scarlett's marriage was also a compromise as she would never have married in case the situation was different at that time, i.e. if she had money to save Tara and the plantation (2).

Peter Schmidt, describing white Southern transformation into national instead of regional heroes, says that Scarlett O'Hara's and Rhett Butler's skills for surviving during the times of war and poverty and their defense of the values of whiteness proved them models for many of the readers of the text in 1936 and thereafter they went through struggle for survival through the Depression and after that through the World War II (3).

1.8 Chapter Division

This thesis is divided into 5 chapters:

In Chapter 1, I provide a brief introduction about my research work, and mention the research method adopted, research questions addressed. In the same literature review and brief biographical sketches of William Faulkner and Margaret Mitchell are also given.

In Chapter 2, I analyze the characters of Caddy Compson and Scarlett O' Hara as representatives of the Old agrarian South and as industrialists and capitalists in the New South. I also evaluate their change from Southern belles to feminists.

Chapter 3 presents the analysis of Caddy Compson and Scarlett O' Hara's values incorporating their religious, plantation, slave, and values of honor. I focus on the circumstances, which changed the submissive Southern belle to a defender and provider. How a religious belle breaks the Southern norms of widow and Southern honor becomes the commodity/ sexuality of the New South. Slaves got freedom and as a result Southern ladies work in the cotton fields.

In Chapter 4, focusing on the effects of the Civil War on the economy of the Compsons and O' Haras, I present their destruction of slave plantation economy in the Old South and adaption of the industrialist and capitalist economy in the New South. I observe that King Cotton was considered as commodity in the Old South and Caddy and Scarlett become the commodities of the capitalist market in the New South.

In Chapter 5, I represent Caddy Compson and Scarlett O' Hara as role models for their siblings, men and women/ feminists of the 1920s. Caddy and Scarlett inspire the people of the Great Depression for economic prosperity and independence and female empowerment in America.

The final section is devoted to the summary of the findings, as it concludes the whole research.

1.9 New Approaches/ Interpretations of the Study

I have explored how William Faulkner and Margaret Mitchell reflect the present social world and the role of women of 1930s describing the story of the Civil War through the Compsons and O’Haras in *The Sound and the Fury* and *Gone with the Wind*. I interpret the female characters, according to New Historicism. New Historicists believe that the characters and the events of the work represent the culture of the writer, as reflection of the women of the 1930s instead of 1860s. Caddy Compson, her daughter Quentin, and Scarlett O’ Hara reflect the same condition of the young women of the “Great Depression”. The “Great Depression” forced young women to accept jobs outside their home. The despair of economic safety motivated women to cheat and steal. The female characters of *The Sound and the Fury* and *Gone with the Wind* portray the current circumstances of the author’s days representing feminist and capitalist ideologies, liberty, hope and courage. I also interpret the female characters of William Faulkner and Margaret Mitchell as role models for the period of the “Great Depression” having strength, courage and “hope for better tomorrow”.

1.10 Delimitations of the Study

This study has been delimited to comparative analysis of *The Sound and the Fury* and *Gone with the Wind*. Owing to the time and space constraints the study focuses the thematic aspects related to the depiction of the old and new life styles of the people in the Old and New South. However, it does not give details of the Civil War as how it was fought and what were the problems of slavery, and how they got liberty or fundamental rights. The structural and stylistic aspects of the texts under study also could not be discussed within the scope of this thesis.

1.11 William Faulkner

William Cuthbert Faulkner was born at late night on September 25th, 1897 in New Albany, Mississippi. Maud Butler Falkner bore first child William Faulkner. His father and grandfather's names were Murry Cuthbert and William Clark, respectively. His grandfather participated in the Mexican War, the American Civil War, and Reconstruction and built railroad.

He started his childhood life from the villages of New Albany and Ripley and at the age of five moved toward the town of Oxford. Joel Williamson draws a sketch of Faulkner's childhood by saying that Faulkner's image is similar to barefooted boys in overalls with the legs of their trousers rolled up a notch or two. Items such as a baseball, fishing pole and a shaggy-haired Shetland pony were also included in the list to complete the image. "Willie," as he was first called, had plenty of games, plenty of play, and plenty of friends with names like Buck, Buddy, and Tochie. Yet, somewhere, something went wrong (141).

Faulkner briefly worked as a clerk in an office of the Winchester Repeating Arms Company therefore managing to pass himself off as an expatriate Englishman named William Faulkner and enlisting as a cadet in the Royal Air Force.³ Around the same time, Jack Faulkner enlisted as a private soldier in the U.S. Marine Corps (Fagnoli 7).

Joel Williamson suggests in *William Faulkner and Southern History* that Faulkner was mature enough to burst as early as he returned to live in Oxford in 1927. He was ripe with a worldview of life that could be placed on paper in the form of words in 1928 to create a masterpiece called as *The Sound and the Fury* (358). Faulkner says, "I won't have to worry about publishers liking or not liking this at all," even as he is convinced that he has created "something to which the shabby term Art

not only can, but must, be applied". He walks into the apartment of Ben Wasson--his friend and occasional agent and editor--and casually tosses *The Sound and the Fury* on the bed: "Read this, Bud. It's a real son of a bitch" (Kartiganer & Abadie 14).

William Faulkner introduced an imaginary county Called "Yoknapatawpha"⁴ and set most of the latter novel in this county. Fagnoli describes this country by stating that the novelist's myth-based Yoknapatawpha has arrived a place where it has a vivid geography on world's literary map. It is a country where we can see misery, defeat, and "a haunt of grotesque and villainous Synopses and Sutpens" (3).

1.12 Margaret Mitchell

Anita Davis says in *Margaret Mitchell: A link to Atlanta and The World* that Margaret Munnerlyn Mitchell, called Peggy, a reporter, a story teller, awarded the Pulitzer Prize and National Book Award and a writer of the top selling book, was born on November 8, 1900 in Atlanta, Georgia to a well-known constitutional man and the president of the Atlanta Historical Society Eugene Muse Mitchell. Being a historian, her father motivated Margaret about the history of the South. Her family belongs to the warrior. Her great-grand father, Thomas Mitchell, participated in American Revolution and his son William Mitchell joined in the war of 1812.

In her early age, she started to convert her ideas into fairy tales and then she wrote about morality and the Civil War tales. At her high school age, she produced two books titled *The Big Four* having 400 pages and *A Lost Laysen*. Reaching at the age of fifteen, Margaret wrote a play considering *The Traitor* by Thomas Dixon. After seeing performed play by children, Margaret's father Eugene showed his concern by saying that he did not like the play. He was of the opinion that Margret exploited someone else's work without having his prior permission. He also showed his serious concern for not letting the audience know that where the original idea came from. He

told her the truth that she broke a law called copyright law, and in a way, she had plagiarized from Thomas Dixon (qtd. in Anita Price Davis 10). As a result, she prepared her writing as “copyrighted”.

Before the Christmas of 1922, financial pressure compelled Mitchell for joining *The Atlanta Journal* a Sunday Magazine as a reporter for \$25 a-week. Peggy Up-Shaw started to write a series of articles on the status of women in the Civil War for the *Atlanta Journal* Sunday Magazine.

One historical day in the year of 1926, 59 inches tall, 26- years-old, injured ankle Peggy Marsh hobbled to her typewriter in her apartment called “The Damp” and hammered out 500,000 words and 1,037-pages novel about the Civil War within 10 years. “I chose the Civil War period to write about because I was raised on it,” Margaret Mitchell said, “as a child, I heard everything about it except that the Confederacy lost” (qtd. in Coronet 4).

Margaret said that John “finally brought home a pound or so of copy paper and said, ‘Write a book. I can’t find anything at the Carnegie [Library] that you haven’t read, except books on the exact sciences” (qtd. in Davis 19).

Margaret Mitchell completed her novel in 1929. In 1935, Mitchell’s friend Lois Cole told her boss Harold Latham, vice president and editor-in-chief, about her novel. He went to Atlanta and offered Margaret Mitchell five thousand dollars. The best-selling novel was published in June 1936. On December 15, 1939, we see another shape of *Gone with the wind*-the film. Actor Cordell says in Coronet that this has made it possible that *Gone with the Wind* is available in 26 languages. However, only two years prior to his interview, when Soviet Premier Khrushchev and his family had visited America, Mrs. Khrushchev told that she had gone through *Gone with the Wind* three times (Coronet 2).

When Margaret Mitchell died in 1949, *The Washington Post* said: “If there is any quantitative measure of success in literature, Margaret Mitchell [...] was the greatest author of her generation and perhaps the 20th century” (Coronet 2).

Chapter Two

CADDY COMPSON AND SCARLETT O'HARA:

THE REPRESENTATIVES OF THE OLD AND NEW SOUTH

2.1 Introduction

In this chapter, I will draw a comparison between the Old South and the New South describing the landscape of agrarian culture (Victorian) versus capitalized industrial cultural (modern) through the protagonists of *The Sound and the Fury* and *Gone with the Wind*. I will analyze the characters of Caddy Compson and Scarlett O' Hara that how their characters cling to the Old South and the New South at the same time. Caddy Compson's desire to return home or support her daughter financially through Jason and make "marriage business" with Sydney Herbert Head for material prosperity, and Scarlett O' Hara's desire to return to Tara and make business with "Yankeefication" for material progress is the solid example of the nostalgia of the Old South and transformation into the New South. Caddy Compson and Scarlett O' Hara adapt the New Southern culture for the sake of their families' survival.

I will compare and contrast the Old Southern Culture and New Southern Culture describing from plantation to industrialization, from voiceless woman to sexuality of the modern woman, from horse culture to automobile/ car culture, obedient of high class lady to rule breaker and from slave mode of production to capitalist mode of production through the characters of Caddy Compson and Scarlett O' Hara's representation.

Richard King suggests that the "New South Creed" had an emphasis on the importance of industrial development, improved agriculture, sectarian reconciliation,

and racial harmony. In this racial comity, they place the blacks in a subordinated position. Despite the fact that the “New South Creed” was a modernized dogma, it did not at all reject the values of the Old South and the Lost Cause. This shows that the post-Reconstruction sense of the South attempted to complement the cultural circle by blending the best values from the Old South with the high spirited modern capitalist ones (30).

2.2 Caddy and Scarlett as Representatives of the Old Agrarian South and the New Industrial South

The Old Agrarian South was the symbol of land, slaves, animals and crops and “The New South Creed” was to follow the business model of the North to be industrialized. In the 1880s and 1890s, the South by selling the natural resources for the development of railroads, textile town, lumber camp, coal mines and urban areas became the so-called economic colony of the North. At the same time, the South generated an agrarian mythic vision of prosperity of the Old South. As James Cobb argues that those who advocated the development of industry had promised that the New South would be prosperous on the basis of economic modernity. However, they were not blind to the mythic gone with the wind vision of the old society filled by aristocrats who spent lives elegantly in white columned mansions circled with and mystified by the fragrance of magnolias. So a non-industrial agrarian society was celebrated together with a tribute duly paid to the Lost Cause and the use of Confederate heroes to improve the campaign for capitalistic expansionism (*Industrialization in Southern Society*, 13).

The contradictory views of the South over agriculture and industry remained in the twentieth century because the Southern people feared to lose their distinguished cultural identity by adapting Northern modernism. Cobb points out that in the late

1920s and 1930s the Nashville agrarian people were warning that the best part of the rural, agriculture based way of life in the region was bound to quickly be destroyed because if the concrete cities and the industrial plants occupied the natural landscapes and the people of the South abandoned their farming for the dehumanizing life of machines (*Selling the South 2*).

William Faulkner and Margaret Mitchell's work exist at the crossroad between the haunting nostalgia of the Old South and the emerging modern industrialized world. The automobiles and roads challenged even religion by creating chaos and disorganization in the social order ordained by God. The blacks escaped from the Southern plantation and joined Northern auto factories.

Caddy Compson in *The Sound and the Fury* and Scarlett O' Hara in *Gone With the Wind* not only reflect the Old agrarian distinguished Southern life style and culture but also represent the New Industrialized Southern culture at the same time. Caddy Compson and Scarlett O' Hara represent rigid Victorian culture as well as modern culture valued individualism and capitalism. Caddy Compson and Scarlett O' Hara introduced a new cultural post-bellum Southern identity. The clash between Victorian culture and modern culture is represented by horse versus automobile/ car, plantation versus Industrialism/ capitalism, and Southern honor versus sexuality/ feminism. Faulkner describes in *The Sound and the Fury*, "she put the hat on his head and buttoned his coat. He wailed steadily. She took the slipper from him and put it away and they went out. Luster came up with an ancient white horse in a battered and lopsided surrey" (147).

2.2.1 Caddy as a Representative of the Old Agrarian South

Sarah Garder, giving her opinion about the destruction of landscape, says that the war caused catastrophe and the victory of Confederate was not successful in mitigating the destruction to the landscape of the South (21).

Faulkner describes the destruction of the Old South by the Civil War, Reconstruction and the Northern culture of Industrialism and Capitalism. He shows his consciousness of the fact by stating that the Old Southern culture was destroyed by the Civil War. After the war, this place was renamed as the New South. However, there is nothing like the South in it. It is just a homeland of émigrés who have rebuilt these towns and cities as replica of the old ones (*SF* 3).

Richard King points out about Benjy's feelings, "His "memory" is the repository of accumulated stimuli, arranged in no sequential order but rather by a "qualitative" logic of smells and sounds. When he smells trees he associates this with Caddy, who also smells of trees. The Compson s property adjoins a golf course; and when Benjy hears the word "Caddy," he thinks it refers to his sister" (*SF* 81)⁵. Benjy shows a "stimulus response reality" the pain of loss of her pasture due to Caddy's wedding expenditure. Caddy is going to marry Herbert Head who belongs to Northern Capitalist and Industrialist society. This is a transformation of the Old Southern agriculture system to Industrialist and Capitalist culture. The word "pasture" and "tree" are the symbol of old agrarian system which has been lost and Caddy Compson is a symbol of the loss of the Old Southern agriculture system. As Faulkner describes, "they had been sent to the pasture to spend the afternoon to get them away from the house" (*SF* 5). Benjy associates Caddy's smell to tree and Honeysuckle as Faulkner describes "between the curling flowers spaces [...] Luster came away from the flower tree [...] while Luster was hunting in the grass. "Here, caddie." He hit. They went

away across the pasture” (*SF* 6). Benjy describes the smell of honeysuckle by saying “her knees her face looking at the sky the smell of honeysuckle upon her face and throat” (67). Caddy’s muddy drawer is also associated with the earth. The idea of “tree”, “honeysuckle” “land” and “pasture” associate with Caddy Compson and Benjy expresses the idea of sold property with Caddy Compson. Benjy’s memory renders the loss of Caddy and he cries to return Caddy back because they sold their pasture or land to get money and “all the money from the sale of the pasture having gone for his sister’s wedding” (*SF* 154). In this context, we come to realize that Benjy is crying for the sake of the loss of material dispossession rooted in paying for Caddy’s wedding, “the pasture which was sold to pay for Candace’s wedding” (*SF* 155). The land (Caddy) was sold to Herbert Head in shape of marriage to get material progress for the family.

Marx draws our attention towards the changing circumstances and fortune of the Compson family by pointing out that the “disposal of landed property and transformation of the land into a commodity is the final ruin of the old aristocracy and the complete triumph of the aristocracy of money” (*Economic* 113). After the Civil War, the condition of the aristocratic families was so bad when the slaves left their land and went to the North to work in factories. Agriculture system of the Old South was destroyed as we see the poor condition of the Compson family who is not only unable to bear the wedding expenditure of Caddy Compson but also sells their pasture and domestic furniture for their survival. The condition of the Compson family as described by Faulkner in *The Sound and the Fury* was miserable. When they needed money for routine expenses that were piling up, they were forced to sell out their furniture. They also sold the remaining part of their pastures (123). Here Faulkner

describes the down fall of the Compson family who thinks that Caddy has to compensate Jason whose pasture has been sold due to Caddy's wedding.

2.2.2 Caddy as a Representative of Modern Industrial South

Faulkner expresses industrial revolution and automobile industry in *The Sound and the Fury* through the character of Caddy Compson when she accepted a new car from Herbert Head on her wedding, "It's her car aren't you proud of your little sister owns first auto in town Herbert his present [...] Compson announce the marriage of their daughter Candace to Mr. Sydney Herbert Head on the twenty-fifth of April one thousand nine hundred and ten at Jefferson Mississippi" (SF 50).

Caddy Compson represents modern automobile transition from the horse tradition to the modern use of machine as Caddy Compson rides in a new car. Caddy represents an agrarian commodity on the one hand and on the other, an industrial commodity that lifts her above other family members. Faulkner describes Caddy as adapting the Northern values for her and her family's survival. Faulkner introduces Caddy having a car by describing that "the first car in town a girl Girl that's what Jason couldn't bear smell of gasoline making him sick then got madder than ever because a girl Girl had no sister" (85).

Mrs. Compson expresses her views when Herbert Head is going to take Caddy away from her home, "I don't think Mr. Compson could overtake the car. Ah Herbert Candace do you hear that" (50). After Herbert and Caddy's marriage, they ride in a car. It indicates that Caddy accepts the Northern industrial values, which are the triumph of Northern industrial and capitalist values over the Old Southern values. Describing historical and cultural context, Faulkner produces Caddy and Sydney Herbert Head as capitalist characters in *The Sound and the Fury*. Benjy, after dispossession of pasture, is a victim of the capitalist/ industrial victory. Faulkner is

conscious to describe how the capitalist and hegemonic North tamed the agrarian South since the early 1910s. This cultural Civil War is the transformation of the South to accept the capitalist/ industrial values instead of defiance. Mr. Compson and Quentin, who are the symbol of dominant Southern class ideology, “could not overtake the car”, means they would not adapt Northern values. Philip Hanson describes his observation that *The Sound and the Fury* shows concern about the traditionalism of the socioeconomic patterns of the South in the process of decaying. These are the patterns that had kept the whole system intact, and as more distinctive and higher than the capitalistic marketplace values (4). Herbert Head, a banker from South Bend of Indiana and a Harvard University graduate, came to marry a Southern belle (Caddy Compson) on April 25, 1910. He did not come for peacemaking but to influx the brand of capitalist ethos into the South. Caddy’s marriage proposal is an economic exchange and offers the Compsons family entrance into a capitalist way of production and consumption. Offering Caddy’s brother Jason a bank job is to convey Northern message of Capitalism and industrialism to the South.

2.2.3 Caddy as Old Southern Belle/ Honor in the Old South and a Capitalist

Commodity/ Feminist in the New South

After industrialization many women got the chance of working outside and used their inherent intelligence. With the gradual change, the “new woman” emerged between the two World Wars (Heike Wrenn 9). “The new woman” not only wants to get financial and economic independence but either to get married or remain a bachelor girl and obtain the liberty of sexual right freely. After the new feminist movement, the modern literature describes a woman as an individual having the right of career or family and having desires and choices. The “new women”, according to

June West, was simply “a result of woman’s not being accustomed yet to freedom of choice” (9). We can detect the “new woman” in modern literature because “tradition was still too strong and the “womanly woman” remained an important literary figure alongside this “new woman” (10). In *The Sound and the Fury* by William Faulkner, *Snows of Kilimanjaro* by Ernest Hemingway and *The Great Gatsby* by F. Scott Fitzgerald portrayed the new feminist vision attached with the old woman in modern literature.

In *The Sound and the Fury*, William Faulkner describes the role of women by old-fashioned and traditional view giving them the shape of modernism. Faulkner’s female characters represent the Old vs. New Southern traditions. Describing Caddy and her daughter Quentin, Faulkner is believed to have blurred the contours between the feminine and feminist as his traditionalistic opinions remarkably affected by modernist values and their effects on the place of woman in society (Wrenn 12). We see that Faulkner does not give the right to Caddy telling her own story which reflects Faulkner’s traditionalist view because in the past, women were deprived of their voice and opinion. On the other hand, Faulkner not only gives many feminine traditional traits and values to Caddy but also attributes her a few modern and masculine qualities. Showing other characters views and treatment of Caddy, Faulkner blurs the line between feminist and feminine. Caddy plays the role of traditional mother for Benjy by caring and loving. To Quentin, Caddy is the symbol of family honor, who wants to protect and keep her pure. Jason, like all other women, mistreats and disrespects Caddy. Jason will not like her because Caddy is not Old traditionalist and fashioned Southern belle. She is a liberal minded, independent, strong and self-assured woman who is financially independent. It is Jason who shows his contempt for Caddy on whose shoulders he financially depends. By portraying Caddy and

blurring the line of feminine/ feminist, Faulkner proves the modernist influence on his writing.

Caddy is represented as a symbol of purity and Compsons honor. Especially Quentin is so much careful for Caddy's promiscuous actions. He considers Caddy as the goddess of family honor. He thinks that Caddy's honor is vital issue to preserve the Sothern legacy. He wants to keep Caddy's purity and honor. Ogala Vickery represents Quentin's pure feeling by asserting that Caddy symbolizes the blind forces of nature and therefore seems its instable protector for that "concept of Compson honor precariously and [...] only temporarily supported by the minute fragile membrane of her maidenhead" (Vickery 37). He does not believe that it is Caddy's fault for her promiscuity but women attract evil. He accused himself to have failed to protect her from promiscuity. He accepts the blame for Caddy's promiscuity before her marriage to maintain Compsons honor. "I have committed incest I said Father it was I it was not Dalton Ames" (Faulkner 51). He is obsessed to maintain Caddy's purity at any cost even saying that he slept with her sister. James Henry Hammond conceded that "some intercourse [. . .] does take place" between masters and slave women, he knew where of he spoke, having fathered a daughter by a slave woman and another child by that same daughter" (qtd. in Cobb 46). Quentin does not realize that the sin of sex outside of marriage is less than the sin of incest. Having the notion of purity of her sister, he does not allow Caddy to bear the persecution alone. He wants to purify Caddy's sin but his father does not accept it as real. Quentin asks Caddy again and again that does she love Dalton Ames or not and she replied no? Quentin believes that Dalton violated the chastity of her sister. "He made you do it let him he was stronger than you and tomorrow I'll kill him I swear" (*SF* 74).

Caddy represents the Old Southern values when she plays the role of mother figure in Benjy's life. This relation not only requires pure patriarchal values of female chastity but also provides protection and voice of authority. Caddy's loss of virginity and innocence is not only the death of their bond but also the death of Old Southern values. She tries to comfort Benjy but he requires a virgin mother. He cries saying, "I couldn't smell tree any more" (*SF* 23).

Caddy represents traditionalist Southern morality for Quentin. He expects from Caddy purity of sex, innocence and pure Southern woman but Caddy brakes Quentin's antebellum Old Southern moral expectation. Quentin seems to be a "gloriously and ghostly imposing model" of the Old South. Cobb defines the Old South, "the purest sweetest life ever lived", one that "made men noble, gentle, and brave and women tender and pure" (Cobb 73). Owing to his idealized moral standard of the Southern society, he wants to see Caddy's purity and innocence. Caddy, adapting the New Southern values, rebels against Quentin's set of moral standard. She does not accept his seniority and his sexual superiority. Owing to lack of Caddy's submissive behavior, she transgresses the Old traditional Southern social order.

