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The Representation of the Civil War in Major Southern American Literature

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Dedications

To my parents, to my family

To my wife and son.

To my friends and colleagues

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List of Abbreviations

AA: Absalom, Absalom!

CS: Collected Stories of William Faulkner

FD: Flags in the Dust

FU: Faulkner in the University

GWTW: Gone With the Wind

Jeff. Miss: Jefferson Mississippi

LITMS: Life in the Mississippi.

RN: Requiem for a Nun

SF: The Sound and the Fury

SRTR: So Red the Rose.

TUVQ: The Unvanquished.

Contents

General introduction

W. J. Cash, “if it can be said there are many Souths, the fact remains that there is also one South.” (p. xlviii)

As far back as the settlement of the thirteen colonies, the United States was settled in two parts, the South and the North. For the most part, the southern colonies declared war against Great Britain seeking political independence. Once independence was achieved, differences started to grow. So utterly disparate, these differences were fostered and fed by the question of slavery that a compromise was difficult to bridge. As field plantations based on cotton and tobacco come in stark contrast with the free labor of commerce, trade, and industry in the North. Historian John Richard Alden argued that after the colonial era, the South was becoming simply a standing pole with its own interests against the rest of the United States (See Cobb 2007).

With the purchase of Louisiana from France, and the annexation of Mexico, New States came on the scene and the question of expansion as to whether they became Slave States or Free States kept on reappearing. The emergence of the Republican Party terrified southerners since it condemned slavery and labeled it as a “relic of barbarism”, even the idea of a Republican President frightened the South greatly (Cooper & Terrill, 2009). All hopes that slavery would soon vanish or slaves would be freed were eliminated by the invention of the cotton gin. The ferocious demands of cotton from Britain reinforced the idea that slavery was a major profitable enterprise (Gray, 2004). The south thought that it had the right to set the social forms within its borders without the federal government interference (Remini, 2008). Now, having somehow similar ways of life but very much different, the country was torn apart on whether to abolish slavery or to keep it and accept the unknown consequences. Hence, the South seceded from the Union, and the Civil War 1861-1865 broke out.

The Civil War is quintessential to the South. David Goldfield argued that the Civil War resembles a ghost which haunts the place looking for solace, retribution—even in belle letters, or vindication. Southern writers evidently depicted the ghost more than any other American writers representing the most destructive event in American history into literature (See Grant, 2004). To others the Civil War has a special meaning. For Southern writers, the Civil War is the fertile ground for dealing with the past. The war, to use Sullivan's words, is "the pregnant moment" in the history of the South which provides an account of what happened in the past, and also what might happen in the future. Sullivan further illustrated that the war was important in itself and in what it implies as an artist can portray an entire civilization and its moral values through it (1953). Similarly, David Madden and Peggy Bach suggest that any work of a southerner represents the agony and the long-lasting effects of the war (See Grant, 2004).

Even after the defeat in the Civil War, being a Southerner was a source of pride to many Virginians, Texans, Georgians, and Tennesseans. It even soared with constructed images of the Old South with plantation life, white gentleman aristocrats, and happy darkies transforming the blood and pain of the war into a peaceful comfortable past (Bryant, 1997). The defeated are like those who died in war, they are relieved of duty. However, the winners, have other problems to worry about. The North defeated the South and preserved the Union, granting the Negroes lawful freedom. Hence, Northerners stayed occupied with the entire operation of Reconstruction for almost all of the second half of the nineteenth century. Therefore, Northern novelists treated the war from a realistic perspective portraying the salient facts of the war. They depicted the war with the enemy focusing on the story of an individual character. By contrast, Southern authors depicted the effect of the war on the whole society from family to individuals romanticizing their characters in the antebellum South. For them, the Civil War put an end to the civilization and virtues of the Old South (Yonke, 1990). They were so absorbed in their own defeat; stayed away from politics and came up with a literary renascence which lasted till the end of the second half of the twentieth century (Sullivan, 1980).

By the beginning of the twentieth century most Southerners who were born before the war or at least witnessed the war in their childhood were past fifty. Their children and the generation that came after them heard a lot about the war from their parents and grandparents, and hence, a generation of writers came on the scene to represent the

South and the many versions of the South as well as the Civil War, the guilt of defeat, and defense of the region.

