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Gone with the Wind

BY MARGARET MITCHELL

ONE WITH THE WIND has become the best known novel of the twentieth century. It has been read by an estimated 20,000,000 persons in the original as well as in twenty-six foreign language translations. But this wide popularity need delude no one into thinking that this is a frothy novel without real literary value. Actually, in the relatively few years since its publication (1936) this famous work has attained the stature of a classic in its own right. There is a full-bodied story here, woven with power, with skill, with deft handling of plot, and with characters who will live in the public mind and heart for generations.

J. Donald Adams, critic of the *New York Times*, called *GONE WITH THE WIND* "a superb piece of storytelling which nobody who finds pleasure in the art of fiction can afford to neglect."

Vincent Starrett of the *Chicago Tribune*, referred to it as "one of the great stories of our literature." He added: "I assume that nearly everybody has read *GONE WITH THE WIND*. Those who are still waiting to get around to it may safely take the plunge. In sheer readability, it is surpassed by nothing in American fiction. Possibly in point of narrative interest, it is one of the great stories of the world, a book to stand with, say, *The Three Musketeers*, which is honor enough for any novel."

Margaret Mitchell grew up in Atlanta in an atmosphere rich in Civil War lore. All her life she had heard stories of the War

(Continued inside)

Gone With The Wind International Collectors Library

Joacim Rocklöv



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Tableaux Vivants Grace Ann Hovet, 2009-06-26 Grace Ann Hovet contends in this study of novels written by middle class white American women from 1850 to the contemporary period that their portrayals of the development of female identity adds a great deal of supporting evidence to the assertion of several influential psychologists social scientists and philosophers that while identity is surely shaped in part by culture and social structures it is also unique to each individual In the words of Mark Tappan in *Narratives and Story Telling* an inner self defines itself through an ongoing dialogue between the internally persuasive discourse of individual consciousness and the authoritarian enforced discourse of the dominant culture and institutions 1991 18 In the novels considered here much of the inner discourse is performed The female protagonist understands that she is expected to act out the accepted feminine role As a consequence the inner self expresses itself through the conscious manipulation of the image For this reason Professor Hovet argues that tableaux vivants provide an apt central metaphor for the development of female identity in these novels These living pictures consist of individuals usually women carefully costumed and posed to replicate famous scenes from history and the arts In the nineteenth century these tableaux evolved in the United States into an extremely popular parlor game or entertainment interlude in middle class social gatherings In the novels Lily Barts portrayal of Joshua Reynoldss Mrs Lloyd in Edith Whartons *The House of Mirth* provides the most vivid example But the novels also make it clear that tableaux vivants were a part of everyday life as young women learned to pose before others as the model of feminine beauty or as the angel in the house This study adds to those of Susan Fraiman Lori Merish and Nancy Armstrong that describe the relationship of novels to the development of middle class subjectivity In particular it explains the process by which a female subjectivity evolved in the United States from the mid nineteenth to late twentieth century Employing a historical continuum Professor Hovet selected for study novels that she saw as most influential in the culture of the United States because of their ongoing popularity and continued presence in the culture Literary historians consider Susan Warners *The Wide Wide World* 1850 to be Americas first best seller *Little Women* 1869 has been one of the most read and loved novels at least among young female readers for more than a century and has been made into at least four well known movies with stars the caliber of Katherine Hepburn and Winona Ryder Harriet Beecher Stowes *My Wife and I* 1871 was hugely successful in an intensely competitive serial fiction market Kate Chopins *The Awakening* 1899 has become a mainstay in literature and womens studies classrooms and has been made into at least two movies *End of August* and *Grand Isle* Edith Whartons *The House of Mirth* 1905 was not only popular among middle class readers of the time but has become known to mass culture through the 2000 movie version Margaret Mitchells *Gone with the Wind* 1936 and its movie version generated the term blockbuster Harper Lees *To Kill a Mockingbird* has been one of the most widely read books of the twentieth century and the movie starring Gregory Peck is now a cultural icon Marilyn Frenchs *The Womens Room* 1977 remains a cause celebre and Mona Simpsons *Anywhere But Here* 1986 was reprinted six times within

two months of its publication and became a movie starring Susan Sarandon The study also tries to show how depictions of female identity surfaced tensions and anxieties in the dominant social discourse All the novels in this analysis are so called crossover novels The term crossover has become common in culture studies particularly in analyses of the way some works reach a large enough audience to breach the walls that t **Book World** ,1969 *Moving on* Susan S. Kissel,1996 A background synthesis freshly discussing the work of Chopin McCullers O Connor Mitchell and Welty leads to extended treatment of the novels of Shirley Ann Grau whose protagonists keepers of the house remain their fathers daughters of Anne Tyler whose characters are fatherless and homeless at home and Gail Godwin whose daughter heroines learn the necessity of autonomy **The Reporter** ,1961-07 **New York Times Saturday Book Review Supplement** ,1971 *The Reporter* Max Ascoli,1967 *Saturday Review* ,1966 **The New York Times Book Review** ,1971-07 *Playboy* ,1961 **Esquire** ,1971 *A Descriptive Study of Statewide Bibliographic Databases* Stan A. Gardner,1992 **The Atlantic** ,1969 *Time* Briton Hadden, Henry Robinson Luce,1969 *The New York Times Magazine* ,1967 *House & Garden* ,1970 *House Beautiful* ,1969 *Cosmopolitan* ,1962 **The Atlantic Monthly** ,1962 **National Union Catalog** ,1973 *The National Union Catalogs*, 1963- ,1964

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