Ted Atkinson, describing Caddy's transforming from purity to defilement which is rooted in capitalism, says, "Quentin views Caddy's sexual maturity as a process of defilement that reduces her from "purity" and "innocence" to a form of capital or a traded commodity" (97).

Neil Smith states that capitalism is inherent of a universal market based on a systematic exchange and circulation of commodities. It goes on digesting, and regurgitating the world's capitalistic system that produces and consumes simultaneously. In order to do this, in the process human beings themselves are also commoditized, produced, digested and regurgitated following established socio-

mechanical capitalistic relations (87). Quentin makes a connection between Caddy and modern capitalism when he takes Caddy's marriage with Herbert Head in shape of economic exchange. Caddy is considered as a commodity because Sydney Herbert brings Compsons into the economic market proposing Caddy. Atkinson makes connection between Caddy and Herbert in market savvy as the brand new car that Herbert gifts to Caddy shows the scope for consumption. Similarly, he promised a job in his bank to Jason that hints on a means to currency (98). After wooing Caddy, Herbert convinces Quentin to accept payment for his sister. Herbert says, "call it a loan then just shut your eyes and you'll be fifty" (*SF* 57).

Cash offer for Quentin is an affront for his Nobel thought because he understands Caddy as sexual object as well as a commodity. Quentin feels a clash between internal and external economic order transformed by "capitalist values and traceable in Caddy's path from virgin to sexual commodity" (Atkinson 99). Caddy also thinks in term of Herbert pragmatism saying, "on what on your school money the money they sold the pasture for so you could go to Harvard don't you see you've got to finish now if you don't finish he'll have nothing" (63). Quentin thinks about Caddy's virtue but in economic terms.

In *The Sound and the Fury*, we see that the auto industry created a clash between the Old South and the New South. Especially, a car clash divided the two polarized structures: the Old South (agrarian) and the modern industrial South. Dettebach Golomb in her book, *In The Driver's Seat*, argues that automobile created problems of sex in American society in modern industrial age. She points out that the automobile; especially the car brought sexual violence in "American male's sex life". The car (auto industry) provided a male with the chance to a get girl, as well as "a private place" to be present with her (59).

Miss Jenny expresses her idea in *Sartoris* about modern industry as she wishes that she could have smoked cigarettes. Her desire to smoke provokes sexual liberation and gratification. She says “then: is that as fast as it’ll go?” Riding automobile is associated with sexual experience. Faulkner says, “Isom got out and opened the door for her. She descended a little stiffly, but her eyes were shining and her cheeks were flushed”. Her riding of car, shining of eyes and cheeks smoking cigarettes seemed similar to be a “sexual thrill” (*Sartoris* 78). Luis Garcia Mainar, giving a sexual portrait of America of early twentieth century, asserts that during the third decade of the century, America arrived in a new sexual era. The erotic used to be judged as a positive trait. The young generation was growing gradually more independent. Sex as a commercialized way of entertainment was also taken as a means of self-expression (2).

The Victorian’s concept is that use of automobile is an “iron demon” or corruptible force, which provokes sexual immorality as we see women are reduced to the market commodities. Herbert Head asks for a kiss and she puts him off on wedding day. Herbert says, “I’ll want interest then”. After the departure of Herbert, Caddy says to Quentin, “You’re meddling in my business again”. Hanson describes in *The Logic of Anti-Capitalist* that the kisses extended by Caddy are placed in the context of market norms as is obvious from the choice of diction “interest”. Similarly, her marriage to Sydney becomes “business” (4). To ride the car or buy new a car is to be seemed as a sexual thrill and to break moral codes. It is also associated with the dark aspect of sexuality of modern era. Thadious Davis describes, “Caddy as the “central, othered presence” inscribed under a male gaze, a symbol of Faulkner’s “latent sense of the moral corruption of Southern white women. (qtd. in Urgo & Abadie 128). Angelia Ramsoondur-Munger describes Caddy in his article A

Mauritian Perspective of William Faulkner saying that Caddy is progressive and adapts in the New South as if she is celebrating her sexuality and liberty (135).

William Faulkner represents Caddy on the one hand the symbol of Southern honor, on the other hand a modern woman/ a feminist of the 1920s when the women got their right of vote and freedom of sexuality and liberty.

2.3 Scarlett Represents the Old Agrarian South and the New

Industrialist/ Capitalist South

Gone with the Wind describes the dilemma of the Old South caused by the Civil War which is the transformation from semi-feudal slave economy/ production to one dominated by capitalist economy/ production. A. Shaikh describes in his book *Exploitation Marxian Economics* that all classes in a society inherit exploitation. However, the form of this exploitation variably changes from one mode of production to another. He believes that the lower class does the labor to reproduce the elites and hence they end up as they work in fact to reproduce the condition of their own subordination (qtd. in Chernomas 230). Southern planters used slaves for production and the surplus was used to maintain the ideology and subordinate. They extracted the surplus by exploiting the labor upon which their society existed. The Civil War destroyed this particular form of exploitation. Property system was the mode to control over the social surplus product which is usurped by the ruling class. The anti-bellum slave not only produced the surplus product but also turned to the slave owner and he consumed the product to maintain his strength and gentility. His power of independent command over slaves gives him grace, dignity and poise but the Civil War destroyed everything.

Margaret Mitchell represents the collapse of economy, psychological break down, traditional institutional framework, social crisis and mode of production by her

characters Scarlett, Rhett, Ashley and Melanie. The external world (Northern) of economics and politics is interrelated to the internal world (Southern) of family honor, alienation, friendship, dignity, love and sex. Amanda Adams says that if [*Gone with the Wind*] is really propagandist text, as some believe, it is not so for a return to agricultural life and agriculture based economy, but the return of or emergence of the market place, laissez-faire ethic that gifted Margaret Mitchell so much of popularity (Kovacs 1).

2.3.1 Scarlett as a Representative of the Old Agrarian South

The film *Gone with the Wind* also starts by describing the scenes of plantation economy, “Feudal days” and the relationship of the “Master and Slaves”. “There was a land of Cavaliers and Cotton Fields called the Old South [. . .] 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. . .” Scarlett O’ Hara represents the Old agrarian South on the one hand and the New industrialist and capitalist South on the other hand. *Gone with the Wind* is a transition from the Old Southern to the New Southern culture. W. Cash associates the South with a tree that has several age rings and its branches and trunk bending and twisting in submission before strong winds. However, the tap root of this tree is still in the Old South (Cash 76). Scarlett O’ Hara is forced to adapt the New Southern culture but she swings between the Old South and the New South for the sake of survival. After the reconstruction, the New South was compelled to establish its economy on the pattern of industrial North.

The Character of Mammy, Melanie, Rhett Butler, Ashley and Scarlett O’ Hara represent the shift in the Old South after the Civil War. Scarlett not only survives in the Old South (agrarian) but also in the New South (industrial). When Carpetbagger visits Tara, Ashley decides to give up the land but Scarlett refuses to do so and returns

to agriculture for a source of income. She shows her strong grasp to hold the Old South and her land. Scarlett has admitted the fact that the Old South has gone physically, culturally and economically but she is determined to hold the values and to rebuild Tara. Tara is a symbol of O'Hara's plantation home and stands for the Old South a central point for her survival after the Civil War. Scarlett loves Tara, saves her home Tara, becomes mistress for the sake of Tara and marries Frank Kennedy whom Scarlett does not like. Rhett says to Scarlett, "Take a good look at them", came Rhett's gibing voice, "so you can tell your grandchildren you saw the rear guard of the Glorious Cause in retreat" (Mitchell 234). Rhett explains to Scarlett that it will be a historical moment to watch the Old South disappearing in one night. Thomas Leitch, describing the defeat and success of the South by Rhett Butler, a plausible charm of the New South, Ashley Wilkes, having idealist and fatalist doom, and Scarlett O'Hara, having determination to survive, says that the triangle of romance involving the three characters dramatizes the victory of the New South over the antebellum South (146).

Scarlett's pride of birth, wealth, her velvet dress and scented hair stood behind her determination when she declares that her bitter contact with the red-colored soil of Tara was stripping gentility off her and that she was aware that she was never going to feel like a lady ever again until she sees her table filled with silver and crystal and smoking with best of all the food. She would never feel pride until she owns horses and a carriage and a stable. She would never be elite until she witnesses black hands picking the cotton from Tara not the white ones (Mitchell 372). Tara is the symbol of the former glory of the Old South and her home and her desire to maintain Tara in its original spirit is the reflection of "plantation Illusion".

D. Griffith, while describing “Plantation Illusion”, says that the Old South was a happy place and the basis of this happiness was an agricultural life style and a racial class based structure subjugated by traditionalists and white aristocrats (Armour 15). Scarlett shows a strong link with Southerners and their land (agriculture) when she expresses her strong determination to return to Tara shows her love for the Old South where the “black hands” harvested the cotton instead of the “white”. The economy of the South depended upon slaves’ labor and agriculture was based on the production of cotton and tobacco.

Gone with the Wind provides a beautiful image of the Old South after the Civil War when Scarlett stands beside the “dead tree” on the outskirts of Tara. The dead tree and Tara is connected with Scarlett O’Hara’s desire for the Old South. The “Dead Tree” is the symbol of the destruction of the Old South. The Old South is gradually shifting from agrarian to industrialization. Scarlett clings to the Old South for the past glory and belief and to the New South in order to survive. She wants to restore the former glory of Tara after its destruction. When Rhett leaves Scarlett at the end of the film/ novel, she stops weeping at once and proclaims “oh, Tara’, I’ll go home. Then I’ll think of some way to get him back. Yes, after all tomorrow is another day” (Mitchell 1010). Tara is not an abstract idea but is a sign of her familial plantation site to which she always returns. When Rhett leaves her on the way to join war, she is afraid but shows her determination to return to Tara saying to her horse, “come on you, we’re going home” (Mitchell 312). Scarlett feels satisfaction hearing about Tara as it is her home town which is the symbol of her parents’ plantation and their former glory. She expresses her feeling as:

I’m going home,” she said. “Home? You mean to Tara?”

“Yes, yes! To Tara! Oh, Rhett, we must hurry!”

He looked at her as if she had lost her mind.

“Tara? God Almighty... “I will go home!” she cried. “I will! I will!

(Mitchell 312).

Tim Ryan describes Scarlett in *Gone with the Wind* as the female authoritative figure on the plantation (152). After trying Mammy and Pork in cotton fields, Scarlett enforces Melanie and Sullen into the fields to pick the cotton for the sake of survival. Scarlett describes the working condition of her sister and Melanie whom she observes as picking neatly, in a quick and willing manner for some time despite the hot sun. However, she then faints and stays on bed rest for over a week and was tearful all the time. Finally, she refuses to work anymore and stubbornly tells everyone that they can't make her work. She is egoistic and proud of her origin. She does not want this news to reach her friends. Her prejudice does not allow this (Mitchell 278).

We realize that after the Civil War, the Southern daughters are working in the cotton fields to rebuild its former glory. They are bearing pain of hard work for the sake of Tara and their plantation home.

After the Civil War destruction, many families were repenting on the loss of their past glory of the Old South. They were recalling their aristocratic values having slave mode of production and slave servants at their home. All the characters of *Gone with the Wind* have nostalgia of the Old Southern glory. They have become disappointed after the Civil War but under these circumstances Scarlett O'Hara is a powerful character of the novel who does not see what has been lost in the past but “hopes for a better tomorrow”. Scarlett does not repent on the lost glory but in spite of being sick and weak she bravely picks the heavy baskets in her arms and so she picks her mind and her life (261). She goes to the plantation for the sake of survival and wants to rebuild Tara.

The best tribute to beat the Yankees is to build the New South with factories and cities for the memory of the Old South. Most of the Southern characters rejected to build industrial South because it means “Yankeefication”. Cobb describes that Scarlett sets out to defeat the Yankees at a sport that was theirs not hers, and she realizes that during the process of rehabilitation of Atlanta there is opportunity to earn a lot of money if you are not afraid of doing work or picking baskets (135). Kelley Barnes, describing the transformation in the Southern economy, points out, that in post-Civil War time, the economic condition of the South turned from a society based almost completely on agricultural norms to a society based on the capitalistic values of an industrial economy (7). The Civil War changed the rural Tara to urban Atlanta as this idea is described in *The Civil War in Popular Culture*. In Scarlett’s shifting from agrarian Tara to industrial Atlanta and, in her move to the new city life, Atlanta becomes the center of the commercial values of a winning North. It also becomes a column of the progress of the New South (87).

2.3.2 Scarlett Represents the New South as an Industrialist and a Capitalist

At the end of the novel when Rhett departs in an early morning foggy day which hints on the arrival of the New Southern values which are not clear. This also shows the departure of the Old Southern values. Scarlett’s begging Rhett to stay means to hold the Old South while weeping on the staircase her determination to win Rhett back means to rebuild Tara again. Scarlett represents the “plantation myth of the Old South.”

Scarlett O’ Hara represents the survival from decline to success and slave mode of production to a successful capitalist during the period of seventh decade of the 19th century. Not only has she fought with external world but also the internal world. During this period, she learns, how to make money, survive, prosper, and to

adapt to new changes of the New South living in that society which has been destroyed politically, economically, historically and socially. For Scarlett, the slave mode of production has collapsed; she adapts the requisite characteristics of capitalism and industrialism.

After the Civil War, Scarlett shows her ambitions of being headstrong with the city of Atlanta as it rose from the ashes of the destruction of the Civil War and became the mecca of the New South with its modern development, "I'm like Atlanta," she thought. "It takes more than Yankees or a burning to keep me down" (Mitchell 402). We find affinities of Scarlett towards the New Southern modernization as Scarlett says, "Atlanta was of her own generation, crude with the crudities of youth and as headstrong and impetuous as herself" (117). Scarlett O'Hara is the symbol of economic resurgence of Atlanta in the post-bellum of widespread poverty and destruction. Scarlett also rises from the destruction of the Civil War and becomes the successful businesswoman/ Capitalist of the New South. James Russell indicates in his book *1847-1870: City Building in the Old South and the New* that Scarlett has restructured Atlanta by rejecting the attitude of the Old South, as she looked instead to the Yankee-based laissez-faire capitalistic values as a source to further the progress of the industry (qtd. in Ciraulo 7).

In *Gone with the Wind*, Scarlett O' Hara shows the new Atlanta spirit being as an aggressive, intelligent, forceful and sleepless initiative lady who refuses to obey the Old Southern social customs and ethics in the New South for the sake of survival of her family and her home Tara as Mitchell describes in universalistic terms that there is no convenient times to die, to pay taxes and to give birth to a child (562). Mitchell indicates that when survival is at stake, a man should abolish every idea as Scarlett does not like sex and even to give birth to a child.

Kelley Barnes, describing Scarlett's change from agrarian to the urban mode of production and having a pragmatic and capitalist ideology, says that she is the Eve who has fallen from heaven after having sucked all the pulp of the forbidden fruit and spitting out only the core. Melanie's life is driven by idealistic and traditionalistic views but Scarlet's life is based on pragmatic and capitalistic views. The pragmatism and capitalism in the character of Scarlet reflects ideology shift of the South as a whole as if changed from agrarian to industrial place. Scarlet survives due to her wits and her expertise in financial affairs. She is also able to manage her inclinations towards the Old South by strongly clinging to the capitalistic values (Barnes 9).

Margaret Mitchell provides a stage of three husbands to Scarlett with whom she reflects the modernizing of the Southern political economy. Adopting three husbands, she represents the change from an Agrarian South to a New Capitalist/Industrialist South.

Being jilted by Ashley, Scarlett got married with Charles Hamilton who died of measles before getting the opportunity to reach the battlefield. Mitchell throws the enthusiastic head of the Southern gentleman into the dustbin of history showing that enthusiastic gentleman having cotton, slave and arrogance cannot survive in front of those who have got factories, coal-mines warship and a fleet. Their fleet can bottle up the Southern harbors and starve them to death. Mitchell killing off weak gentleman endows the survivors with the history that stagnant agrarian South cannot survive in front of the dynamic industrial/ capitalist North. The death of Charles Hamilton is the death of the Old agrarian South.

Scarlett Steals Frank Kennedy (fiancé of her sister) to save Tara as he can pay the taxes of Tara having enough money. As Scarlett says, "how many extra taxes do

they want us to pay?” “Three hundred dollars”, she was struck dumb for a moment. Three hundred dollars! It might just as well be three million dollars” (Mitchell 437).

Frank is committed to run bourgeois general store. He is earning greater capitalist profit by buying cheap and selling dear. After getting married with Frank, Scarlett builds a lumber business using Frank’s capital and prison labor to gain competitive advantage. She does not care what Frank and Ashley think. Scarlett reveals the secret of new life to Ashley once by saying that money is the most significant possession in human life (385). I (Scarlett) want to do business with Yankees because it is good idea to make a deal with the enemy under adverse circumstances than dying with hunger. Ashley convinces Scarlett that our values do not allow us to do business with Yankees but to behave with ‘honor’. She answers that they would be starving and Scarlett says, I have no use for anyone who can’t help themselves. Having adopted capitalist means of exploitation during reconstruction, Scarlett decides to invest in and runs a lumber mill using her brilliant mind of calculation of sums with lightning speed. She becomes rich and gets the new elevated status living in the New South. She is not like ante-bellum contemporary women. Making the bourgeois transition, she proves herself a successful capitalist. After gaining a lot of money, she decides to buy some more mills as she says, “the money from the mill and what I could get from mortgages, I could buy some more sawmills.” (539). Scarlett enhances her business with the profit of a lumber mill and mortgages business.

Rhett entitled Scarlet a rogue due to her business activities. Scarlett does not believe in masculinity and femininity when survival is at stake. For Scarlett, starvation and necessities of her family are the basic motivations to start working. Max Weber says that “hunger and greed are irrational, pre-capitalist drives, because

the essence of western capitalism is to curb these desires” (qtd. in “*Business Ethos*” 5). For Max Web, real capitalist attitude means the control and check of irrational acquisitiveness; Scarlett becomes greedy for money living in an unsecured and disappeared world of rules and laws. She is forced to decide either “career” or family even during her pregnancy, and she is aware of the fact that it is difficult to manage a business and a baby together as a result, she decides not to have another baby. (Mitchell 728). Her elevated idea is to become rich after the destruction of the Civil War not to raise kids. She keeps the discovery of the secret true and promises to God that she never wants to be without money again (385).

Fox Genovese describes the tumultuous condition of the Civil War and Reconstruction, by stating that sexual division of labor downgrades women to the private spheres. This makes all the ladies not to say that she runs the plantation and not her husband. This makes them not to say and admit in public that they are hungry. Same is the case with sexual desire as they would never admit to sexual pleasure (10). Scarlett adapts the capitalist and industrialist values for the sake of survival. She works in the plantation, becomes mistress for the sake of taxes and at last runs a saw mill to compete with the Northern civilization living in the South.

2.3.3 Scarlett as a Southern Belle/ Lady in the Old South and Feminist in

New South

Amelia Tritico describes in *Belle Journal* “the stereotypical Southern “belle,” is always dressed extremely well with her make-up and hair fixed, using impeccable manners, loving sports and being religious” (3). In the Old South, a Southern lady cannot break the family values and confront their men.

Paula Farca points out that “Scarlett seemingly possesses all of the attributes of a consummate Southern Belle, “an appealing body”, “wears attractive clothes”, “modesty of dress”, “the neat style of her coiffure”, and the docile position of her hands” advocate Scarlett’s submission to prescriptive rules of stereotype womanhood of the Old South (qtd. in *Belle Journal* 5).

Scarlett O’Hara embodies a symbol of enduring Southern belle, a devoted defender of the Southern home and mode of life at Tara. We see in the novel and film that she does not seem as the modest Southern belle but she becomes mature as a good ideal “Southern lady”. Anne Firor Scott articulates an ideal “Southern lady” as being a “submissive wife”, as being able “to love, honor, obey, and occasionally amuse her husband” and at the same time “gifted with the capacity ‘to create a magic spell’ over any man in her vicinity” (4). In the Old Southern society, women and land were in the possession of the male. Women were expected, “from the cradle to the grave, women strove to make men pleased with themselves, and the satisfied men repaid lavishly with gallantry and adoration [...] In fact, men willingly gave the ladies everything in the world except credit for having intelligence” (Mitchell 96).

The Southern lady seems a Southern belle as she belongs to white upper class and is modest, beautiful, coy and charming. Patricia Fra-Lopéz describes the traits of Southern bell, “Bell was a young, unmarried daughter of a landed (and thus aristocratic) family, who lived on a great plantation. She was of marriageable age, ready to be courted. Although she may be only sixteen or seventeen, she was regarded as being at the zenith of her life” (166). We see all the qualities in the character of Scarlett O’Hara who was young unmarried sixteen years daughter of Gerald O’ Hara, an aristocratic planter of the Old South. She was a beautiful Southern belle having seventeen inch waist.

Hannah Tysor asserts that the mythic image of the Southern lady is very powerfully rooted in the concept of socially conceived elitism. This mythic image is also rooted in the significance of having a membership of a larger group of women (12). Being a Southern belle, Scarlett O'Hara was spending a luxurious life at her home before the Civil War as Mitchell describes an aristocratic condition of her family's dining table. There were plenty of things decorated on it. The table at Tara had apples, yams, peanuts and milk. However, during the days of her struggle, she could see them once in a blue moon (262).

We see Scarlett as a headstrong lady interested in her desires, which make her a typical young Southern woman. In the first scene, her father, Gerald O' Hara, walks with her saying on the ground of Tara; we hear the conversation in the film:

Scarlett says to her father, "I don't want Tara. Plantations don't mean anything" and Gerald O'Hara says, "Do you mean to tell me that land has no importance for you". Scarlett remembers a conversation about the land with her father, when he said, "For 'tis the only thing in the world that lasts [...] and to anyone with a drop of Irish blood in them the land they live on is like their mother [...] 'Tis the only thing worth working for, fighting for, dying for" (Mitchell 265). Scarlett does not like familial plantation but her father brings her back to Tara and inspires the love of the Southern home. They both gazed at the white columned house under the tree in the distance in the glorious evening sky. Scarlett's father dedication of white Southern home is to inspire the loyalty and gender codes of the Old Southern race to his daughter.

Scarlett's modesty of dress and appealing body represent her as an ideal aristocratic Southern Belle. We watch her seventeen-inch waist and the modesty of her spreading skirts (Mitchell 4). We come across all kinds of manners and living

styles which should be adopted by a Southern aristocratic lady represented by the character of Scarlett. She embodies perfect profile of a good Southern belle to a certain extent. She performs every expected role of a true specimen of the Southern belle. Due to this reason, “she was the belle of five counties, and with some truth, for she had received proposals from nearly all the young men in the neighborhood and many from places as far away as Atlanta and Savannah” (Mitchell 59). Being a young, capricious and lively girl, she not only amuses herself but also flirts with other Southern gentlemen. She attracts all the Southern gentlemen at the barbecue of Wilkes. Due to the Civil War, she could not perform her role as a true belle of the ball for a long time.

The American Civil War was fought to preserve the values of antebellum South but these values became a part of the past quickly and new ideals took their place. Adapting the new cultural shift, a woman got the same educational opportunity as her male counterpart. Her submissive days as Southern lady were gone. She was expecting her rights and willing to take whatever task was given to her. We can say that the Old Southern values “gone with the wind” after the Civil War.

Atlanta is a dynamic symbol of the New South which emerged from the ashes of the Old South. Scarlett’s saga not only provides us the collapse of the Old South but the birth of the New South. She establishes a personal identity as a woman and investigates “how to become or whether to become a lady”. Genovese describes “the terms “woman” and “lady” evoking mature female identity, but in different forms. “Woman” suggests at once a more inclusive and more private female nature, whereas “lady” evokes the public representation” (9).

Economics and gradual Industrialization during the twenties brought many visible changes in the society of United States. This change not only affected the

private personal life of the people but created strong tension among the middle class families. This tension was produced by commercialized sex. Eric Foner represents this idea in his book *Give me Liberty*, “with her bobbed hair, short skirts, public smoking and drinking, and unapologetic use of birth control methods such as the diaphragm, the young, single “flapper” epitomized the change in the standards of sexual behavior” (669). In 1904, women had been arrested due to smoking in public in New York but two decades later the “father” of the modern public relation, Edward Bernays, persuaded to smoke, dubbing cigarettes as women’s “torches of freedom” (669). Supporting women’s suffrage, Elaine Showalter suggests that the 1920s was feminism’s awkward decade (qtd. in Kovacs 1). In the decade of twenties, United States entered into a new sexual era when sex became commercialized entertainment. It became the mode of self-expression and this erotic pleasure was accepted as natural. Genovese indicates in her article “*Scarlett O’Hara: The Southern Lady As New Woman*”, “Scarlett herself could be recast as a 1920s flapper” (407). Scarlett’s decision of unsexing makes her social exile from the Old Southern society; Scarlett shows a single-minded determination, “what drove her like a mad woman,” hides a deep-grounded fear of losing Tara (Mitchell 562). Charlotte Perkins Gilman, describing sexuality and women’s right in her book *Women and Economics in 1898*, says that marriage was taken as a bargain where women were offering and selling their sexuality and power of reproduction in order to win care and food. However, some women were there also for women rights as they stepped out in the public sphere as bread winners and for the fulfillment of their aspirations (qtd. in Kovacs 2).

Mitchell reflects the same idea in *Gone with the Wind* representing the character of Scarlett O’ Hara as a Feminist. Scarlett relates sex with pregnancy, bringing a woman to “a passel of brats” (250). Scarlett’s character is a mixture of

ambivalence because she thinks that sexual intercourse is an indecent act which husband enforced upon their wives. Many feminists give their opinion that she enjoys sex to be raped by her husband, Rhett. She has had sexual affair with someone for the first time in her life. It is someone stronger than her. It is a man that she cannot bully or break. It is her husband who is to bully and break her (Mitchell 940). Julie Spanbauer expresses in her article the idea of violence of sex “criminalizing marital rape” in prevailing society through the characters of Scarlett O’Hara and Rhett Butler (11). Christina Sommers, talking about feminist philosophy in her book *Who Stole Feminism?*, says that even today many women keep swooning while they see Rhett Butler carry Scarlett O’Hara upstairs to a fortune not yet dreamt of in feminist ideologies (262). Eskow, pointing out violation of female’s chastity, says that it would have been mockery of top order if Rhett Butler had ended up faced with a five-year jail term for the excess of his passion (qtd. in Spanbauer 11). He says that it is unthinkable that a rape was committed by Rhett Butler against his wife in the nineteenth-century Southern cultures. Eskow says putting a senator’s argument about twentieth century rape that it would be equally unthinkable when an elected official (Senator) said, “If you can’t rape your wife, who can you rape” (qtd. in Spanbauer 13). According to “Gender feminist”, they consider the scene as a “de facto endorsement” of rape.

Sommers also, talking about violation of female chastity, says that Scarlett’s rape is just an example of how a gender-based feminist, with her estrangement from the women, she claims to represent, tends to imagine males/ females relationships as violent or derogatory to women (263). Rhett forces sex upon Scarlett. This action shows “male domination” and “female submission”. A woman in the Civil War South as “a real lady” could not allow enjoying her body. Being a lady, she was taught to be

passive and delicate. Scarlett struggles against these norms that she must not express her feeling or intelligence. We see that Scarlett shows her contempt for these Southern norms of femininity. Scarlett expresses as: “I wish to Heaven I was not married,” she said resentfully as she attacked the yams with loathing. ‘Tired of everlastingly being unnatural and never doing anything I want to do. I’m tired of acting like I don’t eat more than a bird, and walking when I want to run and saying I feel faint” (Mitchell 51).

Bell Hooks describes that people in United States think about feminism as “Women Lib” as a movement that aims to make women the social equals of men” (37). Julie Spanbauer describes in *Scarlett O’Hara as Feminist: The contradictory Normalizing Force of law and Culture*, “She is narcissistic, shallow, dishonest, manipulative, amoral, and completely lacking in any capacity for self-reflection” (Introduction). The writer wants to tell us that women are intelligent and strong as compared to men who are weak and less intelligent as Mitchell describes, “the man roared like a bull when a splinter was in his finger, and the woman muffled the moans of childbirth, lest she disturb him” (38). Scarlett O’Hara manipulates her husband Frank when she holds his business showing her mind superior to him as Mitchell describes, “the man owned the property, and the woman managed it” (38). Scarlett’s three marriages are not associated with love but love for Tara and love for the land. The reality is “the thing she loved best” (424). She married Charles, Melanie’s brother, “a man she not only did not love but for whom she had an active contempt” (83). When Ashley rejects her love as a result she accepts Charles out of spite.

For the sake of money to pay taxes on Tara, she meets Rhett in prison for marriage in exchange for money when Rhett rejects her proposal of marriage then she offers herself as his mistress. It was declared as business by Rhett who was to pay

three hundred dollars to her and in return for this favor she would become his mistress (Mitchell 355). When Rhett rejects her humiliating action to sell body, at once she goes to Frank Kenny (fiancé of her sister) to get married. In order to survive, she thinks coolly. Otherwise his teeth are bad, his breath smells like shit and he is as old as his father (Gerald) (362).

At last, she agrees to marry Rhett in the evening of Frank's funeral. She is irritated due to his proposal but accepts it making it clear that although she is "fond of" Rhett but she does not love him (Mitchell 514). She gets pregnant by her three husbands having three children, Wade, Ella and Bonnie. She becomes irritant and angry knowing about her each pregnancy, announcing to herself "Death and taxes and childbirth! There's never any convenient time for any of them!" (408). The Southern lady was considered to be obedient and submissive to her husband. Ellen O'Hara was the true symbol of a great lady in this regard as she brought up and wished Scarlett to become a "great lady". We see that Scarlett is unable to satisfy her husband sexually and to perform her act of devotion. On her first wedding night, she does not allow her husband to come near her bed, she says, "I'll scream out loud if you come near me. I will! I will—at the top of my voice! Get away from me! Don't you dare touch me" (Mitchell 82). Scarlett remains single even after getting married. She does not submit her devotion to her husband. She breaks the Old Southern norm rejecting the role of a mother of her child. We learn that she is not a caring sister, fair and true friend, a good wife and a loving mother. She is living for the love of Tara and the land. She "loved the thing she loved best" (424).

The words woman and lady tell us about female identity but the word woman suggests a private female nature and lady as public nature. Genovese describes this in the following words: "to be a lady is to have a public presence, to accept a public

responsibility. No lady who ran the plantation, would admit to being hungry in public or admit to sexual desire or pleasure” (Chernomas 234). She has a vital aim to reconstruct Tara and to survive for her folk. “I’ve found out that money is the most important thing in the world and, as God is my witness, I don’t ever intend to be without it again” (Mitchell 385). She violates social and cultural norms dancing at charity event being in state of mourning after her husband’s death. Women were not expected to do business during their pregnancy in her time but she says, “What a mess it was to try to run a business and have a baby too!” (Mitchell 456). In Old Southern history, we did not find such a woman. “There were no women in business in Atlanta. In fact, Frank had never heard of a woman in business anywhere” (389).

Gone with the Wind mourns the destruction of the Old South. It also seems to acknowledge the possibility of greater gender equality in the post-bellum future. The changes in the South wrought by the Civil War save Scarlett from having to become like her mother [...] *Gone with the Wind* is, finally, at best ambivalent about female equality (*American Slavery Novel* 52).

2.4 Conclusion

Caddy Compson and Scarlett O’ Hara are the embodiments of the Victorian (agriculture) as well as the modern culture of capitalism, and industrialism. In the Old South, they symbolize as submissive women, Surrogate, Southern families’ honor, idea of sexual purity and religious ladies. In the New South, they represent the idea of liberty, sexuality, commodity, business women and feminism in the modern world.

Chapter Three

THE COMPSONS AND O' HARAS: THEIR VALUES

3.1 Introduction

Some white Southern families tried their best to emerge after the Civil War and reconstruct with the notion of cultural superiority of family values to the North. The Old Southern families wanted to maintain their distinguished family values of society, religion, economic and politics. William Faulkner and Margaret Mitchell not only draw our attention towards the old plantation, slave mode of production and spiritual values but also indicate to adapt the New Northern values of capitalism and industrialism through the Compsons and O' Haras in *The Sound and the Fury* and *Gone with the Wind*. We observe that Caddy Compson and Scarlett O'Hara swing between the Old and the New Southern values for the sake of survival of their families.

In the beginning of the twentieth century, women started to fight for their political, social and sexual rights. The Victorian people created extremely oppressive environment for women in which males were the dominant figures in the society. Women of the 20th century started the movement for equality. They not only demanded freedom to participate in politics but also demanded freedom from the traditional duties of motherhood. *The Sound and the Fury* reflects the contemporary society. John Matthews describes in *William Faulkner seeing through the South*: "We recall how Caddy's innocence is prized in *The Sound and the Fury* as the symbol of a whole nexus of beliefs, behavior, and personal relations that delineate an elite class" (116).

3.2 The Values of the Compsons in the Old South

According to the Old Southern norms, women were spending a dependent standard of life. The Old Southern men did not like their women as progressive and sexually liberal. The Old Southern women were considered to be “pure” and submissive. The Compson family, having religious values, celebrates the funeral ceremony of grandmother, Damuddy. Slaves work at plantation and home as Dilsey works at plantation and home. She is not only a mother figure but also a religious guide as she brings Benjy to the Church at the end of *The Sound and the Fury*. Hanson describes that the Southern agriculture economic system was considered as superior to capitalism as *The Sound and the Fury* shows: “anxiety over a traditionalist Southern socioeconomic system in the process of disintegrating, a system which had long regarded itself as opposed—and superior—to capitalist marketplace values” (4).

3.2.1 Religious and Spiritual Values of the Compsons

The Compson family has its own religious values as most of the religious families celebrate the funeral ceremonies of their dear ones in the nineteenth and twentieth centuries. The people of contemporary societies prepare the bodies for burial and gave proper shape to the body for grief and ritual mourning according to their traditions. On grandmother’s funeral, Damuddy, Benjy, Caddy, Quentin and Jason are not allowed to see the funeral services of their grandmother at home and their servant sent them outside. Children are very curious to see what is happening inside the house and Caddy climbs the pear tree to look through the window to get knowledge of physical corruption of the dead body. Dilsey, the servant of the Compson, sees the shaking tree and Caddy on the tree. “You, Satan.” Dilsey said, rebuking her to “Come down from there” (25). Caddy achieves the knowledge by

climbing the tree and becomes disappointed knowing that family members are sitting and looking.

Jason becomes the model of selfishness, false pride and materialism after the death of his father. He cheats Caddy by stealing her check in favor of Quentin.

Henry Carrigan, describing Jason's materialistic and selfish approach on the loss of money, says, "Jason spends the day crucifying himself" on stealing his strongbox (a box contained with cash or valuable things) by Quentin (daughter of Caddy) (105).

Jason Compson represents the end of Old Southern Values by protecting the family and caring for the land and "his materialism represents values of the New South that indeed crucifies and his culture's traditional way of life" (106). We note that the fall of the Compson family is completed.

Dilsey, the black servant, represents herself as a religious role model for the Compson family going to church on Easter Sunday on April 8, 1928. The Christians celebrate this day as a time for hope and light with the rising sun. Nancy Hargrove, talking about spiritual downfall of the Compsons in his article *Reflection of the 1920s in The Sound and the Fury*, points out that the true spiritual values in the lives of all the major characters are absolutely absent except for black Dilsey, whose faith is firm, and her commitment makes her a torchbearer to others (59). We see that Mr. Compson and his family have lost their religious beliefs. Dilsey loves Benjy and considers him a child of God having a chance to be saved.

3.2.2 Aristocratic Slave Values

Caddy's Victorian age was aristocratic, having slaves for plantation and housework. The Old Southern days represent slow pace by using wood for fire and diseases like malaria and no grocery stores. They did not use disposable things and store cakes for eating. "I bought it". Dilsey said. "It never comes out of Jason's

pantry. I fixed him some birthday [...] Do you want to poison him with that cheap store cake,” Mother said. “Is that what you are trying to do? Am I never to have one minute’s peace” (*SF* 33). Slaves are working in the plantation and at home as we see, the Compson family has its own slave traditions. Carrigan describes in *Revealing Faulkner: Religious Fall in The Sound and the Fury*, “white churches used the Bible to justify slavery, and they also used it to justify the South’s secession from the Union, the rights of whites to hold land, and the subjection of women to men” (105). In the Old South, the white people reserved upstairs galleries in churches for the slaves and white spiritual message did not suit the condition of the black. Slaves were holding their prayers in their own quarters till the Civil War and after the Civil War, and the black church became a place for black community. In the Reconstruction and New South, White churches, especially in rural area were dealing with loss of the Civil War. As Carrigan points out, “Why would God, who had chosen the South as God’s new Israel, have allowed to suffer in defeat to hated Union” (107)? The black churches were preaching liberation from the white people’s oppression by serving them all days. Tim Ryan describes that “the pervasive physical and psychological authority of the planter reduced slaves to childlike passivity” (14). Dilsey, the black cook, not only works at the Compsons’ house but also takes care of the Compsons’ children as a mother figure. She is the only servant, who is performing her duties as a cook, nurse, housekeeper, and foster parent to the white children, as well as arbiter in all disputes, childish and adult.

3.2.3 Caddy as a Submissive/ Mother Woman in the Old South

In the Old South, women were considered as submissive to the values of the family and the society as Mary Chesnut writes about the dilemma of women in the Old Southern patriarchy, calling it the “inevitable slavery of the world” and observing

in 1865 that “all married women, all children, and girls who live on in their father’s houses are slaves” (729). Mrs. Compson thinks that the life of women should be devoted to their men completely. She enlightens to Jason that she sees “that when a man works all day he likes to be surrounded by his family at the supper table. I want to please you” (*SF* 161).

Caddy also shows as a submissive Southern belle of the Old South when she washes her perfume and reassures Benjy not to run away. Caddy accepts the decision of her family to get married with Herbert Head to save the family honor instead of Dalton Ames. She wants to please her mother being a submissive belle marrying a respectable man and in a sense to apologize for her previous actions.

Caddy has been burdened on her family with the myth of the Southern ladyhood which hooks the Southern lady toward the men. She is supposed to be meek and submissive before the management of her house. Mrs. Compson is not only supposed to be the family defender from disgrace but also protects the male from the threatening immorality of the Old Southern belle. Chesnut condemns the fate of women in the Old South. She laments: “You know how women sell themselves and are sold in marriage, ‘from queens and downward’ eh?” She points out, Bible says about “slavery and marriage”, “poor women and poor slaves” (15).

3.3 The Values of the Compsons in the New South

The Civil War changed the values of the Compsons. After the freedom slaves, the plantation of the Compsons was destroyed and the land was changed into the small bungalows. The economic system of the Compsons collapsed due to the freedom of slaves. Owing to the collapse of the economy, the Old Southern values of the Compsons changed into the New Southern values as Southern belle changed in to the commodity of the capitalist market. Jason, owner of the Old Southern plantations

and slaves, works in the store of Earl, a capitalist owner. Socioeconomic order transformed adversely by capitalist values and superior agrarian South changed into industrial South.

3.3.1 Caddy as a Progressive/ Independent Modern Belle

Caddy represents the role of “mother women” (surrogate) for disabled Benjy as Caddy says to her mother, “I like to take care of him” (*SF* 35). Women of *The Sound and the Fury* try to break away from the old standard of Southern belle. The Old Southern values do not accept a woman sexually independent as we observe that the Compson family rejects the personalities of Caddy and Quentin. Caroline Compson is not a role model for her children living in a dependent standard of life in the Old South. She admits, “I know, I know.” Mother said. “It’s all my fault. I’ll be gone soon [...] I know I am nothing but a burden to you [...] you will be rid of my bothering” (*SF* 34). Faulkner uses Caddy and Quentin’s progressive way of life that does not suit the values of the Old South. Caroline Compson symbolizes a useless female in the family. Faulkner represents the value of honor by men and independence with immorality by women. Jason controls the two women by holding their rights. Jason’s behavior represents the society that rejects the progressive female of the Old South. The Compson family being ancient and honorable represents the Old Southern values but progressive behavior of Caddy and Quentin represents transition of women from weakness to strength. Caddy and Quentin attain individual freedom through sexuality. A submissive and virginal woman is considered to be “pure”. The Old Southern people wanted to keep their women submissive sexually but women rebelled against old values. The men declared them as immoral to encourage other women to remain sexually submissive before their men. Owing to Caddy and Quentin’s sexual behavior, people do not accept their progressive lifestyle

and expect them to feel regret for their 'immoral' attitude. They do not apologize for their independent sexual behavior but control their destinies through their own actions instead of men controlling their destinies.

Being the representative of the modern lady, Caddy shows her adventurous, courageous, and inventive qualities by climbing on the tree. Dilsey sees the tree shaking, "You, Satan." Dilsey said, "Come down from there" (25). Caddy's leadership qualities make her the representative of the New South when women adapted the role of men. Caddy becomes disobedient, as she did not accept her brother's advice not to climb the tree, "I told her not to climb up that tree. "Jason said, "I'm going to tell on her" (25). Caddy climbs up the tree to see what is happening with the Damuddy's funeral as children were not allowed to see the funeral or to be at home during the funeral services. Caddy breaks the funeral law.

Caddy's rebellious mind grows up slowly. In the beginning, she does not know what to do and how to achieve. Albert Camus says in *The Rebel*, "there is always a period of soul-searching and rebellion" (19). Caddy realizes that she does not like rigid life as her mother imagines for her to save family honor. Caddy knows that rigid family rules make her mother's life unpleasant. Cleanth Brooks points out that Mrs. Compson "had put on mourning when she learned that Caddy had allowed a boy to kiss her. Certainly that is neurotic behavior" (62). The whole family is an oppressive and abusive place for Caddy and she refuses her parents and brother's authority. Caddy starts to wear modern dress and uses the perfume. Jason said, "he don't like that prissy dress", "You think you're grown up, don't you. You think you're better than anybody else, don't you. Prissy" (*SF* 23). Caddy wears different nice dresses and her mother wears only black gown. Benjy dislikes Caddy's perfume as his retorted mind recognizes her when "Caddy smelled like trees" (*SF* 24). Caddy's

rebellious behavior to enjoy her life does not stop as she loses her virginity committing sex with Dalton Ames. Rebelling against her mother's code of conduct and knowing her family's reaction, Caddy wants to marry Dalton Ames and leaves her family "house of horror" because she believes, "beauty will be lived and no longer only imagined. Reality, become entirely rational, will satisfy, completely by itself, every appetite" (Camus 144). Caddy decides to escape from her mother's drastic command to enjoy her life with dignity and real values.

3.3.2 The Old Southern Honor Becomes Commodity/ Sexuality of the New South

In *The Sound and the Fury*, William Faulkner represents Quentin Compson as a symbol of the Old Southern codes of honor, pride and chivalry. His obsession of family honor, pride and dignity makes a psychological breakdown in his personality when he sees that Caddy tramples the entire family honor and earns shame for her family. He is unable to face the violation of family honor by Caddy's promiscuity, father's alcoholism, mother's hypochondriac behavior and his brother's cynical behavior. When Quentin cannot bear the loss of her family, committing suicide is the only option for him.

The Compson family was regarded once as aristocratic, proud and land holding Southern family and the family was recognized by its own moral values. After the Civil War, the Compsons was declined towards madness, moral decay and greed. Quentin Compson is concerned with the Old Southern codes of honor; he cannot bear Caddy's promiscuity and jumps into the river. Jason's rule is to protect his position in the town and not to protect his family. Quentin wants to preserve the Old Southern moral codes of the Compson family in which honor was associated with the chastity of women.

The idiotic son Benjy also damages the pride of the family honor and traditions associated with the Old Southern aristocratic family due to his disability. Originally named Maury after his uncle name, Benjy is renamed by his family at the age of five knowing his disability. His name is changed in order to preserve the family honor. Caddy reminds him, “Your name is Benjy [. . .] Do you hear. Benjy. Benjy” (*SF* 61). Richard Moreland draws a similarity between Caddy and Benjy when he says, “Caddy’s sexual change is associated with Benjy’s name change, in an essentially cultural analogy likening loss of virginity to loss of a first or maiden name. Prior to recognition of his retardation” (16). Benjy’s first name was given as Maury his mother’s brother and Mr. Maury was a symbol of family honor.

Caddy’s virginity is not only seen as the death of the Quentin but Mr. and Mrs. Compson also. When she watches someone kissing Caddy, she wears a black dress and veil at home next day and his father has no word to say except he is crying and saying that his little daughter is dead due to this act (*SF* 110). Caddy also feels the loss of her virginity is the death of the Compson family: “else have I thought about I can’t even cry I died last year [...] But now I know I’m dead” (*SF* 62). Dennis Anderson describes, “Quentin views his sister’s virginity as a symbol of the family’s honor and picks an ineffectual fight with her lover Dalton Ames” (34). It is Quentin who does not bear the loss of his sister’s involvement in sex as pure women are in the Old Southern values and ideals. Quentin thinks that the loss of virginity is the loss of family honor which is the value of the Compson family.

Caddy represents a mode of commodity of the modern age transforming from Victorian manners and civility. In *The Sound and the Fury*, Mr. Compson and his family want to recapture their family honor, fortune and status through the marriage of Caddy to a boorish man with some financial and social prominence. Caddy

becomes a reckless girl instead of a beloved girl who should be cherished for her compassionate spirit. Caddy loses her value in the market of marriage by loving men indiscriminately. Ted Atkinson describes, "Quentin views Caddy's sexual maturity as a process of defilement that reduces her from "purity" and "innocence" to a form of capital or a traded commodity" (97). Quentin finds a connection between Caddy and capitalist mode of production (Jason's job) and consumption (New car). Herbert's marriage proposal to Caddy is defined as a commodity entering into the "market driven economy" for family blessing. Jason's job is defined as a capital and the new car means the potential consumption. Herbert wants to pursue Quentin to accept money for his sister's payment saying "call it a loan then just shut your eyes a minute and you'll be fifty" (*SF* 57). Offering hard and cold cash by Herbert is seemed to be an affront to Quentin's noble sense of honor. Quentin develops his feeling about "Caddy not only as a sexual object but also a commodity assigned an exchange value determined by Herbert's market savvy" (Atkinson 99). Quentin finds a clash between his internal belief and external socioeconomic order which has been transformed by capitalist values and can be found in "Caddy's path from virgin to sexual commodity" (99). Caddy's accepting marriage proposal and rejecting Quentin's idea to run away, displays Herbert's pragmatism. Sydney's materialistic approach reduces Caddy to a market commodity when she arrives in the midst of the exchange then Sydney asks for a kiss and Caddy puts it off until the day of wedding, Herbert says, "I'll want interest then" (*SF* 57). Hanson describes in *The Logic of Anti-Capitalism in The Sound and the Fury*: "Caddy's kisses are put into the context of market practices-"interest"-and her marriage to Sydney becomes "business" (4).

3.3.3 Horse Vs. Car: The Old and New Southern Values

Horse is related to the myth of chivalric past and glory of the Old South which was destroyed by the Civil War. The number of horses, a man possessed, was considered the dignity of a man. In the New South, the automobile represents social evil as well as economic value as compared to the carriage and this is provided to the lower classes for transportation and social advancement which is directly a threat to social structure of the Old South. The automobile not only represents the destruction of the Southern agrarian landscape but also transforms the feudal system of the Old South. The Southern families were depending on the black population for their agricultural system and houses. The automobile also broke the structural slave order of the South, paternalistic social order and chivalric codes. Mrs. Compson says, “I don’t think Mr. Compson could overtake the car. Ah Herbert Candace do you hear that” (*SF* 50). Herbert Head invites Mrs. Compson to ride in the car but dissuades Mr. Compson. Car riding represents the culture warfare between the Old South and the North. The Patriarch “overtakes” not a car as Mr. Compson fails to adapt the Northern values but Jason buys Sydney Herbert Head’s values to be obsessed with a car ride, either to trace her niece or to go for trip to Memphis for Lorraine (a prostitute). Some critics think that the car imagery in *The Sound and the Fury* is a symbol of potency as “Doreen Fowler sees the deflation of it a symbol of Jason’s loss of virility and carries with it sexual overtone (qtd. in Yu-Tekuo). Mr. Compson and Quentin do not like the Northern values. Sydney Herbert tries to buy Quentin but he responds, “to hell with your money” (*SF* 56).

The narrator suggests that Caddy Compson abandonment of the Old Southern traditions to exist in the New South is a sign of rebirth/ reconstruction of the Old South and Quentin Compson is the death of the Old South. Caddy accepts the

Northern values as Faulkner describes Caddy with the first car in the town whose smell of gasoline makes Jason sick and mad because he cannot bear Caddy with a new car (*SF* 85). Jason is going to lose the control of a family “girl” as her car seems to laugh at Jason. Knowing of Jason headache, his mother says, “I know you’re not going to stop using the car”. He replies by saying that how can a car give “a man a headache?” (*SF* 113). The car in a Southern town was a novelty in 1910. Marsha Perry Hataway, describing the increased sale of the automobiles in the South, says, “the sale of automobiles and trucks touch the new height in the state of Mississippi, “In 1900 only 20 automobile were registered in Mississippi. By 1916 the number had grown to 24000” (qtd. in Hanson 4). We observe that the Northern industrial values overcome the Old Southern values. “I’d make him ride in that car like a civilized man or stay at home. What does he know about where he goes or what he goes in, and us keeping a carriage and a horse so he can take a ride on Sunday afternoon” (*SF* 118). Faulkner, describing the Northern value adapted by Caddy, says, “pretty soon the car came. I got on it, they turning to look at my eye, and found a seat on the left side” (*SF* 83). We see that Caddy survives in the New South adapting the industrialist values living in the period of the “Great Depression”.

3.4 The Values of the O’ Haras in the Old South

In the Old South, the plantation families have their own traditional values as slaves were working at the plantations and homes and they were enjoying on the slaves labor. Women were considered as submissive to their husbands and remained at homes. They performed their religious duties with their families and they were taught Southern Etiquettes. Family honor was considered as the prime factor among the White plantation families. Scarlett represents the Old and the New Southern values. Marian Morton describes in “*My Dear, I Don’t Give a Damn*”: *Scarlett*

O'Hara and the Great Depression that Scarlett gives the heartening message to the people of the "Great Depression" who want to maintain their beliefs and traditional faith under pressure from the new social and economic realities of the Great Depression. We see, "a clash between old values and new realities, the past and the present, the South and the North. Scarlett embodies this conflict: she is caught between two cultures, two ways of life, and the story revolves around her struggle not only for survival, but also for a proper female identity in confused and turbulent times" (3).

3.4.1 Religious Norms of the O'Haras

According to the Old Southern values, Mr. and Mrs. O' Hara perform their religious duty with their family at their home. After arranging her skirts and sinking to the floor on her knees, Ellen prays with the Old and 'colorful phrase of litany', "Lord, have mercy on us", "Christ, have mercy on us" and "thanked God for the health and happiness of her home, her family and her negroes" (Mitchell 44). Being a Southern lady, Scarlett, like her mother and sisters, is also a religious woman. She performs religious ritual at her home with her family members. She prays in the following words, "Holy Mary, Mother of God, pray for us sinners, now, and at the hour of our death." Despite her heartache and the pain of unshed tears, a deep sense of quiet and peace fell upon Scarlett as it always did at this hour. Some of the disappointment of the day and the dread of the morrow departed from her, leaving a feeling of hope" (Mitchell 44). Scarlett loves Ashley and wants to marry him at any cost even she prays to God to get her beloved Ashley (44). Attending religious ritual at her home with her family represents Scarlett as a traditional religious lady.

3.4.2 Plantation/ Agrarian Values

Ryan describes, “Scarlett in *Gone with the Wind* the female authority on the plantation” (152). Ted Atkinson describes “dating back to the period of the Reconstruction when the Southern cult of the Lost Cause surfaced to profess the superiority of agrarian values over the crass materialism resulting from alleged northern genuflection at the altar of industrialism” (224).

The Old Southern agrarians depend on their plantations because land is a valuable thing for the glory of their life, Scarlett’s father inspires in her the glory of their land as their traditional valuable thing when he told that “the land was the one thing in the world worth fighting for [...] For ‘tis the only thing in the world that lasts [...] and to anyone with a drop of Irish blood in them the land they live on is like their mother [...] Tis the only thing worth working for, fighting for, dying for” (Mitchell 265). We see that Gerald O’Hara stimulates his daughter about their traditional family value for which a man can do everything. The land is just like a mother who feeds her children and they struggle to maintain the glory of their mother (land). After the Civil War, Scarlett goes to the plantation showing her determination as she is going to earn lots of money, and after that she will never feel hungry and cold again. Her family will also not be hungry or cold. She and her family will wear fine clothes and eat fried chicken every day (Mitchell 288). Before the Civil War, Scarlett’s family was leading luxurious life due to the plantation. After the Civil War, she wants to restore her Old values picking cotton on their fields. We can analyze the importance of the Old Southern plantation value when Scarlett proclaims on Ashley’s returning from the war that she has nothing to live here for except your (Ashley) love. He Scoops a handful of red dirt of Georgia and pours dirt into the hand of Scarlett, saying, “Yes, there is something left,” he said, “Something you love better than me, though you may not

know it. You've still got Tara [...] Scarlett clutches the dirt in her fist and "Yes," she said, I've still got this" (Mitchell 326). Ashley reminds Scarlett of love for Old Southern plantation values more than his love.

3.4.3 Slave Mode of production/ Living

John Smith describes the poor condition of the slaves in the Old South when "slaves were overworked to the point of injury or death. During picking season in cotton country or grinding time in sugar districts, slaves frequently toiled longer than the sixteen hours per day set as a limit by Southern slave codes" (119). The slaves were treated as animals to force them to work in the fields from dawn to dusk. Smith, describing the condition of the slaves in the South, points out, "they portrayed African Americans as commodities, objects, and things but rarely as human beings" (10). The whole economic system of the Old South depended on slaves. They worked in the fields and grew cotton. The "King Cotton" was the glory of Southern plantation families. The Civil War was fought for the sake of slave economy because without slave's system, the Southern families could not grow "King Cotton" which rules the world. Ashley asks himself, "what are you fighting for?" think of States' Rights and cotton and the darkies and the Yankees whom we have been bred to hate [...] I see Twelve Oaks and remember how the moonlight slants across the white columns, [...] And I hear the darkies coming home across the fields at dusk, tired and singing and ready for supper" (Mitchell 130).

Slaves not only worked at home but also on the fields. After the destruction of the Civil War, Dilcey is picking cotton with her daughter Prissy who is lazy in picking cotton as Mitchell points out, "Prissy picked lazily, spasmodically, complaining [. . .] until her mother took a cotton stalk to her and whipped her until she screamed. After that she worked a little better" (278).

3.4.4 Slaves as House Servants

Mammy, Same, Pork, Dilcey and Prissy are working slaves at O' Hara's home. They live with the white O'Hara family as individual rather than as members of the family showing their loyalties to their master. Their personal loyalty transcends the line of class and race. After the Civil War, they did not accept the chance of freedom but they preferred to work with their old masters. Their loyalty shows the lost agrarian civilization. Mammy plays two roles in Scarlett's life as mother and as caring house maid lacing her corset and forcing her to eat before the barbecue.

Gone with the Wind represents slavery as a traditional value of aristocratic families of the Old South and portrays slavery as kind and lenient. Sometimes we see that masters use harsh behavior with their slaves. Ryan points out, "Scarlett's slap is mild compared to Dilcey's whipping, but both are shown to be efficient ways of disciplining a difficult child and slave" (41). We see during the Civil War that Scarlett slaps Prissy due to her inability about birthing baby, "You black liar--what do you mean? You've been saying you knew everything about birthing babies [...] Ah's lyin', Miss Scarlett! Ah doan know hucome Ah tell sech a lie. Ah jes' see one baby birthed" (Mitchell 222). Scarlett slaps Prissy telling a lie that she knows all about how to bring forth a baby.

Ryan describes, "An enigmatic brute named Archie, who briefly serves as Scarlett's coachman" (26). Mitchell also describes Scarlett as, "She dressed up fine an' got a fine cah'ige an' coachman" (339). Mitchell describes that slaves were performing their duties as coachmen as "Melanie entered the carriage and the coachman closed the door behind her" (501). Gerald ordered his slave servant to drive the coach carefully "Gerald helped his wife into the carriage and gave orders to the coachman to drive carefully" (26). According to the Southern traditions, the Southern

plantation families depended on slaves for their economic system and domestic activities.

3.4.5 Food Values of the O' Haras

Scarlett, being the daughter of an aristocratic planter Gerald O'Hara, enjoyed the luxurious life before the Civil War. Mitchell describes her table of food as "There were apples, yams, peanuts and milk on the table at Tara, [...] three times a day [...] the candle lit table and the food perfuming the air" (262). Every morning, she woke up by the sweet smell of food of frying and rolls baking and takes her breakfast as an aristocratic Southern belle.

3.4.6 Scarlett as a Symbol of the Southern Etiquettes

Julia Stern, describing Southern belle as socially constructed, points out, "Scarlett O'Hara were based [sic] were trained in etiquette, music, dancing, drawing, riding, and foreign languages" (260). Being a Southern 'belle', Scarlett has awareness that she has to sacrifice to maintain her aristocratic values. Being a Southern belle, she is not allowed to talk freely or act what she wishes because other people judge her. Being an unmarried woman, she is not permitted to eat when and what she wants. Mammy forced Scarlett to eat before picnic because, "Ah has tole you an' tole you dat you kin allus tell a lady by dat she eat lak a bird" (Mitchell 49). Mammy enforces Scarlett to eat heavy amount of food so that she does not wish to eat at barbecue and shows distaste for food being a lady. Scarlett supposes that she will get freedom after her marriage, "I wish to Heaven I was married" (51).

3.4.7 Dead Horse is the Death of the Old Southern Glory and Family Value

In the Old South, the horse was not only used for conveyance but for carriage and it was considered as the glory of the family. When Scarlett leaves Atlanta for Tara during the Civil War, on the way, Scarlett's horse died a few miles away from Tara and Scarlett runs toward Tara. The death of the horse is the death of the old value of the South. Mitchell describes that between Tara and the neighbor's plantation, the death of the old horse is considered as the end of their one mode of conveyance and there was neither strength nor time for Scarlett to walk on the weary red miles (261).

3.5 The Values of the O' Haras in the New South

After the Civil War, the religious, agrarian, and slave values of O' Haras are transformed into commercial values. Scarlett breaks the religious norms of O' Hara offering herself as the mistress of Rhett Butler, and dancing at Atlanta charity bazar. After the freedom of slaves, Scarlett works in the plantation with her sisters. Rejecting the female values of O' Haras, she becomes the successful business woman of the New South dealing with Yankees. Southern men rejected to deal with Yankees as Ashley expresses the fear, "we will become like the Yankees, at whose money-making activities, acquisitiveness and commercialism we now sneer" (Mitchell 130). Jim Cullen describes in *The Civil War in popular Culture: A Reusable Past*, "Atlanta becomes an island of vitality as the commercial values of a conquering North become a pillar of the New South's prosperity" (87).

3.5.1 Scarlett Breaks the Religious Values Committing Sex

According to the Southern values, Ellen taught Scarlett that it was her duty "to examine her conscience thoroughly" at the end of each day. She advised her "to admit her numerous faults and pray to God for forgiveness and strength never to repeat

them” (Mitchell, 44). We note, “Scarlett was examining her heart” as she was thinking about Ashley during the ritual of prayer at her home. An idea comes in her mind “Why, Ashley hasn’t an idea that I’m in love with him!” (45). We notice that Scarlett attends religious ritual with her family being a Southern ladylike.

After the Civil War, we also observe that Scarlett refuses to follow the rules of Christian ladylike of the Old South. Scarlett’s cumulative sins, improprieties, horribleness and deceitfulness blaze forth in an ambiguous and strange villainy. Scarlett does not excuse about her flaws but she extenuates them by her courage and resiliency. We see the post-suffragette flapper traits which make the character of Scarlett O’ Hara a powerful post-feminist, capitalist and shrewd businesswoman of postwar of Atlanta who subverts the ethics of the Old South and threatens the masculinity of paternalistic and white honorable gentleman. Scarlett flouts the Old Southern tradition dancing with Rhett Butler in the days of mourning. She goes outside in public during her pregnancy for her business. According to Southern values and norms, she is expected to be at home and attend to domestic chores instead of business affairs. Mitchell describes, “that the system of mourning, of immuring women in crepe for the rest of their lives and forbidding them normal enjoyment is just as barbarous as the Hindu suttee” (112).

3.5.2 White Southern Females Working at Homes and Fields

After the Civil War and during the period of the Reconstruction, when the slaves left the plantation aristocratic families and the Southern white families had to work in the cotton fields for the sake of survival. Ryan describes, “Scarlett in *Gone with the Wind* the female authority on the plantation” (152).

Mitchell draws a sketch of daughters of O’ Haras working on the cotton fields and describes the terrible situation in which they are working as she says: “Scarlett,

standing in the sun in the cotton rows, her back breaking from the eternal bending and her hands roughened by the dry bolls”. Carreen is picking diligently and earnestly but after laboring an hour she “was the one not yet well enough for such work”. As a result, Scarlett sends Carreen back to take rest at home (278). The Civil War changed the Old Southern values and created so many problems for white Southern daughters as Sullen complains to Scarlett picking the cotton that she cannot work in the cotton fields like a darcy. She is worried that their friends will laugh at them if they see them picking the cotton. Frank Kennedy will also mind seeing them in the fields. If mother knew this condition, what would happen? Scarlett cries listening to Sullen O’ Hara and replies if she repeats mother’s name again, she would slap her flat as their mother had worked harder than any darcy in the fields of cotton. Miss Fine Aris replies that she did not work in the fields and if she is compelled, she would tell her father who would not make her work (Mitchell 278).

We observe that the Civil War ruined the Tara and Twelve Oaks. The lady, Scarlett O’Hara, never tied her laces of slippers and picked up her discarded stocking by her hand from the floor. Thinking about beauty, potential and luxurious Old Southern life which had gone out from her life, a hungry, thirsty and weak, “Scarlett settled the heavy basket across her arm; she had settled her own mind and her own life” (261).

3.5.3 From Submissive Southern Lady to Dominant Position in Business

Anne Scott expresses the idea of “Southern lady” as a “submissive wife”, she must “love, honor, obey, and occasionally amuse her husband” and simultaneously “endowed with the capacity to ‘create a magic spell’ over any man in her vicinity” (4).

Ellen O'Hara was the perfect symbol of the Old Southern submissive lady and was called the "Angel in the House" sacrificing her interests and wishes in front of her husband. Ellen accepted her role of mother and wife as her society wanted to see her. Being a true embodiment of Southern values, she surrenders herself and her needs to amuse Gerald O'Hara. Carol Berkin describes the qualities of Southern lady as, "enduring and open respect for and submission to her husband was firm evidence of the benign nature of the Southern way of life and its peculiar institution" (1521). Ellen wants to instill all the Southern values in her daughter to make Scarlett as an ideal lady being silent and passive but she is unable to do so. According to Southern culture, young girls before marriage should be "sweet, gentle, beautiful and ornamental" but, after marriage, these ladies "were expected to manage households that numbered a hundred people or white and black" (Mitchell 37). Scarlett was also trained by her mother because the Southern women (like Ellen O'Hara) were expected to educate their daughters such cultural norms in which they were raised.

Scarlett is worshiped as a true Angel but she is personally unable to adopt cultural norms of ladylike behavior. Scarlett's attitude is different to her mother's behavior as Mitchell describes, "fast was the only word for Scarlett" (65). Ellen failed to instill her family values in Scarlett as "Ellen receives words of Scarlett's shameless dancing at Atlanta charity bazar" (Genovese 14). Scarlett is not only supposed to bind to her husband after her marriage but also after his death. The Southern family values demand the same devotion from Scarlett. Scarlett has to accept the moral values of her society as Charles Wilson describes that Southern should have "traditionally equated manners [...] the appropriate, customary, or proper way of doing things [...] With morals" so that anyone can analyze unmannerly behavior "as immoral behavior" (634). We not only see Scarlett committing immoral action to attend the dance party

but dancing with Rhett Butler while in mourning. She violates the Southern values of a widow accepting fabrics and cloth from Rhett Butler. She does not accept Southern conventions. Mitchell describes the traits of the Southern submissive lady Ellen who did not spend her life relaxed and she never expected her life to be easy. She accepted the dominance of male of her society and proved herself to be submissive to her husband managing the property. She has educated Scarlett for the qualities of great ladies that is how to carry her burden and maintain her charm. She anticipates that her three daughters should be great ladies like her mother (48).

Ellen O' Hara never approved Scarlett to marry Frank Kennedy for the sake of money to pay taxes of Tara and her public interest in his lumber business. She does not care for her mother's expectation to be a Southern submissive lady. After getting married to Frank Kennedy, she learns how to manage Frank's business in better ways. Frank admits Scarlett's dominance in business saying, "this same sweet pretty little head was a good head for figures", she is "much better one than his own". Frank himself realizes, "she could swiftly add a long column of figures in her head when he needs a pencil and paper for more than three figures" (Mitchell, 376). The value of male dominant position in the society seemed to change by female dominance as Scarlett prevails on Frank's business due to her intelligence. Frank feels uncomfortable with Scarlett because after getting dominant position in business, she started to improve his store. Scarlett's intelligence creates embarrassment when she takes his account book and shows her intellectual capabilities as Mitchell describes, "Why, why, her mind stuttered, 'I believe women could manage everything in the world without men's help'" but she says, "except having babies, and God knows, no woman in her right mind would have babies if she could help it" (378).

We see a clash between the Ellen O' Hara (Old Southern Society) and Scarlett O'Hara (Modern Society) values. The conflict between Scarlett and society goes deeper when an honorable Old Southern society cannot accept a woman who becomes a businesswoman and deals in a profitable business with enemies and Yankees. Scarlett represents a conflict between an honorable Southern belle and the women of the present society when she becomes a ruthless businesswoman to feed her family and to save Tara.

The Southern lady is to be considered as Southern belle being modest, charming, and beautiful and belongs to upper class white family. Scarlett O' Hara is far from being an idealized demure Southern lady. She is flirtatious, rebellious, and vivacious and defies the norms of Southern gender when she comes downstairs to pursue Ashley at Twelve Oaks when she is being expected to be taking rest with her sisters.

3.6 The Civil War Changed the Female Values

Genovese explains in his articles that "The terms "woman" and "lady" evoke mature female identity, but in different forms. "Woman" suggests at once a more inclusive and more private female nature, whereas "lady" evokes the public representation of that nature" (399). In the Old Southern values, women were confined to their houses as we observe that Ellen O'Hara is described to sacrifice herself and her wishes for her husband's amusement. Scarlet's mother, Ellen O'Hara, "cared nothing at all about the war and politics and thought them masculine matters" because the Southern ladies were considered to be domestic ladies (Mitchell 43). As Ellen "gave Gerald pleasure to air his views, and Ellen was unfailingly thoughtful of her husband's pleasure" (43). Scarlett breaks the Old Southern values for the survival of her family in the New South.

3.6.1 Scarlett Adapts the New Role as a Defender and Provider

Before the Civil War, we see that Scarlett is compelled to follow the family's values to attend the barbecue as "she was so full of food and so tightly laced that she feared every moment she was going to belch" (60). Being a Southern belle, Scarlett has to display a Southern ladylike manner and to show distaste for food according to her family values.

We see her transformation from young to mature lady as a flirtatious woman at the moment of last barbecue at Twelve Oaks and a mature survivor at Tara in the last months of the Civil War. She kills the Union soldier who comes to loot Tara and advances to grab Scarlett. By shooting "Invader Yankee", she crosses the gender's line of action and inaction. She is playing a role of defender for men and women and becomes a "female soldier who defended the South." After shooting the Union soldier, Scarlett cements her passions to save her life and Tara. This event or action is the start of the development from "private sphere of coquettish the Southern belle" to "public sphere of savvy businesswoman" that kills the "carpetbaggers" in the timber business at their own game. Scarlett blurs the boundaries of private and public spheres. The ideologies/ values of Southern belle and Southern ladies have been changed after the Civil War.

3.6.2 Scarlett O'Hara as a Brave Lady

Mitchell represents chivalric and brave female values of the Old South through the character of Scarlett and Melanie. Marilyn Culpepper points out the brave attitude of the Southern women "when a Yankee officer put a pistol to Mary Hort's head and then threatened her with his dagger, Mary stood her ground and announced defiantly: "If you kill me I shall go straight to heaven. I am a Christian," She also

describes, “One woman, upon being kissed on the street by a Yankee, simply drew a pistol and shot him” (33).

We see strength and valor of Scarlett and Melanie after the Civil War when a Yankee came to Tara to Steal. Scarlett rises from her bed and shoots him. After shooting Yankee, Scarlett sees “beneath the gentle voice and the dovelike eyes [...] a thin flashing blade of unbreakable steel, [and she] felt too that there were banners and bugles of courage in Melanie’s quiet blood” (Mitchell 269). We see the strength of Scarlett’s body when Melanie encourages Scarlett on her brave action saying, “I’m glad you killed him,” said Melanie her gentle eyes hard. “Now hurry, darling, and get him out of here. Scarlett bent over, caught the dead man by his boots and tugged. How heavy he was and how weak she suddenly felt. Suppose she shouldn’t be able to move him? Turning so that she backed the corpse” (271). Scarlett not only shows her strength of body but she also has will of mind to do every task even under adverse circumstances. Scarlett buries the Yankee without anyone’s help. This action shows the great strength of female character in the *Gone with the Wind*. We see the romanticizing of the Old South, the reconciliation between the North and the Old South and strong willed white Southern belle in *Gone with the Wind*. Morton describing the female strength says, “Melanie is a pillar of strength to her family and community and to Scarlett, and like Ellen’s, this strength is masked by love and by deference to men” (55).

3.6.3 Scarlett Violates the Old Southern Norms/ Values of Widow

Victoria Ott describes in *Confederate Daughters Coming of Age During the Civil War* the mourning traditions of the Southern women during the death of their close relatives. She points out that the Southern belle and young woman of the Old South were often intruded on the death ritual to refrain from their social activities for

some period, “when a close family member died in the war, most parents expected their daughters to dress in mourning and decline social invitations” (102).

O’Hara family also has the same rituals on the death of a near one as to wear mourning black dress and not to participate in any social activities during these days. After the death of Charles Hamilton, Scarlett has to wear black dress and cannot participate in any kind of dance according to her family traditions.

We see that Scarlett O’Hara accepts dancing at the Atlanta charity bazar with Rhett Butler, hearing name of “Mrs. Charles Hamilton one hundred and fifty dollars in gold”[...] Dr. Mead told Rhett Butler testily, “I tell you it is impossible”, “Mrs. Hamilton will not “Scarlett hearing the voice of Dr. Mead says, “Yes, I will! [...] Oh, I don’t care! I don’t care what they say!” (118). Ellen O’Hara receiving the letter of one of Atlanta’s worthies describes, “Scarlett’s shameless dancing at the Atlanta charity bazar” (Genovese 403). We observe that Ellen fails in her teaching to make Scarlett a perfect Southern lady. Scarlett breaks O’ Haras’ values dancing with Rhett Butler for the sake of money.

Genovese describes that Scarlett wants to break every code or value for the sake of survival. She believes that she can get the grace of being a lady but not Tara. He defines Scarlett character in the following words, “the same arsenal houses such lesser sins as dancing while in mourning, offering herself for cold cash to pay the taxes on Tara, parading around town while pregnant, flaunting a disconcerting talent for business, and otherwise violating all accepted conventions that defined the Southern lady” (400).

Finally, Rhett Butler bids for Scarlett O’Hara to lead the opening reel in the name of the Cause, “Scarlett, aching to dance, furious at the imprisonment of her mourning, joins him, feet tapping “like castanets,” green eyes flashing [...] For the

codes against which Scarlett rebels also provide her protection” (Genovese 40). The values or codes of any society provide the protection to the ladies. When the same codes are violated by lady, she is called a ‘vulgar’ lady. Being a lady, she does not grieve but defies society and loses her reputation dancing with Rhett Butler.

3.6.4 Aristocratic Southern Belle: Hungry, Thirsty, Sick and Weak

The Civil War destroyed everything in Tara. Scarlett O’Hara, who slept on the aristocratic bed, never tied laces of her slippers and never remained hungry or thirsty. After the Civil War, she is lying being too sick, weak and in the midst of ruins behind a Negro cabin. Mitchell defines Scarlett as, “She moaned as a sharp pebble cut into her blistered foot. What was she doing here? Why was Scarlett O’Hara, the belle of the County, the sheltered pride of Tara, tramping down this rough road almost barefoot? Her little feet were made to dance, not to limp, her tiny slippers to peep daringly from under bright silks, not to collect sharp pebbles and dust”, as Mitchell points out, “she was born to be pampered and waited upon, and here she was, sick and ragged, driven by hunger to hunt for food in the gardens of her neighbors” (259). Scarlett thinks that the lazy and luxury old days have gone and would never return as a result “Scarlett settled the heavy basket across her arm; she had settled her own mind and her own life [...] the heavy basket cutting into her flesh” (261). Being empty stomach, she promises with herself that God is her witness. The Yankee cannot steal her wealth and she is going to live through the state of hunger and despair but she and her folks will never feel hungry again. As God is her witness, she will kill or steal to remove hunger and for financial security (261).

3.6.5 The Aristocratic O'Haras: Value of Honor

Cobb describes O'Hara as a respectable family by saying as "Swaggering", "loud mouthed and bull headed" Irishman Gerald O'Hara, who parlays his facility at poker and his "steady head for whiskey" into ownership of a rundown plantation and ultimately satisfies his "ruthless longing" for a respected place in planter society" (134). Ott describing men and women as ideals of honor, says, "the young women of this generation understood and accepted the 'cultural values of honor [...]' Women conceptualized honor in terms of their duty to the home and family" (11). Women were considered to fulfill the role of mother, wife and moral guardian ensuring that their duty remained to the household activities.

According to the Southern tradition, the Southern belle was given a proper place in the society and regarded as a respectable lady. We see that the Southern gentlemen gave proper respect and honor to their Southern ladies according to Southern values as Charles and Frank Kennedy "kissed the hand of an unmarried girl" (Scarlett) at barbecue at Twelve Oaks before their marriage (Mitchell 137). Before the Civil War, Ellen O' Hara was using her own carriage or buggy. To use buggy or carriage was the symbol of honor or respect because the Old Southern aristocratic families were using this mode of transportation, "Gerald helped his wife into the carriage and gave orders to the coachman to drive carefully" (26). Scarlett O'Hara the proudest of the proud also uses her own buggy as Mitchell describes Scarlett's horse, "and a horse and buggy for my own use" (384). The Southern ladies were regarded as honorable and respectable in the Old South. After the Civil War, we perceive that aristocratic plantation family value of honor has collapsed due to the destruction of plantation values. The Aristocratic agrarian Southern lady, Scarlett O' Hara, is wandering on the road in a hopeless situation.

Genovese describes how the Civil War and the Reconstruction force the female to be a lady under new historical condition and how their behaviors are changed with the passage of time. He narrates, “In *Gone with the Wind* the special case of appropriate female behavior and values in the collapse of a civilization is over determined by the private drama of a girl who grows to womanhood under tumultuous condition” (399).

When Scarlett comes out from the Yankee’s Jail meeting Rhett for the sake of taxes, it is raining heavily outside. The daughter of Southern planter, Scarlett, is unable to acquire a coach and she has to walk on foot through the mud. As a result, her socks and dress become wet and muddy. Scarlett sees, “a horse and buggy came slowly up the road and she turned to watch it, determined to beg a ride if the driver was a white person” (Mitchell 359). When Scarlett O’Hara is passing by the group of Negroes, she perceives their disrespectful behaviors as they are laughing at Scarlett when she is slipping, sliding, stopping and panting to replace her slippers in the mud due to heavy rain. Being a brave lady, she curses them. Being black servants, they cannot laugh at Scarlett O’Hara. She becomes angry at their insulting behavior and desires to whip them until the blood runs down from their backs. She calls the Yankee a devil who made them free and gave them right to laugh at white people (359). In the Old Southern days, Negroes were not allowed to touch the white Southern ladies, considering them superior to their race. During the Reconstruction era, the white Southern families are not secure as Mr. Kennedy says to Scarlett, “Miss Scarlett, what are you doing over in this section by yourself?” (359).

3.7 Conclusion

After the Civil War, we find that the values of the Compson and O’Hara are changed. Family honor was considered as a prime value in the Old South. It has been

changed into commodity or sexuality in the New South. Submissive Caddy and Scarlett become the progressive and independent women of the New South feeding their families and providing shelter to their families. In the Old South, slaves were mode of cotton production. Agrarian slaves' mode of production is converted into industrial production. White Southern families work in the field instead of black slaves. In the Old South, white Southern families were respected by the slaves. After the freedom of blacks, white families are not secure as the slaves attack Scarlett when she is going to run her lumber business.

Chapter Four

ECONOMIC CONDITIONS IN THE OLD AND NEW SOUTH

4.1 Introduction

William Faulkner and Margaret Mitchell describe the Old Southern and the New Southern economic conditions of the Compsons and O'Haras in *The Sound and the Fury* and *Gone with the Wind*. In this chapter, I will compare the economic condition of the Compsons and O' Haras in the Old and the New South. Before the Civil War, the Old South was considered as a land of "Cotton Belt" or "Cotton Kingdom" or land of "King Cotton." Phrases such as "cotton form", "cotton plantation", "cotton gins", "cotton mills", "cotton oil mills", "cottolene", "cotton panics", "cotton exchange", "cooperative cotton pools", and a "Cotton Belt" railways route, and at Greensboro, North Carolina, a "King Cotton Hotel" were famous those days (*I'll Take My Stand* 184). The Southern cotton production was increased from 1800 to 1860. It not only performed a big achievement in the development of the South but also played a vital role in American finance. The Southern cotton achieved superiority among the nation's exports by slave labor and this production became the form of commodity exchanged in the Old South. After the Civil War, the small farms were increased as Sidney Lanier said, "the New South means small farming" (qtd. in *I'll Take My Stand* 191). After the Civil War, the Old Agrarian South was changed by the industrial South. Industrialization in the South owed much to the war, capital and capitalists of the North. The term "New South" came into use in the eighties when industry got the place of agriculture and plantation country became industrial economic power. Edward King points out, "the New South came to imply that there

had been an Old South” (qtd. in *I’ll Take My Stand* 193). Industrialization in the South had become a fact and greater social force after the World War. A remarkable industrial development due to the invasion of the North changed the agrarian South to small scale diversified farming. The “New South” came into existence as industrialist/Capitalist South. The Civil War and Reconstruction led to the decline of agriculture and patriarchy in the Old South. The social and economic structures of the Old Southern patriarchal system collapsed with the abolition of slavery. The Slavery made the Southern aristocratic families fatherless, motherless, landless and homeless. William Faulkner and Margaret Mitchell not only introduce the collapse of the Old patriarchal and agrarian system but also the new industrialist and capitalist system in *The Sound and the Fury* and *Gone with the Wind*. We see that the characters of Quentin Compson and Ashley Wilkes show the nostalgia of the Southern romanticism and the characters of Caddy, Jason and Scarlett adapt the post-bellum Southern industrialization and capitalist system for the sake of survival in the New South.

4.2 Economic Condition of the Compsons in the Old South

The Southern cotton plantation economy depended on the slave’s labor and they were the servants of the Compson family. The Compsons were considered to be a very wealthy family having slaves’ mode of production. *The Sound and the Fury* represents the departure of competent black labor and the aristocratic structure of slave mode of production was destroyed after the Civil War. After the destruction of the agriculture system, the Compson family is now adjusting to the industrialized world in the New South.

4.2.1 The Slaves Economy

Slaves belong to the antebellum Southern plantation society and are the property and servants of Euro-Americans. The white Southerners think that the blacks

do not have intelligence and civility to be considered as human. According to antebellum Southern traditions, slaves only have economic value and are free labor to work in the plantation. Robert Engs describes the phases of slavery in “*Slavery in the Civil War Era*” that American slavery can be defined in three phases: the development phase, the high profit phase and the decadent phase. The development phase of slave is to be worked as building dams and bridges. The high profit phase of slave is to work for plantation and harvesting the crops. Defining the profit phase, Engs points out that only economic value of slave was considered. He points out that plantation masters in the Old South argued that Slaves were “cheaper to buy than to breed” [...] He also justifies that it was “cheaper to work the slaves to death than it allow them to live long enough [...] they could bear children to increase their numbers” (2).

Many Southern planters claimed that they did not breed slaves being inhuman but the impact of economic profit could not be disregarded for such a decision. Omali Yeshitela, talking about slaves’ profit and their values, says, “The estimated profit from women slaves was lower than for men when direct field labor is compared. But the estimate of their value was increased by the fact that they were expected to also produce children, which increased the wealth of the owner. In this way, their values were equalized” (30).

The third decadent phase is considered when slaves had no work to do due to exhausted land. They become surplus for the masters who considered them as a burden. As a result, the master did not feed them and set them free. Economically unprofitable slave’s condition is described in *The Sound and the Fury* through the characters of Mr. Compson, Jason, and Quentin. In fact, the three major characters emphasize their slaves as worthless during the depraved era. They consider their slave

families as “useless mouths they feed” (*SF* 185). After the Civil War, the slaves were free and they did not work in the cotton fields. Mr. Compson says to Quentin that I support “five or six niggers that did nothing at all but sit with their feet in the oven” (*SF* 86).

In the Old South, the plantation masters were growing and buying the slaves for their plantation and the surplus slaves were providing for rent. Yeshitela, talking about the slave economy before the Civil War, says, “Slaves were rented out by owners just as mules or ploughs might be. This practice of rental, which was on the rise in the 1850’s and 1860’s, was a way that the planter class adapted to the demands of the economy and allowed them to make the labor force more mobile and applied where productivity was highest” (*Stolen Black Labor* 30). The slave masters use this labor force for the sake of business. We also see that Faulkner also describes the slaves’ business of labor in *The Sound and the Fury*, “rent him out to a sideshow: there must be folks somewhere that would pay a dime to see him” (*SF* 95).

After the Civil War, the blacks become free. John Smith, describing the freedom of black community, says that in July 1865, “Colonel Charles Bentzoni issued an order informing Arkansas slaveholders that blacks had been freed effective January 1, 1863. He warned whites that anyone who held blacks as slaves after that day owed the laborers two and one-half years back pay” (23).

We see this right of the freedom in *The Sound and the Fury* when Jason describes this vision that “they’re [Dilsey’s family] not worth a dam. Think they run the whole family” (*SF* 60). Since the slaves left to work on plantation and the Compson family thought them useless because the Compsons could not hire their services legally. Mr. Compson thinks of the slaves in term of financial profit but after their freedom, he takes them as monetary loss. Jason also complains when he needs a

‘servant’ to change his car’s tire. Jason protests, “I feed a whole dam kitchen full of niggers to follow around after him, but if I want an automobile tire changed, I have to do it myself” (185). Jason claims that he is paying for niggers but not getting their services. Jason highlights the inability of his servant and uselessness to satisfy their needs. The same thought is expressed by Quentin saying that he “never knew even a working nigger that you could find when you wanted him” (80).

4.2.2 The Plantation of the Compsons

Mr. Compson, Quentin, Jason and Benjy Compson represent the Southern plantation elitism in *The Sound and the Fury*. “Compson owned the solid square mile of land [...] with its slave quarters and stables” (*SF* 150). They consider their plantation economy as superior to the Northern capitalist market. In this regard, Hanson remarks that the novel depicts “anxiety over the traditionalist Southern economic system in the process of disintegrating, a system which had long regarded itself as opposed--and superior--to capitalist market” (4).

Mandle describes, “The plantation mode of production” (turning on labor “confinement”) is a better analytic device for interpreting post-bellum economic underdevelopment and racial etiquette than “the capitalist mode of production” (qtd. in Moreland 23). The Compson family belongs to the plantation mode of production as Faulkner describes in *The Sound and the Fury*, “Cotton is a speculator’s crop. They fill the farmer full of hot air and get him to raise a big crop for them [...] let him make a big crop and it won’t be worth picking; let him make a small crop and he won’t have enough to gin” (*SF* 93). Before the Civil War, the Compsons’ economy was based on the “King Cotton” and it was the commodity of the Old South. This crop was produced by the slave labor as Faulkner narrates, “the masters of what they too called plantations and the owners of shiftless slaves, a little dirtier than the white man, a

little lazier” (*SF* 150). The Compson family was spending a perfect dominant plantation elitist life but after the slave’s freedom, the “King Cotton” was destroyed. The Old South was collapsed under its plantation slave-based system. Faulkner describes the rotten plantation aristocracy who bears funeral, suicide, and capital loss in the stock market. White Supremacists think that slaves’ liberation is the cause of their decline and even the poor condition of slaves is also profitable for the Southern planters’ economic system. Faulkner shows the white Southern supremacists’ blame for their decline due to slaves’ freedom. Jason says that it is difficult to feed six niggers. Jason also mentions to his mother why he takes aspirin for headache because he does not want to cure the pain but to get rid of Niggers. He has to work ten hours a day to feed the niggers. He feels a burden of the blacks on their family kitchen (*SF* 114).

Jason’s sickness and financial problems arise from the fact that he has to work and feed the six blacks despite of their freedom. In the Appendix of *The Sound and the Fury*, Faulkner interprets the Compsons history in terms of the economic transformation that have altered the old Compson family place into “row after row of small crowded jerrybuilt individually owned demi urban bungalows” and here Faulkner also fires a shot at “the owners of Chicago and New York sweatshops” (*SF* 151-56). Mr. Compson was holding a square mile of land in the Old South but after the down fall of the Compson family, they “sold the house to countryman” and this old Compson house was used for a boardinghouse. The Compsons’ old square land was changed into small urban bungalows.

4.2.3 The Fallen Plantation Economy of the Compsons

The Old Southern economy was based on slave mode of production and plantation families were enjoying the labor of slaves. After the Civil War, this

economic system collapsed and plantation families had to bear great loss. John David Smith points out that after the emancipation of slaves, the whites expressed shock, uncertainty and bewilderment at the attitude of their ex-slaves. He describes that John Horry Dent, an Alabama cotton planter, felt that “their demoralization is complete [...] indifference and idleness is their course. And he envisioned dire consequences for the freedmen” (25). After the Civil War, we see that the plantation of the Compsons was also destroyed and the family faced financial loss. Before the Civil War as Jason says, “I says my people owned slaves here when you all were running little shirt tail country stores and farming land no nigger would look at on shares” (*SF* 114). The Compsons has also owned Negro slaves or has been employing black families for multiple generations as Dilsey is the oldest representative whose family members still work at the Compsons’ home and around the family estates. The family estate has been diminished as the Compson family is compelled to sell some land to bear the expenditure of Quentin’s fee and Caddy’s wedding due to dwindling of finance. We see a systematic decline in a boasted Compson family’s prestige in the third section of *The Sound and the Fury*. After the death of Mr. Compson, Jason becomes the head of the Compsons and inherits the financial situation. He has to work for hourly wage in order to support his family in “the farmers’ supply store where Jason IV had started as a clerk and where he now owned his own business as a buyer of and dealer in cotton” (*SF* 152). We can observe that Jason, who belongs to the plantation aristocratic family, works in a supply store. Karl Marx describes that a laborer loses his individuality under the capitalist system. Marx claims, “They can no longer be distinguished [...] but are all together reduced to the same kind of labor, human labor in the abstract” (*Capital* 128). Caddy also works and sends money to her daughter and family. As Sommers, talking about women labor, describes, “seventy-seven percent

recognized that women worked in factories during World War II, but fewer could identify the Great Depression (75 percent)” (61). This shows the downfall of the Compsons’ economic condition after the Civil War. Godden, describing the Southern economy, says, “The sale of pasture becomes part of a revolution in the Southern land use. The pasture is turned into golf course, leisure resource to a new mercantile class emerging from the old and persistent planter class” (*Fictions of Labor* 46).

4.3 The Compsons as an Industrialist/ Capitalist in the New South

After the destruction of plantation of the Compsons, Caddy and Jason Compson adapt the capitalist values of the North. Caddy’s marriage with Herbert Head and Jason’s promised job in the bank describes Caddy as a commodity of the modern world. Quentin Compson becomes the symbol of traditional value of honor of the Old South showing the logic of “Anti-Capitalism” by committing suicide at Harvard in Charles River. Mr. Compson has sold the family pasture to pay the tuition for Harvard and wants to get family prestige in future but Quentin rejects the Northern traditions, selling off Compsons’ pasture for future investment identifies the trading of geographic identity.

Godden, describing Mr. Compson’s teaching and behavior to his children, points out that what kind of persons, they should be in the “New South”. He describes in the following words:

This father agreed that his wife should take their daughter to the marriage market, so that the second son might receive his financial inheritance. The fact that the contract between Southern property and northern capital breaks down, voiding Jason’s promised job at the heart of northern finance (Herbert Head’s bank), does not alter the point that neither land nor person lies outside the liquidities of the market. It is

only apt that the father, according to Jason, should be claimed by liquid. (*Fictions of Labor* 46)

Mr. Compson thinks his pregnant and married daughter to be something like a commodity, a bargaining chip with which Mr. Compson can provide a comfortable financial life for his sons.

4.3.1 Mr. Compson Seeks Quentin's Secure Life in Northern Capitalism

Mr. Compson persuades Quentin to seek out the Northern prestige instead of the Old Southern family tradition. Mr. Compson wants to make free his son from the decomposing Southern life. His father sends him to Harvard to get the Northern values and sells his family pasture to pay Quentin's tuition fee hoping for the family survival. Godden describes the purpose of Quentin's education at Harvard:

Mr. Compson always and paradoxically faced a northern future.

Jason's father is primarily he who sold the pasture so that Quentin might go to Harvard a figure who turns immovable property (Compson land) into movable property (a sum of money) and who further dictates that the sum be expended to gain northern credit in the form of status, a prestige that would promote the Compson name even as it diminished Compson substance. (*Fiction of Labor* 46)

Mr. Compson sells his pasture to gain the "northern credit in the form of status" for his family, hoping that his eldest son would promote the family name after joining Harvard but Quentin Compson is perfect embodiment of the Southern plantation elitism having dominant class ideology. Quentin proves himself to be anti-capitalist saying "to hell with your money" or "I have heard that too keep your damn money" (*SF* 56). Quentin does not become part of this cultural war victory and commits suicide in the wake of marriage.

4.3.2 Jason Learns a Secure Life in the Northern Capitalism from Mr. Compson

Jason learns from his father how to become a new Southern man for himself and for the survival of his family. He seeks the survival in the Northern capitalism but at first, he lost the promised bank job. He is the first man of the Compsons who joins a position on wage laborer. Cobb, describing the changing economic condition of the Old South, says that Jason Compson has “reduced to clerking in a hardware store and insisting, “I haven’t got much pride, I can’t afford it.” Jason embodies the most sinister aspects of the materialistic and corrupt New South” (140). After selling the Compsons’ land, Jason is unable to support his family by farming. The members of Compsons sell their pasture to gain prestige through the Northern institution. As a result, Jason has to earn for a living by hourly wage and this way of earning is relegated to the industrial North. An agrarian aristocratic Jason Compson does not feel comfortable in this situation and bickers with the owner of the store due to time clock. This attitude represents a commercial relation between the owner and wage laborer as Jason expresses his idea that whenever he comes in the store the Earl glances at his watch and when the customers leave the shop then his master says that you “go home to dinner”. Sometimes, I have to go to the dentist but it is not my master’s problem as he wants me to be in the store all the afternoon with him. Jason’s master reminds him that he promised to come back at right the time as their agreement is an hour for dinner (*SF* 109).

Jason knows that he has to perform his duties according to the agreement to get money. Jason complains against Earl watching the door and looking at his watch to be sure that Jason is on time. Jason is disappointed remembering his past days as “I was twenty-one years old, with all the other boys with the afternoon off and all day Saturday and me working in a store” (101). Fulfilling his duties according to the

agreement, Jason feels proud as he says, “I may not be sitting with my feet on a mahogany desk but I am being payed for what I do inside this building and if I can’t manage to live a civilized life outside of it I’ll go where I can”. He shows his determination to change the circumstance saying “I can stand on my own feet; I don’t need any man’s mahogany desk to prop me up” (101). His hopeful and proud determination to “stand on his own feet” expresses the bravado of the Southern male as Jason articulates on losing on his bank job.

Facing the adverse economic circumstances, Jason gives the lesson of courage to the people of the “Great Depression” by saying “do you think I need any man’s help to stand on my feet? [...] Let alone a women that can’t name the father of her own child” (101) but in the New South, Jason has become dependent on the capitalist system by doing the job of laborer as John Matthews remarks, “underscore [Jason’s] outrage that the Compsons have fallen into the laboring class” (65). According to the new capitalist system and his position in his class, he needs another man’s help as Earl seeks every reason to fire him and he depends on the same woman (Caddy) whose checks Jason cashes and piles under lock and key. As a desiring subject of capitalism, Jason takes Caddy in terms of “profit”. Atkinson indicates, “Jason relates to Caddy in terms of strict cost-benefits the degree to which Jason is responsive to Caddy is roughly equal to the likelihood that he stands to reap material gain for his trouble” (104). The sibling exchange in return for promised bank job “would offer Jason access to capital in the burgeoning economy of consumption and credit” (104). He thinks to stop the Compsons’ decline and restore the family to its prominent place in the New South. After failing in getting a job, Jason takes one hundred dollars to allow Caddy to see her daughter Quentin. Jason thinks that ledger is balanced, “I reckon you’ll know now that you can’t beat me out of a job and get away with it” (*SF*

99). Keeping individual profit motive, he claims money as it “has no value; it’s just the way you spend it” (94). The privileging exchange value of money leads Jason to think, “Don’t belong to any body, and so why try to hoard it. It just belongs to the man who can get it and keep it” (94). We see that Jason appears to be the powerful agent of capitalist state.

4.3.3 Caddy as a Commodity of the Capitalistic Market

In the New South, Caddy is represented as a “form of capital” or “a traded commodity” in the capitalistic market. Quentin sees Caddy’s sexual maturity is a transformation from “purity” and “innocence” to “a form of capital or traded commodity” (Atkinson 97). Quentin draws a comparison between Caddy and capitalist mode of production. He claims Caddy’s marriage with Herbert Head an economic exchange when Herbert offers capital (Jason’s job) to the Compsons for his marriage proposal. Herbert wants to convince Quentin for the payment of his sister saying “call it a loan then just shut your eyes and you’ll be fifty” (*SF* 57). Atkinson describes Herbert’s cash as an affront to Quentin’s noble sensibility when he says, “understanding of Caddy not only as a sexual object but also a commodity assigned an exchange value determined by Herbert’s market savvy” (98). Quentin’s internal belief is against the external socioeconomic order which has been “transformed by capitalist value and traceable in Caddy’s path from virgin to sexual commodity” (99). Quentin’s suicide is the death of Old Southern socioeconomic order.

Caddy becomes a commodity for Jason’s material or financial goals. William Ruecket describes, “Jason is also fixated on a moment in the past that is related to Caddy and her sexuality; his fixation has nothing to do with love and nothing to do with the loss of Caddy: it is concerned entirely with the loss of a possible economic opportunity, a career in banking, a way to make his way in the world which he almost

got but lost before he had it” (37). Jason fails to get the bank job but owns a car which is an industrial commodity that keeps him above the trodden rednecks. Caddy herself accepts the Northern values accepting the marriage proposal from Herbert Head.

Caddy receives the new car from Herbert Head. In 1910s, A car was an innovation in the South where “country people poor things they never saw an auto before” (*SF* 50). In 1910s, auto industry was growing rapidly as Hanson narrates that “the automobile, the most potent reification of the ethos of industrial mass production, was making a significant impact on Mississippi life” (10). Caddy’s position in *The Sound and the Fury* stands between the paternalistic Southern economy and Herbert Head’s sort of capitalism. She rejects “Quentin’s paternalistic ethic of honesty and fair play” (18). Caddy displays, “a liar and a scoundrel” and “Herbert Head’s brand of pragmatism” (Atkinson 99). She makes an ethical compromise to marry Sydney Herbert “to protect her unborn child and the Compson family” (Hanson 18). Sydney asks for kisses and Caddy defers it till the wedding day. Sydney says, “I’ll want interest then” and Quentin opposes and Caddy says, “you’re meddling in my business again” (*SF* 57). Hanson, describing Caddy as a modern commodity, points out that “Caddy’s kisses are put into the context of market practices ‘interest’ and her marriage to Sydney becomes ‘business’” (4).

4.4 Economic Condition of the O’ Haras in the Old South

In the Old South, the measurement of economic success of the individual family depended upon the number of slaves one owned, the amount of land possessed and the amount of cotton produced. Katie Yewel, describing the number of slaves in the history of American slavery and slaveholders, says that in 1860, only 2.7 percent of the Southern slaveholders owned 50 or more slaves. She also explains the truth about slaves that the large plantation owners hold more than 200 or more slaves (14).

Slave's labor is the central point of the Old Southern aristocratic way of life. Slavery is an essential element of the Southern economy and its luxury. Slaves were the property of the Old Southern aristocratic families. They can sell and buy slaves to other plantation families. Gerald wants to be a Southern wealthy planter and desires to see his plantation green in front of his eyes so "he desired his own house, his own plantation, his own horse, and his own slaves" (Mitchell 30).

4.4.1 The Slaves Economy

Gerald O' Hara loves plantation and slave ownership. He brings his first slave Pork. He also refuses to return Pork to his former owner "at twice his value" (Mitchell 30). Gerald O' Hara spends a lot of money to buy the wife and daughter of his slave Butler from another slave master. He says jokingly that he will never let a darky marry off on this place because it is too expensive to buy a slave (22). Scarlett advises her father not to spend three thousand dollars to buy two and you needn't buy Prissy. Gerald does not leave prissy but buys her on Dilcey's request. Dilsey picking the cotton silently tells Scarlett that she will not forget his father's act of kindness to buy prissy as she turns to Scarlett and "said with dignity: "Thankee, Ma'm. But Mist' Gerald and Miss Ellen been good to me. Mist' Gerald buy my Prissy so I wouldn't grieve and I doan forgit it" (278).

Scarlett talking to Rhett, argues that she is not using free slave labor but making money from slave's trade, when she says that she is earning plenty of money out of Johnnie Gallegher's mill, and she is not using free darkies now. She says that she has also made money from mortgages and coined cash from the darky trade (474). Donald McCaig describes in his book *Rhett Butler's People*, that Rhett Butler was also in the business of slave trade as he says, "Butler entered the slave trade. Fortunes were being made importing Africans, but Middleton's captains paid too much for

sickly specimens and his Negroes who survived the Middle Passage were discounted at the sales” (30). McCaig points out that in the Old South, people sell the slaves to fulfill their heart desires as “Langston Butler sold two hundred slaves to satisfy creditors’ claims and married fifteen-year-old Elizabeth Kershaw” (31). Katie Yewell, talking about the African, slavery and the slave trade, points out that “the slave trade was the prime force which gave birth to the world economy and to the development of capitalism which in its present form we call imperialism” (*Stolen Black Labor* 42). John David also expresses his idea that after the Civil War, this trade becomes unprofitable due to the freedom of slaves as he writes, “today few subscribe to his belief in the unprofitability of slavery” (274).

4.4.2 The Cotton Plantation of the O’ Haras

In the Old South, a planter class is defined as a person who owns more than 20 slaves. Yewell, describing about the big planters, says, “big planters are considered those with more than fifty slaves, and in 1860 these made up one percent of the heads of household” (14). The elite white Southern male class decided to protect slavery and their privileged life style. For this purpose, they decided to fight the Civil War to defend their luxurious life style and institution of slavery which provided them distinguished way of life. During the Civil War, Ashley sends a letter to Melanie (Scarlett also reads) describing the disillusionment with the South and “the cause”. He narrates that they are fighting for their great cause and for their own way of living that has been lost and that they are fighting a bloody war to save their old way of life. They are struggling to save their States’ Rights neither for the slaves nor for the cotton. It is not worth what is happening to us during the war and what may happen to them after that. If the Yankees whip them, their future will be incredible. He also says that life can become difficult due to Yankees’ cruel behavior (Mitchell 130).

In the Old South, the elite planters depend on the labor of slaves. Slaves produce the “King Cotton” and white Southern planters enjoy at the labor of blacks. Mitchell expresses the idea of slave mode of production of “King Cotton” in the Old South describing that big planters hold more slaves than the small ones, as she narrates that the Tarletons possessed a hundred Negroes like all other large slave planters and as a result, he looked down on small planters who had a few slaves (13). Gerald O’ Hara came from Ireland to America at the age of 21 and became the Southern agrarian acquiring the plantation at Tara. Mitchell describes him, “‘self-made’ immigrant father has done well building his cotton kingdom on the backs of the black slaves that work the blood-red fields of his plantation” (Mitchell 42). Gerald wants to become a planter being an Irishman to see his own green acres as Mitchell shows his interests that he desires “his own house, his own plantation, his own horse, and his own slaves” (30). Gerald borrows more money from James and Andrew to buy more slaves. He buys more acres and the white house becomes a reality as “It was built by slave labor” (31). In the Old Southern agrarian system, it was considered that without slaves’ labor the planter could not produce cotton as Mitchell says, “nor slaves, nor cotton” (131).

John Smith, talking about the slave system, describes, a North Carolinian praised slavery as “the most humane system of labor in the world” (42). Yeshitela justifies the importance of slavery in the economic system of America that North America being a progressive part could be transformed into patriarchal country without slavery. If slavery had disappeared from the land of American, North America or America would have disappeared from the map of the nations. He, indicating that slavery is a pivot of “Cotton King”, describes, that direct slavery is the axle of bourgeois industry just like machinery and credits. He points out that without

slavery, aristocratic planters have no cotton. Without cotton, they cannot establish modern industry. He describes that slavery has given the colonies their value and the colonies have created world trade then the world trade becomes the precondition of large-scale industry of the South. He argues that the slavery becomes an economic category in the South having the greatest importance (*Stolen Black Labor* 69). This shows that slavery had been the main source of American plantation economy and American industry. The institution of slavery produced the surplus value for the plantation master and the planters used this value for the survival of the slaves and for his ruling class. Yeshitela defines the surplus as “when a worker is set to labor on raw materials or the soil, she or he produces value. What small amount is paid to the laborer for survival is only a part of the value thus produced, and the rest is surplus value to be used by the ruling class in any way it sees fit. The tremendous surplus values created by the Africans held as slaves were divided between the planters and other non-producing classes, who got rich from no other source of wealth but the slaves” (*Stolen Black Labor* 69). Planters do not use more than \$20 per year to maintain labor force. The planters spent surplus labor to purchase the slave, equipment, land and commission which was paid to the broker to sell the cotton crop. Brokers are unproductive sector as a result the surplus value (payments) goes to the Northern capitalists and merchants. This unproductive sector becomes wealthy, without producing any crop, on the stolen labor of African American. The surplus value produced by African labor was divided between planters and merchants. Yeshitela justifies, “the wealth produced by African labor was used by the Northern merchants in order to start up Industry and banking and the basic infrastructure of Capitalism” (33). The brokers were linked to the bankers and these are the capitalists who paid the money in advance to buy land and slaves at the interest of 11.5 to 18.5

percent annually. Yashitela justifies the complaints of the Southern planters that “the combined impact of the Northern merchants, brokers, and bankers on the South was immense and the planters complained bitterly that they were not able to keep the entire surplus value of African labor for themselves” (35). After the Civil War, the slaves got freedom and the planters had to work in the cotton fields seeing “the empty slave quarters” (Mitchell 277).

4.4.3 The Fallen Plantation Economy of the O’ Haras

The film introduces the Old aristocratic agrarian South having slaves and cotton fields scroll across the screen, “There was a land of Cavaliers and Cotton Fields called the Old South [. . .] 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. . .”

After the Civil War, plantation system of the elite families was destroyed due to the freedom of the slaves. The Southern planter families had to work in the cotton fields to save their families and obedient slaves from hunger during the Reconstruction era. Mitchell, describing the planters’ struggle and the Negroes’ leisure time, says, “the negroes were living in leisure while their former masters struggled and starved” (401).

The Southern planters were depending on the cotton selling and buying. Owing to the Civil War, the Northern blocked the Southern trade and the Yankee’s gunboats were watching the Southern trader at the ports. They tightened the mesh and a few ships succeeding to slip past the blockade and as a result, Gerald O’Hara has to store three years crops of his cotton plantation under the large shed house at Tara, but this stored cotton is not so much beneficial for him. Owing to the blocked of cotton trade, Gerald is changed from a wealthy planter to a common man who is wondering

here and there in search of food and thinking how he can feed his family and his Negroes through the season of cold winter (Mitchell 171). In the Southern region, most of the cotton planters were facing the same problem because the blockades were making the mesh tight. The Southerners were unable to send the South's money crop to the England market. Owing to waging war with the North, the South needed so many things and with the passage of time, food and clothing grew rarer and prices rose higher. After that, Yankee also started to burn the plantation as Mitchell describes, "the plantation house was burned and the rice fields have gone back to marsh lands" (469). When Scarlett reached at Tara, her mother had died and her plantation and house were also destroyed. She has nothing for eating at home and goes outside in search of food. After eating vegetables, she becomes ill.

4.5 The O' Haras as an Industrialist/ Capitalist in the New South

Before the Civil War, the Old South was considered as an agrarian South. The "King Cotton" was produced by the slaves mode of production. The Old Southern economic traditions depended on selling the slaves, buying the slaves and giving the slaves on rent. The planters of the Old South were using this manpower for their economic sources and for their plantation. Margaret Mitchell makes the difference between house and field slaves. She explains, "the house negroes and yard negroes" are considered as despised creation of small worth "these lowly blacks". The position of these house slaves used to be considered on merit and effort as Mitchell describes:

Just as Ellen had done, other plantation mistresses throughout the South had put the pick ninnies through courses of training and elimination to select the best of them for the positions of greater responsibility. Those consigned to the fields were the ones least willing or able to learn, the least energetic, the least honest and trustworthy,

the most vicious and brutish. And now this class, the lowest in the black social order, was making life a misery for the South. (400)

Mitchell describes the criteria for the selection of the house and yard Negroes for the plantation families as Genovese points out that Mitchell describes the criteria of the selection of “the prevailing capitalist ideology of work, schooling, and the promotion of merit, tempered by a harsh attitude toward crime” (409). Mitchell designates the slaves’ labor system in the Old South according to the capitalist ideology. Mitchell’s *Gone with the Wind* represents that those blacks who passed their training course were considered as “black upper class”. They were identified with the white Southern aristocratic families rather than with lower class members of the race as Mammy feels proud to be born in the “great house, not in the quarters, and had been raised in Ole Miss’ bedroom” (277). Ryan also defends the capitalist thought in the selection of the slaves in *Gone with the Wind* advocating that the black people were selected for field hands in days of slavery not because of a cruel labor system structured around race system, but because the black people were not capable to fulfill higher social occupations as they were given the chance to prove their abilities for greater role (23). After the Civil War, this system broke down and the Northern capitalist/ industrialist system emerged in the New South. In this section, I will represent this mode of production through the character of Scarlett O’ Hara.

4.5.1 Scarlett O’Hara becomes an Industrialist/ Capitalist in the New South

The American Civil War is a prime example of the unexpected transformation of a semi-feudal slave mode of production to a dominated by industrialist/ capitalist mode of production. Mitchell draws a sketch of transformation in *Gone with the Wind*. The main protagonist of the novel, Scarlett, represents economic and social

crisis, an intuitional framework and a mode of production. Economic and social structures collapsed due to the freedom of slaves.

Scarlett O'Hara represents the new economic system of capitalist/ industrialist mode of production in the New South leaving the traditional plantation mode of production and way of labor. Mitchell shows the changing face of the Old Southern society through Scarlett. Scarlett, deprived of her aristocratic birthright, has become a capitalist of the New South and the "Great Depression". She collects her lumber fortune by using convict labor. She has become a rich capitalist having all the resources even trying to win Rhett back. Ashley and Rhett are metaphors representing the aristocratic notion of "honor" and practical "hard headed" idea of capitalism respectively. For Scarlett, both stances lead to the route of wealth either antebellum Georgia or the new capitalist South and Scarlett has to choose one way. Scarlett represents America itself, a kind of personified national character. We like Scarlett in spite of her flaws as an arrogant, a manipulative and an opportunist but on the other hand she is shrewd, canny, beautiful and practical. She uses the old aristocratic tools of "honor" and "decency" to gain what she wants. After the Civil War, she is in search of an abstract ideal as she leaves Ashley and Rhett leaves her. Both characters represent different paths to wealth but she holds the land and returns to Tara. Being aristocratic belle, she loses everything being a princesses, she becomes a laborer and struggles to become a queen. She sells all the aristocratic ideal and "noble" things of her society to regain wealth and tackles her life as a "bare-knuckle capitalist".

Scarlett tells Ashley, "I found out that money is the most important thing in the world" and she has decided to make business with Yankee (Mitchell 385). Ashley convinces her that our friends will see it as scandalous. Ashley expresses his idea, "we will become like the Yankees, at whose money-making activities, acquisitiveness and

commercialism we now sneer” (Mitchell 130). Scarlett replies to Ashley that there is “no use for anyone who can’t help themselves”. Robert Chernomas, describing Scarlett as a capitalist, says, “she becomes wealthy, adopting capitalism means of exploitation, unlike her antebellum contemporaries. She makes the bourgeois transition, even before she marries the wealthy Rhett and attempts to regain the gentility that marks their ascension” (234).

Jerzy Serczyk, describing planters as elevated and aristocratic and proving Scarlett as capitalist, says, “In the novel, we have former plantation owners with aristocratic ambitions turning to capitalist after their supposed unchangeable world is shattered” (qtd. in Kolasinska 2). Max Weber, talking about Scarlett’s hunger and necessity for money, describes, “first, hunger and necessity are the basic incentives for Scarlett to start working and by her skill in mathematics she can enter in the field of business and trade” (qtd. in Kovacs 5). Kelley Barnes also describes Scarlett’s pragmatic and capitalist nature. Scarlett is just like the fallen Eve who wants to suck all the juice of the fruit then spits out the core. While Malanie’s actions are idealistic and traditionalistic. Scarlett believes in capitalism and pragmatic approach. This type of pragmatic and capitalistic approach of Scarlett represents the changing ideology of the New South as the Old South has shifted from an agrarian economy and aristocratic leisure-class society to a more urban and modern society. Scarlett, using her wits and financial techniques, embraces the idea of capitalism and leaves the old way of aristocracy (Barnes 9).

Scarlett O’ Hara is the protagonist who represents the O’Haras’ economy in the Old South and the New South. We come to realize through the character of Scarlett that most of the Old Southern elite families are depending on plantation economy, slave mode of production and slaves as commodity. In the New South, their

economic system is transformed into capitalism and industrialism. Cobb, writing about the industrial prosperity in the Southern region, points out that the supporters of industrial development in the South promised a new prosperous South and it would be based on economic modernization. They also want to pay homage to a mythical Southern vision of “*Gone with the Wind*” antebellum society having aristocratic beaux and belles (*Industrialization and Southern Society* 13). We see that Scarlett is the prime example of the new economic order of the New South.

4.6 Conclusion

The economic system of the Compsons and O’ Haras was based on the cotton plantation before the Civil War. The Compson family possessed a square mile of land in the Old South. After the Civil War, they face financial problem and sell their land for Caddy’s wedding and Quentin’s tuition fee as a result their land is changed into urban bungalows. Jason also works in a supply store.

In the New South, Caddy and Jason become the capitalist and industrialist adapting the Northern values. Caddy becomes the economic commodity of the New South.

In the Old South, O’ Haras’ economy was established on cotton plantation. After the destruction of the cotton plantation, we see that Scarlett with her family works in the cotton fields. She adapts the New Southern values of industrialism and capitalism. The king cotton is replaced by the industry. Scarlett runs a lumber factory. She represents the new economic system of capitalist and industrialist mode of production in the New South.

Chapter Five

CADDY COMPSON AND SCARLETT O'HARA:

ROLE MODELS FOR THE NEW SOUTH AND THE GREAT DEPRESSION

5.1 Introduction

A role model is a person who thinks independently, provides his/ her family physically and mentally, has courage and transforms his/ her life into success. In this chapter, I will represent the characters of Caddy Compson and Scarlett O'Hara as the role models for the New South and the "Great Depression" and how their characters inspire the people of contemporary societies.

5.2 Caddy as a Role Model

Elizabeth Kerr describes the traits of a hero, "the ideal hero was characterized by his courage, even foolhardiness; by his fondness for living the noble role in which he had cast himself, with its magniloquent speech and splendid gestures; and by his obedience to the code of honor and chivalry within his own class" (99).

Caddy grows up strong, energetic, adventuresome, daring and brave at the end of 19th century and in the beginning of 20th century adapting the heroic and chivalric traits of the Southern men. Caddy is the rise and fall of the Compson family and symbol of the women's freedom of the 1920s. Caddy expresses herself with Jason, "I (Caddy) always wanted to be a general [...] you know what I'd do if I were King? She never was a queen or a fairy she was always a king or a giant or a general" (*SF* 85). When we consider the little girl speaking as one who is a leader, it may lead us to evaluating Caddy's entire character as that of a leader for her family and the people of the "Great Depression". Thadious Davis describes that William Faulkner develops a

“Concentric circle” story of *The Sound and the Fury* with, “the beautiful one”, the little Caddy who becomes “the de facto leader of the Compson siblings” (*Lecture One* n.p.).

5.2.1 Caddy as a Role Model for Her Siblings

We see that Caddy Compson has leadership qualities to lead her siblings. Dennis Anderson describes, “Her three brothers that didn’t have the courage to climb the tree waiting to see what she saw” (31).

Caddy’s climbing the tree is a sign of strength and courage to know about what is happening inside the house. Being an innocent child, she is not allowed to participate in grandmother Damuddy’s funeral. According to the Southern family traditions, children were not allowed to see what is happening inside the house and remained outside. Being powerful and courageous, Caddy becomes the leader of the family siblings to explore the knowledge which is banned for children but Caddy wants to know “the corruption of the physical body in the death” (Carrigan 102). Caddy gets the knowledge through her brave action and is blamed by Dilsey, “You, Satan: come down from there” (*SF* 25). Caddy invites all the children to come at the base of the tree but Quentin refuses to join them. Quentin protects not to break the Old Southern traditions but Caddy refuses to accept the Old Southern norms to be away during funeral services.

5.2.2 Caddy as a Role Model for Women in Their Relation with Men

In the Old South, Caddy is a submissive lady accepting her mother’s proposed husband Herbert Head instead of her beloved Dalton Ames to save the Southern honor. Imposing her ideal superficial standard of the Southern life both on Caddy and Quentin, Mrs. Compson devastates the life of Caddy and Quentin having no sense of

responsibility for Caddy's and her daughter's fates. Caddy is motivated by pleasure and desire to contact with men in *The Sound and the Fury*. Her lovers and loss of virginity are the reasons to avoid the social rules of her family and the Old South. Her pregnancy turns Caddy to integrate into another society through her marriage away from her family.

In the New South, Caddy represents the Sexual liberalism of 1920s when the American society entered into a new sexual era. During the years from 1880 to 1930, the economic transformation and gradual industrialization created a strong tension within the middle class working family. This tension was created by commercial sex, as Luis Mainar describes that the movement of women's liberalism offered new opportunities for non-material and non-procreative form of sexual attitude outside the domestic sphere. Some young working women rejected their men completely and engaged themselves in "New forms of heterosexual relationships that accepted premarital sexual intercourse" (62). Youth became more independent and sex was considered as commercialized entertainment and a means of self-expression. Proposed sexual satisfaction created "space for youths to experiment with sex as preparation for their adult life" (62). This liberalism changed the image of woman as a new flapper woman being independent, seductive, smoking and bootlegging. Caddy in *The Sound and the Fury* represents the idea of a new woman by her sexual behavior, loss of virginity and casual lovers. William Rueckert describes the central character of Caddy in the following word:

Clearly a very passionate and loving person, strongly and naturally motivated toward actions away from her brothers and outside the family. It is not really so much a matter of her wanting to 'pollute' herself, as it is a hunger for experience, an inability and unwillingness

to control the passionate sexual motivation, a powerful sense that she must escape from this in turn, incestuous family if she is to save herself. (36)

An emerging female prototype, Caddy adapts sexuality and practices premarital sex, which connects her with working class women. We see that Sydney Herbert Head wants to create sexual relationship with Caddy before marriage as Hanson describes about Caddy, “Sydney asks for a kiss” (4). Kerr also describes in *William Faulkner and Yoknapatawpha* the sexual relationship between a man and a woman, “In both the myth of the South and the myth of Yoknapatawpha, men put women on pedestals; in Yoknapatawpha, some men took a wife off her pedestal long enough to bear a child, then put her in a coffin and lived contentedly with the services of a Negro mammy” (139). Caddy also gives birth to an illegitimate child before her marriage. Ruecket also points out, “The only other heart-centered character in the book is Caddy, and perhaps in Caddy and Dilsey we have the heart-centered sexualized and sexualized females” (39). This liberal working class attitude creates anxiety in Quentin and Jason. As a result, Caddy is banished from her home.

5.2.3 Caddy as a Role Model for Economic Prosperity and Independence

The economic crisis of the “Great Depression” created unemployment and the government wanted to provide more and more families with a chance of a job. The National Industrial Recovery Act prohibited more than one member of the family to hold a government job. Sommers describes Abraham Lincoln’s wording for working women in *Who Stole Feminism?*, “Seventy seven percent recognized that women worked in factories during World War II, but fewer could identify the ‘Great Depression’ (75 percent)” (61). Before the “Great Depression”, it was strongly believed that the woman whose husband was working would not accept a job. The

“Great Depression” created financial insecurity and the women had to work because their families needed money.

Faulkner describes in *The Sound and the Fury* the economic collapse of the Compsons. All family members become part of the decline as Mr. Compson dies with alcohol, Quentin commits suicide, Benjy is an idiot and Jason loses his property and wealth at the end. Caddy has been banished from her home due to her promiscuity before marriage. She survives without her home and establishes her own source of income/ earning and sends money to her daughter through her brother (Jason) who steals her money. Jason, speaking to Caddy, says, “I’ll tell her (mother) you (Caddy) believe those checks are being misappropriated and you want an audit” (*SF* 100). Caddy proves herself as role model for Southern ladies and the women of “Great Depression”. Kerr, describing the Southern ladies inability of supporting themselves and their family, says, “Southern lady of Caddy’s social class would know nothing of how to support herself and her child in a socially respectable fashion” (137). Faulkner’s Caddy goes opposite the description of typical Southern belles who, according to Kerr, were unable to support themselves and their children. We see that Caddy sends money for her daughter Quentin. Caddy explains, “Listen, Jason,” she says. “don’t lie to me now. About her, I won’t ask to see anything. If that isn’t enough, I’ll send more each month. Just promise that she’ll that she You can do that. Things for her. Be kind to her” (*SF* 100). Caddy is not only supporting her daughter but also her family either doing a job or a business during her period of banishment. We also know that Jason (the head of the Compsons after his father’s death) loses his promised job and business due to the collapse of Stock market. The homeless, motherless and banished Caddy is leading a prosperous life than her family as she is

offering Jason, “If you’ll get Mother to let me have her back, ‘I’ll give you a thousand dollars’. ‘You haven’t got a thousand dollars’” (*SF* 100).

Caddy and Quentin achieve their individual freedom through their sexuality but their actions are also condemned for it. Megan Sullivan, describing the freedom of Caddy and her daughter Quentin, points out that Caddy’s promiscuity is the major cause of her exile from the Compsons but it may be a good thing in the long run as her escape from her family saves her to become the part of the ruin or dissolves into it. Her daughter also escapes from the Compson family with a man stealing Jason’s saving and runs a financially stable and suitable life (7). Banished Caddy inspires courage and strength to the women of the “Great Depression” by her prosperous and wealthy life to survive during adverse circumstances.

5.2.4 Faulkner’s Caddy: A Winner or a Loser?

Caddy is the symbol of “loser” and “winner” who (Caddy being a loser) reflects the downfall of the Compson family due to her promiscuity and her divorce. She becomes the winner in the Appendix gaining liberty and rights. Faulkner uses the words “winner” and “loser” in double meaning in the Appendix of *The Sound and the Fury*. A winner of the war and a winner of the life stand for property, status and honor. A loser of the war and a loser of the life is deprived of property, position, honor and morality. Cowley describes “reason for the vital Southern one is the war and no Northern one is, the Northern had nothing to write about regarding it. He won it. The only clean thing about war is losing it” (79). The Northern became winner having property, honor and status but the Southern became loser depriving of their position, property and fame. Some characters of *The Sound and the Fury* try to score a triumph and other become loser. Quentin and Jason Compson want to escape from the reality after the Civil War and become disappointed and hopeless. Caddy Compson

and Dilsey Gibson try to get over the despair and score the triumph. William Rueckert describes, “Caddy is dominated by nobody [...] She is the last Compson: misnamed, fatherless, motherless, homeless and center less” (34). After losing her home and family values, Caddy becomes the winner of the Compsons. Faulkner describes the real American history behind the down fall of the Compson family. Faulkner defines Ikkemotubbe as a “Native American” and Present Andrew Jackson (the white) as “A Great Father with a sword” (*SF*149) conquered “Native American” (Ikkemotubbe) who was enjoying prosperity and freedom. White settler (Jackson without any wealth) migrated from the Old World to the New World and defeated Ikkemotubbe “a dispossessed American King” (*SF* 148). In the Appendix, Andrew Jackson and Ikkemotubbe guide us to the rise and fall of the Compson. In the same way, the North (Herbert Head) defeats the South (the Compsons) imposing its industrialist and capitalist values in the South. Caddy’s marriage with Herbert Head and her new car indicate the defeat of the Compsons before the Northern values. Caddy is the symbol of the defeat of the Compsons as a loser. Faulkner describes his “heart’s darling” Caddy in Appendix as a “loser and winner”. Herbert Head divorces Caddy and she marries a minor magnate in California. She is again divorced in Mexico and goes to Europe. Faulkner again depicts Caddy as a loser but Caddy becomes a winner after becoming the mistress of Hitler’s general staff and enjoys a luxurious life. Caddy leaves the United States and goes to the Old World (Europe) to get wealth. Caddy cannot relish her prosperous life as Nazis loses the World War II. Caddy appears more tragic in the Appendix being a criminal in the war with the defeat of Hitler’s Germany as Faulkner describes in *The Sound and the Fury* being a divorced mother who cannot meet her daughter. Faulkner rescues Caddy from a tragic death of a loser and writes in the Appendix that Caddy is seen in Paris and “vanished in Paris [...] not

heard of again” (SF152). In Loic Bouvard’s Interview, Faulkner said, “I love France [...] I feel at ease in France” (*Lion in the Garden* 72). Faulkner chooses Paris for his dearest Caddy as her last retreat because France has declared human rights and raises the spirit of freedom. Choosing Paris as the last place for Caddy, Faulkner shows Caddy as a winner.

5.3 Conclusion

Caddy proves to be a role model for the people of the “Great Depression” giving them a lesson of hope and inspiring them to be winners rather than losers. She also becomes the heroine of the early twentieth century escaping from the male dominant Old South and enjoying the spirit of freedom and human rights. Noel Polk writes, “Caddy presents in the Appendix a model of the caring possibilities yet to be realized, clearly in the offing” (57). Faulkner writes *The Sound and the Fury* to express not only the destruction of the Civil War but also the economic collapse of the “Great Depression” and represents Caddy Compson as a model to survive with dignity in the period of the “Great Depression”. As Henry Carrigan describes, “Faulkner’s fiction stands as a hope that in the midst of a fallen and broken world, human dignity can survive and provide individuals the strength to go on” (95). It will not be an exaggeration to say that Caddy inspires people with strength to survive in the New South and during the “Great Depression” being a leader and a role model. Daniel Joseph describes, “*The Sound and the Fury* have seen Caddy as a fertility goddess symbolizing the Southern land itself, with a bountiful capacity to nurture an entire society” (132). Caddy’s leadership qualities, such as being adventurous, courageous, and inventive, make her an attractive and successful leader for the Depression era. Owing to Caddy’s heroic actions, Faulkner is right to claim as “she never was a queen or a fairy she was always a king or a giant or a general” (SF 85).

5.4 Scarlett as a Role Model

The Civil War and the “Great Depression” were the two great crises in the history of United States. The Civil War destroyed the social structure of slave mode of cotton production as a result the people became homeless, hungry, thirsty, penniless, and became disappointed about their future. The biggest crisis of the twentieth century, “the Great Depression”, made the eighty percent steel mills shut down in United States and owing to the collapse of banking system, millions of men and women being homeless were living in Hoover ills and riding the rails. Millions more were also living in the condition of unbelievable poverty and hardship (Laura Browder 1). The Civil War and the “Great Depression” are the age of documentary in which the writers capture the scenes of crisis in words to help the audiences interpret the problems of the nation. William Faulkner and Margaret Mitchell also connect the problems of the Civil War with the period of the “Great Depression” in *The Sound and the Fury* and *Gone with the Wind* to inspire the people of the “Great Depression” and produce the female characters as role models to inspire the hopeless people and to divert their attention from the present depressing condition to the wallow of the past. *Gone with the Wind* makes the people realist instead of dwelling in the present condition. Scarlett inspires the people of the “Great Depression” by her powerful voice, “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 261). Jane Bingham describes, “The desperate circumstances of the Great Depression led to a wave of law breaking since some people were forced to steal simply to stay alive” (17). Scarlett of 1860s reflects the similarities with the women of the 1930s as Andrea Barnes, describing the worse

condition of the women during the “Great Depression”, points out that hopeless situation of the “Great Depression” forced many women of this period into unfamiliar jobs outside their home and often pushed many women to steal and cheat for economic security (27). Paulina Kolasinska, describing the greatest economic crisis, huge despair, poverty, unemployment and depressing condition of the period of the “Great Depression”, says that *Gone with the Wind* also provides Americans with role models to follow and inspires them bestowing strength that induced hope for bright future (2). The characters of *Gone with the Wind* are feeling in the same condition in which Margaret Mitchell’s readers are living. They should also reshape their thinking. The characters of *Gone with the Wind*, Scarlett, Melanie, Ashley and Mammy, fight to survive as Scarlett says, “As God is my witness, as God is my witness, the Yankees aren’t going to lick me. I’m to live through this, and when it is 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 419).

Scarlett encourages the people of the “Great Depression” that all things are possible in this world and tomorrow is another day. We learn from Scarlett how to spend our life personally, socially, politically, and ideologically. We find inspiration in Scarlett’s unconquerable will to survive. Scarlett inspires strength and faith as a role model by her simple motto “tomorrow is another day”. We can draw analogies between the people of the Civil War and the people of the “Great Depression” considering their adverse circumstances.

5.5 Scarlett as a Role Model for the O’ Hara and Wilkes Family

Darlene Ciraulo asserts in *The Old and the New South: Shakespeare in Margaret Mitchell’ Gone with the Wind*, “yet if Scarlett symbolizes an industrious New South, her industry promotes self-interest over ethical responsibility. With Rhett

gone, her child dead, and Melanie dying, Scarlett has, unlike Lady Macbeth, the possibility of another tomorrow” (10). Scarlett returns from Atlanta to Tara through the dangerous places and walks over the dead bodies during the Civil War. She finds her mother dead, her father insane and her sisters ill. Their plantations have been burnt, livestock has been stolen by the Yankees and the slaves have escaped except three house servants. Morton describes, “This was end of the road, quive ring old age, sickness, hungry mouth, helpless hands, plucking at her skirts” (53).

5.5.1 Scarlett as a Role Model for her Siblings

Scarlett is displaying her character as a “Role Model” for her siblings because before the Civil War, slaves picked the cotton now Scarlett, the aristocratic Southern belle, works on the plantations with her family under adverse circumstances for the survival of her family and Tara. As Mitchell describes Scarlett’s working in the cotton fields when she stands in the hot sun in the rows of cotton fields. Her back breaks from the eternal bending and her hands become rough by the dry bolls (287). She prefers to work on her own land as owner instead of working on others lands as a servant. If she does not work on her plantations, she and her family will work on others plantations as slaves. She does not beg for eating and drinking either for herself or for her family. She thinks begging is curse. She grows her cotton plantations, makes her dress of curtain and spends her life. Mitchell writes, “Scarlett was Southerner enough to believe that both Tara and the South would rise again out of the red fields” (279).

5.5.2 Scarlett as a Model for the Wilkes’ Family

After the Civil War, Gerald O’Hara does not survive for a long time and Scarlett not only controls the business of her family but also leads the Wilkes’ family.

Cobb describes, “The New South embodied in Scarlett O’Hara’s rise to post-bellum prosperity” [. . .] Scarlett as she claws her way back to material comfort if not quite full-fledged social respectability. Meanwhile, the high-minded, aristocratic Wilkes’s flounder and fail, especially the wonderfully grand but woefully inept Ashley, who clearly lacks the grit and gall that Scarlett possesses in abundance” (134).

After the Civil War, Ashley is unable to survive. He has no future plan to restore Tara and his family. He is hopeless before the new circumstances and recalls the Old Southern aristocratic ways of life describing what will happen with them when their civilizations have broken up and the people having brains and courage have come through and the ones who haven’t, have become winnowed out (Mitchell 320).

Scarlett not only represents herself as a model for O’Hara family but also for Wilkes family. When Ashley is unable to help having no penny in his pocket and has no solution to come out from the present destructive situation. He says that my home and my money have gone and “I am fitted for nothing in this world” (321). Scarlett O’Hara, being an aristocratic Southern belle, having no penny in her hands to pay taxes for Tara but has the wealth of courage, says, “For Heaven’s sake, Ashley. Don’t talk like nonsense people; we are going to win this” (321). Scarlett bears the hardship and adverse circumstances after the Civil War being a brave Southern lady. She works in the cotton plantations to feed her family and settles the heavy basket across her arm to bring water. Ashley admits Scarlett’s services saying, “living here on your charity”. Ashley confesses Scarlett’s services that he can never repay, what she has done for him being kind hearted (321). Melanie’s illness and death provides her a chance to rely on Scarlett to raise her child on Scarlett’s morals because she wants her child to grow up in Scarlett’s way of life instead of her own.

5.6. Scarlett O'Hara as a Role Model for Women in Their Relation with Men

Scarlett O'Hara not only becomes the leader of the females but also for the males. When males do not adapt the new Southern values, they are unable to survive in the New South and become the part of the Old South. Scarlett O'Hara not only becomes the role model for Reconstruction but also the period of the "Great Depression". Laurence Goldstein suggests, "Scarlett O'Hara is to see at once what kind of strong-willed woman the American public would embrace" (75).

5.6.1 Scarlett as a Model for Disappointed Ashley

Scarlett wants Tara economically successful. After the Civil War, Ashley splits rails for firewood and Scarlett worries about her family starvation and Tara. Ashley has been disappointed about the fate of the New South. He expresses his hopeless feelings that the civilization has been broken up and what their future will be. The brave and intelligent people come through and they think that they were gods. Scarlett, as a brave, hopeful and courageous lady, replies to Ashley "for Heaven's sake, don't talk nonsense at me because we are going to win" (Mitchell 320). We observe that Ashley has been disappointed but after the destruction of Tara, Scarlett is still hopeful to reconstruct Tara to its previous glory. Being a brave Southern lady, Scarlett is willing to accept every task to maintain her home Tara and to support her family. Scarlett as a young growing girl clutches a fistful of red dirt of Tara in her hand and vows for her triumph.

5.6.2 Scarlett as a Model in Moss-Green Velvet Dress

Scarlett has vital mind and unique imagination to win the world when survival is at stake as she is going to conquer the world wearing her mother's velvet curtain dress to gain \$300. She decides to make a dress of "moss-green velvet curtain" to win

the heart of Rhett Butler for getting \$300. She desires to become the mistress of Rhett for the sake of money. After Frank's death, she accepts Rhett marriage proposal clearing that, although she is fond of him yet does not love him. Scarlett becomes the role model for depression era women and the coming generation. Julian's mother⁶ wears a hat look like a cushion, "but if one remembers the Scarlett O'Hara connection, it is clear that the hat suggests the mother's desperate bid for dignity" (O'Connor 13). Julian mother is "using her (Scarlett) as a role model of a lady who survives by making do with what she has" (13). Scarlett is giving the new idea to the people of the "Great Depression" that if they have no source of income, they must utilize the available sources/ things for the sake of survival. Scarlett, an aristocratic Southern belle, has nothing special clothes for wearing after the destruction of the Civil War. Genovese adds, "*Gone with the Wind* grappled with the nature of the New South, with twentieth-century problems of social change and tension, providing valuable lessons of courage for those people going through the Depression" (392). Wearing moss-green velvet dress, Scarlett becomes the model for the Depression era women and provides a lesson of courage to fight with the problems of the Depression era.

5.6.3 Scarlett as a Model for Frank

Genovese, describing Scarlett O'Hara as a successful business woman says, "Scarlett's early forays into the world of business betray what could be interpreted as a strong feminist approval of the self-reliance, business skills, and survival abilities of the heroine" (14). Scarlett O'Hara breaks the Old Southern women's norms for the sake of survival. She says to Frank, "I want to buy a saw mill [...] and I think I can get it cheap [...] whatever would I do with a saw mill?" 'Make money! We can make loads of money" (Mitchell 384). According to the Old Southern norms, it was

“unthinkable” for Frank. He knows that the Old Southern standards do not allow “women in business in Atlanta” (389).

Scarlett is collecting money from mortgage and building saloon which make Frank astonished. He knows that in the Old South, women did not participate in business and mortgage but he is surprised at knowing about Scarlett’s plans to build a saloon on the property and ware houses which have been burnt by Sherman. She holds his business showing her mind superior to him as Mitchell describes, “the man owned the property, and the woman managed it” (38). Frank feels worse because he never listened to such kind of talk from any woman (538). Scarlett wants to rebuild Tara again and proves to be a “role model” for other women of the period of the “Great Depression”.

5.6.4 Scarlett’s Relation with Yankees

Scarlett proves herself as a successful business woman not only for the period of Reconstruction but also for the period of the “Great Depression”. Krisztina Kovacs states, “Scarlett O’Hara emerges as a successful businesswoman whose career mirrors the development of Atlanta to an industrial center” (1). After the Civil War, the Southern agriculture system is replaced by the Capitalist culture and we see the collapse of the economy of 1920s was also due to capitalism. Scarlett O’Hara proves herself successful in money making because she is forced to adapt between her “career” and family. She hates pregnancy saying, “what a mess it was to try to run a business and have a baby too!” (Mitchell 456). Women were not supposed to run business in Scarlett’s time but expected to be at home. She makes the business with Yankees and beats those building lumber factories. Cobb claims, “Scarlett sets out to beat the Yankees at their own game” because she knows that she can earn a lot of

money in the rebuilding of Atlanta but the Old Southern planters reject industrialization meant “Yankeefication”(135).

5.7 Scarlett as a Role Model for Economic Prosperity and Independence

The story of the New South does not lay on rising of Atlanta from the ashes but Scarlett’s rising from the garden of Tara to controlling the economy of Atlanta and vows “never to be hungry again” (385). This slogan makes Scarlett the role model for those people whose economy is collapsed and are wandering for food and jobs in the period of the “Great Depression”. Scarlett’s independent nature and strong will make her an embodiment of feminist values of 1920s and 1930s.

5.7.1 Scarlett as a Role Model for the Great Depression

Before the Civil War, Scarlett O’Hara, Southern aristocratic belle, never tied her laces of shoes and picked up her discarded stocking herself from the floor and after the Civil War, She is lying being hungry, thirsty, sick, and weak on the floor behind the Negro’s cabin thinking “the earth as soft and comfortable as a feather pillow” (261). She lies on the earth and her face is in the dirt. She is remembering the glorious days that have been gone forever and thinks, “past was past” and “dead were dead”. She settles her mind that there is no option to go back but to go forward. She gazes at black stone of Twelve Oaks which is a symbol of proud, rich, race and a way of living. At last, Scarlett settles her heavy basket across her arm to bring the water which is cutting her flesh. Being hungry and empty stomach, she says loudly: “as God is my witness [...] If I have to steal or kill as God is my witness, I’m never going to be hungry again” (261). Scarlett represents her weak body, gnawed hunger and heavy basket on her arm as a model for those unemployed people who are lying with empty stomach and waiting outside the Municipal Lodgers house in 1930 in New York to be fed.

Scarlett shows her close interaction with the red earth of Tara and determines, “she would never feel like a lady again until her table was weighted with silver and crystal and smoking with rich food, until her own horses and carriages stood in her stables, until black hands and not white took the cotton from Tara” (372). We observe that after losing everything, Scarlett is showing her determination to regain her past glory and aristocratic way of life again. She is trying her best to maintain her home with the present resources and motivating the hopeless people of 1930s to rebuild their destructive economy using their present resources. Ann Landers writes, “I immediately identified with Scarlett’s determination not to let customs, proprieties, people or events dictate the terms and quality of her life” (qtd. in Galisteo 20).

Patricia Fra-Lopéz, describing Scarlett O’Hara as a successful Southern belle, points out, “She triumphed in deviating the attention of the American public from their painful reality amid the Great Depression” (166). Scarlett O’Hara becomes the heroine of the people of the American “Great Depression”, not only by her beauty or headstrong way of life, also her struggle to survive, to keep her family plantation, to feed her family and appeals to the hopeless or depressed people who are fighting against poverty, hunger and unemployment and also struggling to come back on their previous status after the dire straits economic depression of 1930s. Scarlett O’ Hara appears as a perpetual model and type first time in literature and film in twentieth century. She holds the Old Southern values on the one hand and adapts the New Southern values on the other hand after the destruction of the Civil War.

Peter Schmidt describes in his articles “*On Eros Crossing the Color-Line*” in William Faulkner and Margaret Mitchell, “Scarlett O’Hara’s and Rhett Butler’s survival skills during war and poverty—and their self-conscious defenses of the

virtues of whiteness—became models for many readers in 1936 and thereafter as they struggled to survive the Depression and then World War II” (3).

5.7.2 Scarlett O’Hara as a Role Model for the Depression Era Women/ Feminists

Carmen Gomen-Galisteom describes in *The Wind Is Never Gone Sequels, Parodies and Rewritings of Gone with the Wind*, “Mitchell intended Scarlett O’Hara to stand for no cause, to be a representative of no set of values, and was extremely surprised that such a ruthless character became a heroine and a role model for so many people worldwide”. The Character of Scarlett has been construed “as a proto-feminist ahead of her time, a catalyst of changes to come, with purely selfish accomplishments of hers” She does not care for the Old Southern values as to refuse in mourning for her husband’s death for a long time is “being interpreted as stepping stones for women’s liberation” (156). Scarlett has a vital influence on the women of twentieth century.

Scarlett does not like to become pregnant having lack of interest in sex and inability to enjoy sex except single time. She thinks marriage is a “passel of children, or brats”. Cobb describes that Scarlett “unsex herself” in the eyes of the community by becoming not just a ruthless businesswoman but a successful one. He also describes that Scarlett’s shabby dealing and sheer greed in business are the personal characterization of Atlanta city itself and by extension, the New South (135). Scarlett’s love for Tara or land is “the thing she loved best” (Mitchell 424). She sacrifices her wishes and emotional feelings for the sake of money and believes “money is the most important thing in the world” (385).

Morton describes that Scarlett adapts different roles and endures hunger, terror of war and difficulties of life to survive in the New South. Morton identifies Scarlett’s character as she murders a Yankee soldier, becomes the mistress of Rhett and steals

her sister's fiancé Frank Kennedy to save her family from hunger and to save Tara. Adopting these characterizations, she becomes a different woman. Hunger and hard labor, constant strain and fear and horror of war and terror of the Reconstruction take away all her warmth of body, youth and softness of her character. We see "a shell of hardness had formed, and little by little" (53).

Gone with the Wind not only provides reading of precious and careless life of Scarlett but also her beauty, strong will and fight to survive make her heroine in heart of the Depression spectators. Ruthven describes that Scarlett diverts the attention of the people of the "Great Depression". He says, "as her only care in the world was to look beautiful, to be entertained and flirt with as many beaux as possible, she triumphed in deviating the attention of the American public from their painful reality amid the Great Depression" (165). Scarlett becomes the leader of the Depression era by her determination "I'll never, never be hungry again" (Mitchell 508). Ruthven also claims that Scarlett's empty stomach, weak and beautiful body, courage to survive and feed her family "appealed to the population who were struggling to be back on their feet after the economic dire straits of the 1930s" (166). Scarlett is not only the heroine of the "Great Depression" but also the coming age as Carmen Gomez describes, "In the fifties and sixties, Scarlett also posed a role model for women who wanted to be the New Age woman" (20).

5.7.3 Scarlett as a Role Model for Female Empowerment in America

Scarlett O'Hara makes a way for her success through the restrictions by her ambitious and evocative female role. Scarlett controls the moral of American society by her courage, enduring ambitious and her determination never to be hungry again. The Southern codes do not affect Scarlett's way of life as she takes control of her business life being aggressive, ambitious manner and selfish lady. Scarlett is not only

a symbol for female empowerment but also for American empowerment. Ruthven, connecting Scarlett to the women of twentieth century, says, “she reflects ‘a type of independent’, ‘self-sufficient woman’ who has evolved, more similar to the women who achieved ‘the right to vote’ than the ‘belle of the ball’ whose job was to become the mistress of the plantation household” (170). Scarlett gets the admiration and sympathy of the people of the “Great Depression” and inspires them the soul of independent and self-sufficient.

Morton, connecting Scarlett’s character with the flappers of the 1920 describes, “Scarlett sounds very much like the flapper of the 1920’s: a self-centered, hedonistic, amoral woman who uses her sexual charms to collect men” (53). Scarlett is the reflection of her contemporary females who were regarded as “fast” and “self-centered”. Janelle Collet says in *Romanticizing the Old South: A Feminist, Historical Analysis of Gone with the Wind* that after reading and watching *Gone with the Wind*, the women of the 1930s getting strength and inspiration from the character of Scarlett come out of the “Great Depression”. Certainly, Scarlett’s famous slogan “not to be hungry again” echoes truly with much of the audience (1).

5.8 Conclusion

Scarlett O’Hara is a brave Southern lady like all other brave women of the South. She kills a Yankee who comes to steal at Tara. Scarlett having the brave and heroic qualities proves herself to be a model for the Southern and the Depression era women as Culpepper indicates the brave attitude of the Southern women “when a Yankee officer put a pistol to Mary Hort’s head and then threatened her with his dagger, Mary stood her ground and announced defiantly: “If you kill me I shall go straight to heaven. I am a Christian” (33). She also describes, “One woman, upon

being kissed on the street by a Yankee, simply drew a pistol and shot him” (33).

Being a brave Southern lady, Scarlett kills the Yankee to save her family.

In the New South, Scarlett works in the plantations, runs her own business and becomes the head of the family. Running her own business and growing her own plantations, she becomes the role model for Ashley and Frank. She remains hungry and thirsty. She wears moss green velvet dress under adverse circumstances as a result she becomes the role model for the women of the “Great Depression”.

Chapter 6

CONCLUSION

William Faulkner and Margaret Mitchell describe the rise and fall of the Compsons and O'Haras in *The Sound and the Fury* and *Gone with the Wind* respectively. This economic and social downfall is due to the Civil War. The aim of my thesis is to discuss the two female characters, Caddy Compson and Scarlett O'Hara's economic and social status, their values, life styles and their roles in the Old South and the New South. I selected the two characters of Caddy Compson and Scarlett O'Hara to represent the Old South and the New South. I connect the Civil War era with the period of the "Great Depression" revealing that William Faulkner and Margaret Mitchell represent Caddy and Scarlett as torchbearers for the people of the "Great Depression".

The Sound and the Fury and *Gone with the Wind* represent the plantation economy and the slave economy of the Old South. Slaves' labor was used for the plantation and for rent. The white elite Southern planters were selling and buying the slave labor. The Civil War destroyed the plantation economic system due to the freedom of slaves. The purpose of slaves' buying and selling was to keep the families reunited. The Antebellum was not only producing cotton crops but also food crops and livestock. The slaves were producing agriculture goods as well as selling these food items but the revenue went to the plantation masters. *The Sound and the Fury* and *Gone with the Wind* are juxtaposition of economic and material progress with social and cultural decline. Caddy and Scarlett struggle to maintain their families' economic condition and glory after the economic and cultural downfall due to the Civil War.

1. According to my first research question, Caddy and Scarlett represent the Old South and the New South at the same time. The American Civil War changed the life of the elite Southern women, their economic condition, values and their role in the society. I attempt to discuss that what are their economic conditions, values and their roles before and after the Civil War? I also observed their attitudes and survival abilities after the Civil War.

Caddy Compson's desire to return home or support her daughter financially through Jason and make "marriage business" with Sydney Herbert Head for material prosperity, and Scarlett O' Hara's desire to return to Tara and make business with "Yankeefication" for material progress is the solid example of the nostalgia of the Old South and transformation into the New South.

Before the Civil War, the Southern women were bound to their households according to their "cult of domesticity". They were not considered to hold any role outside the home but within the home. We see that Faulkner does not give the right to Caddy telling her own story which reflects Faulkner's traditionalist view because in the past, women were deprived of their voice and opinion. Being a submissive woman, Caddy marries Herbert Head instead of Dalton Ames. Caddy's muddy drawer is associated with the earth and the word "pasture", "tree" and "land" are the symbol of the old agrarian system and Caddy is a symbol of the loss of "the pasture which was sold to pay for Candace's wedding"(SF155).

The Civil War brings a chance for the elite Southern women to get involved in the public matters. After the destruction of the plantation system, Caddy Compson and Scarlett O'Hara come out from the "cult of domesticity" and adapt the role of businesswoman/ capitalist and feminist. The homeless Caddy gets access to money and enjoys a better economic status than her family in the New South. Caddy decides

to marry Herbert Head for financial/ material progress in shape of promised bank job for her brother and at last she becomes the mistress of one of Hitler's general staff for financial security. I also observe that Mr. Compson invests money at Harvard paying tuition fee of Quentin Compson selling the pastures of the Compsons to gain family prestige but being anti-capitalist, Quentin does not accept the Northern traditions and commits suicide but Caddy accepts. In the same way, Scarlett marries Frank and becomes the mistress of Rhett Butler for the sake of 300 hundred dollars and runs lumber mill for financial security, survival of her family and family's prestige or glory. Scarlett runs her own business and enters in public matters. I observe that they accept their new roles for the prestige and survival of their families.

In the Old South, "King Cotton" was considered as a commodity and Caddy and Scarlett were considered as the symbol of Southern honor but in the New South, the Southern honor becomes the commodity of the capitalist market. Both characters' marriage and to become the mistress are considered as sexual commodity. Caddy Compson and Scarlett O'Hara's sexual maturity is a process of defilement that reduces them from the symbol of "purity" and "innocent" to a form of capital or "traded commodity". Marx draws our attention to the change in the Compsons' and O' Haras' fortunes pointing out that "disposal of landed property and transformation of the land into a commodity is the final ruin of the old aristocracy and the complete triumph of the aristocracy of money" (Economic 113).

Similarly, I find that Scarlett O' Hara also represents the Old and the New South leaving the Old Southern norms and taking the new values of capitalist and feminist for the prestige and survival of her family. In the Old South, Scarlett is a beautiful Southern belle, religious and submissive lady. She has aristocratic way of life, never remains hungry and thirsty and she knows the etiquettes of eating.

According to the Old Southern values, Scarlett is bound to be a submissive lady and cannot participate in public affairs. She has to confine in her house during the days of mourning and wear black dress. After the Civil War, she becomes defender, provider, savior and brave lady in the New South breaking the Old Southern norms, dancing at the charity event being in state of mourning after her husband's death and running the business during the days of her pregnancy. In the Old Southern history, I do not find any woman in business in Atlanta as I can justify this idea in Frank's wordings, "Frank had never heard of a woman in business anywhere" (Mitchell 389).

2. According to my second research question, I observed that the impact of the Civil War changed the economic conditions of the elite Southern families as a result I perceive this transformation in the character of Caddy and Scarlett when they adapt the role of industrialists/ capitalists and feminists. After the destruction of the plantation economy of the Compsons, Caddy emerges as a dangerous woman having the capacity to access money in the New South. Caddy can use money to persuade Jason Compson to see her daughter. It seems that Caddy is enjoying better economic condition than her family. Being a dangerous woman, she not only wants to enjoy her body desires but the consumerist too. Caddy becomes the commodity of the consumer economy of the 1920s of America. She is exchanged as a commodity in the hands of capitalist Herbert Head just like in capitalist societies. Marx explains commodity as "commodity fetishism is a set of social relation between men that assume, in their eyes, the form of a relation between things. The value of a commodity is measured by the money it may produce" (qtd. in Mainar 68). Caddy's presence in *The Sound and the Fury* is perceived as system of exchange as well as an element (brothers) as she enters in the land of commodity fetishism as a thing but not as an individual where a commodity is considered as an exchanged value. Faulkner places Caddy's character in

the “pre-capitalist and the capitalist system”. Caddy enters into a capitalist market marrying Herbert Head and accepting a new car from Herbert. Caddy Compson lives in that house where females are submissive to the authority of a male and cannot express their real emotions. Family honor is the prime factor to maintain it, as a result, she escapes from these values to make her life brighter and worth living and she loses her virginity with Dalton Ames. Owing to her pregnancy, she shatters her family honor and tarnishes their reputation. After breaking the Old Southern norms, Caddy enters into the new sexual era as America passes into a new sexual era in the 1920s. She becomes progressive and adapts the new Southern values with the celebration of her “sexuality and liberty”. In 1920s, sex is considered as commercialized entertainment and means of self-expression. Caddy’s sexual liberalism changes her as a flapper appeared. By liberal sexual behavior, Caddy becomes a part of the feminist movement of 1920s.

Scarlett O’ Hara becomes a successful businesswoman in the New South. Hunger and thirst forces her in the field of business to run a lumber mill. She is compelled to decide between her family and career. Scarlett realizes that the true source of pleasure is to do work and make money like men. Hunger and necessity are the basic motivation to start work and she enters in the field of business and trade by her skills of mathematics. After joining the lumber business, Scarlett becomes the successful businesswoman and the industrialist/ capitalist of the New South as Mitchell describes that Scarlett finds the opportunity to make money out of lumber having no fear about her competitors in the South. She knows that pride of her smartness makes her equal to men because Gerald O’Hara’s daughter, having shrewd trading instinct, “had inherited was now sharpened by her needs” (404).

Scarlett's emergence as a successful businesswoman in Reconstruction leads us toward the 1920s age of feminism that is called "feminism's awkward age" when after the amendment of 19th constitution; women got the suffrage in United States and became free politically instead of submissive wives of the domesticity. Feminists claim that two sexes have equal status and should be given same opportunities instead of depriving of their political, economic and legal rights as in the nineteenth century. *Gone with the Wind* being a feminist novel exposes that women are subservient to male dominance to maintain their psychological ego, self-esteem and strength in the Old South. After the Civil War, Scarlett adapts the roles of a provider as feeding her family and a defender as killing a Yankee. Rejecting prescribed family role and society's prescription of femininity, she becomes a business woman representing the true picture of Radical feminism. She does not accept the rules of shackles of the society to be submissive for the expectations of men. We see that at every new turn, Scarlett struggles against male dominance. After Yankee's invasion, her mother died and her home was destroyed. She overcomes all the problems and rebuilds Tara. She becomes in charge of Frank's business. Frank wants to hide in the dark back room of his store when his wife (Scarlett) was selling the lumber. Scarlett becomes the successful business woman having decisive, strong will power, determination and instinct to manage her family and her business. On the complaint of the servant, she works in the cotton fields of Tara for getting good crops. She gets married for the sake of money and survival of her family. Scarlett links sex with pregnancy and "a passel of brats". She does not like to be pregnant. She loves Tara and her land; it is "the thing she loved best". We can prove that Scarlett represents feminist ideology of the 1920s.

3. According to my third research question, I also attempted to discuss the role of Caddy Compson and Scarlett O' Hara as role models to inspire the people of the USA in the time of the Great Depression. After the Civil War and Reconstruction era, Caddy Compson and Scarlett O' Hara's adaption of capitalism and feminism lead us towards the period of the "Great Depression" when they become role models for the people of the "Great Depression". Faulkner and Mitchell are Depression era writers exposing the clash between the Old Southern values and the New Southern values. Caddy Compson and Scarlett O'Hara become the role models accepting the New Southern values.

Caddy being a brave, strong, daring and energetic becomes the model for many women of the 1920s. She says herself that "I always wanted to be a general" (*SF* 85). She breaks the Old Southern norms and becomes the leader of the 1920s women getting the freedom from male dominance.

After the Civil War, the plantation of the Compson was destroyed due to the slave freedom. In the Reconstruction era, the Northern industry was spreading in the Old South. The Old Southern people were reluctant to adapt Northern values. Caddy adapts the industrialist and capitalist values of the North for the prestige of her family. She sacrifices her wishes marrying Herbert Head for financial security as he promises bank job but he divorced Caddy.

The homeless, motherless and divorced Caddy becomes successful financially as she is supporting her daughter and her family. She is spending better life than her family as she offers Jason one thousand dollars to see her daughter.

Caddy teaches the people of the "Great Depression" a hope, struggle and never to "submit or yield". We know that she is divorced, banished from her home

and become homeless but she struggles and becomes the mistress of Nazi General to spend a prosperous life.

Similarly, Scarlett, picking cotton as a Southern belle, represents herself as a model for the people of the “Great Depression”. In the Old South, slaves were working on the “Cotton King”. In the New South, she works with her family on cotton plantation instead of begging for eating and drinking for her family. Scarlett with the help of her family and Pork starts to grow more and more cotton and fills the slaves’ quarters with the cotton plantation. Scarlett attracts the attention of the people of the Depression adapting a headstrong way of life, struggling to survive, growing her family plantation and feeding her family. Mitchell justifies my argument to prove Scarlett as a model for the Depression America when she describes, “Scarlett was Southerner enough to believe that both Tara and the South would rise again out of the red fields” (279).

Necessity becomes the mother of invention when survival is stake. Scarlett, an aristocratic Southern belle, wears the dress of her mother’s velvet curtain to attract Rhett Butler for three hundred dollars. Scarlett becomes the model for the people of the “Great Depression” using the available thing for the sake of survival.

My Findings

1. *The Sound and the Fury* and *Gone with the Wind* represent the Old South describing the plantation economy, slaves’ mode of production and aristocratic values of the Old Southern families and downfall of economic, political and social condition of the Southern people behind the story of the Civil War or the destruction of the Civil War.
2. Caddy Compson and Scarlett O’Hara represent the New South as industrialists and capitalists describing the society of the 1920s or the period of the “Great

Depression”. Caddy accepts the new car and marries Herbert Head and Scarlett runs her lumber mill and becomes the wife of Frank. Serczyk describes, “In the novel, we have former plantation owners with aristocratic ambitions turning into capitalist after their supposedly unchanged able world is shattered” (qtd. in Kolasinska 2). Caddy Compson and Scarlett O’Hara become the commodities of the capitalist society.in the New South.

3. Scarlett and Caddy represent the feminist movement of 1920s. Caddy adapts the sexual liberalism and enters into the feminist movement. Similarly, Scarlett becomes “a proto-feminist ahead of her time” refusing in mourning for long time and sacrificing her emotional feelings, and makes “unsex herself” for the sake of money.

4. Caddy Compson and Scarlett O’Hara are the symbolic representation of strength and braveness of the women of 1920s or during the period of the “Great Depression”. Mitchell told Medora Perkerson in an interview:

What quality is it that makes some people able to survive catastrophes and others, apparently just as brave and able and strong, go under? [. . .] We’ve all seen the same thing happen in the present depression. It happens in every social upheaval, in wars, in panics, in revolutions. [. . .] I suppose, some people survive disasters. Others do not. What qualities are in those people who fight their way through triumphantly (PBS.org).

5. Caddy Compson and Scarlett become a hope for the period of the “Great Depression”. Caddy gaining economic prosperity by adapting the Northern values and feeding her family becomes a hope of economic development for the people of the “Great Depression”. Similarly, Scarlett becomes a hope for

the Reconstruction era and the people of the “Great Depression” building Tara economically successful. Scarlett is willing to accept every task to maintain Tara. She says good-bye to the plantation economy and adapts the Northern values of industrialism and capitalism for the survival of Tara and her family.

6. Being a role model for the people of the “Great Depression”, Scarlett also becomes “a heroine and role model” for so many people in worldwide. Scarlett having empty stomach, weak and beautiful body, courage to survive and feeding her family appeals to the people who are struggling to come back on their feet after the economic collapse of the 1930s.

I suggest my readers to study male characters’ “Identity Crisis” and “Sad Generation Seeking Water” in *The Sound the Fury* and *Gone with the Wind* living in the New South

Notes

¹ Emmeline Gros states, when the State level government was established under the control of “enemy” Republican in the South. This government was the combination of Northern Republicans (blacks) and white Southern. The Northern Republican and white Southern were called as “Carpetbaggers” and “Scalawags” respectively (49). Gros, Emmeline, “The Southern Gentleman and the Idea of Masculinity: Figures and Aspects of the Southern Beau in the Literary Tradition of the American South” (2010). English Diss. Georgia State University, 2010. Print.

² In the fourth part of the novel, the Ku Klux Klan is mentioned for the first time. It is an organization of white men who tries to protect other whites from the free blacks.

³ Faulkner added the “U” to the family name on his application for the Winchester job. Faulkner retained the “U” for his fictional work (created for Royal Air Force) and then reported to ground school in Toronto, Canada, in July 1918.

⁴ Yoknapatawpha is an imaginary state. Theresa M. Towner describes about Yoknapatawpha that “Most of Faulkner’s body of work is set primarily in the mythological county of Yoknapatawpha, Mississippi. Of the nineteen novels, only five are set elsewhere, and even these sometimes touch its borders” (11).

⁵ I will use an abbreviation of *The Sound and the Fury* as *SF* whenever I will put the reference of this book in the context.

⁶ Flannery O’Connor describes in *Everything That Rises Must Converge*, “Scarlett must have been a role model for many women in the same situation as Julian’s mother, so the hat--hideous, ’atrocious,’ “preposterous”—may be seen as her pathetic

attempt to emulate not simply a southern belle in dire straits, but the most famous belle of them all” (14).

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