However, there was not one full version of the South that represented the many visions which existed. There was always a gross distortion of the truth about the South. For instance, *Tobacco Road* depicted a limited image of what life looked like in Georgia; *So Red the Rose* focused on the plantation class and ignores all the rest, *Gone With the Wind* gave a romanticized female vision of Atlanta, and Georgia and so on. On the other hand, Faulkner not only wrote about the most salient facts of the South, but also created a mythical kingdom that of Yoknapatawpha County, where he sets most of the events of his novels. If we take one work of Faulkner, say, *Absalom, Absalom!* it might summarize the well-nigh everything about the South; many of the classes, the miscegenation, families, and the war to mention a few.

The novels treat the South differently, though Young's and Mitchell's resemble one another, Faulkner's South could not be more different. If the former ones give a romanticized vision of the South, Faulkner's give a realistic one, for which Mitchell criticized him for having betrayed the South to the Yankees in that telling Northerners what they wanted to hear about the Southern decadence.

Stark Young starts *So Red the Rose* by giving an overview of the values of the two families of Bedford and McGehee. Respect, and personal integrity are emphasized in family life. Even children are encouraged to respect others and make them feel good about themselves. Its main conflict is between the industrial North and the agrarian South. Stark Young was ready to defend the South in regard to the Civil War. Young was a son of a Civil War veteran and a descendant of the McGehee family in Como and Woodville. Young's *So Red the Rose* depicts the Old South with rich planters, well treated slaves, and love stories of beaux and belles. The story is set in two rich plantations that of the McGehees and the Bedfords as they go through the vicissitudes of the Civil War. The novel treats Lincoln's election, the Secession, the Confederacy, and of course the Civil War. It also presents the South from the rich planter's point of view. There are many characters in the two plantations. The McGehees and the Bedfords are related by marriage and blood representing one big family emblematic of the South.

Young, like Thomas Nelson Page, romanticized the South, and vindicated the Southern Cause. *So Red the Rose* revived the old legends of the South highlighting the values of the family and the Southern society.

On the other hand, *Gone With the Wind* revolves around the Southern belle, Scarlett O'Hara, her unrequited love to Ashley Wilkes, and her survival amid the mayhem of the Civil War. The central theme of *Gone With the Wind* was more the life and destiny of planters and mainly the fate of the South rather than that of slavery, even though it treated it. Mitchell, as a Southerner, wrote from her own experience and from inside the deep South from her native place near Atlanta, Georgia. Her grandfathers joined the Confederacy, and the details of the war were common in her family just like that of many southern families.

Mitchell had depicted the antebellum South in her novel, and women in that period. She spoke of women's roles, and what was expected of them. She described the period to be based on man, and everything that took place centers upon him. Clement Eaton, in *The Growth of Southern Civilization, 1790-1860* wrote that *Gone With The Wind* was "an escape from the tensions and frustrations of a machine-dominated age…." *Gone With the Wind*, and Stark Young's *So Red the Rose*, for Eaton, "gave a particularly appealing version of the romantic stereotype of the Old South." (quoted in Mathews, 1967, p. 467)

Absalom, Absalom! is considered by many critics to be Faulkner's finest novel. In it, Faulkner tells about the South in the story of Thomas Sutpen, a white trash who comes out of nowhere and establishes a house and a plantation, The Sutpen's Hundred, in the main seat of Yoknapatawpha County, Jefferson Mississippi. The story takes place before, during and after the Civil War. The story is a narration within narration, as different characters try to unfold the story of Thomas Sutpen with the war playing in the background functioning as a timeline for the readers to locate the events in the novel. The novel presents the South from a realistic standpoint, and in contrast to the glorification of the legends of the South and the distortion of the truth.

Faulkner's genius also might come from the fact that he sealed his own work in the map on his Yoknapatawpha County in *Absalom, Absalom!* "William Faulkner, Sole Owner E Proprietor". In this way, not only his originality in the work stays intact for good, but also the property of the Indians as a land—from which the name

"Yoknapatawpha" came from—is a protected heritage. Since Faulkner could have given a European name or a white name to his kingdom, but he preferred to render it Indian as a form of redemption, to the original owners of the land. Hence, a sequel to Faulkner's work is almost impossible, for at least nine of his novels were set in Yoknapatawpha, and it is hard to write a sequel and not go through his mythical kingdom.

By contrast, *Gone With the Wind*, is Mitchell's only novel. It took her almost a decade to finish and finally publish. But the novel did not please many in regard to the treatment of slaves, and therefore, *The Wind Done Gone* (2001) by Alice Randall came out in defense, which tells the story from the standpoint of one of the slaves.

Stark Young's *So Red the Rose* was popular when it was first produced. Young wrote of his region, and employed members of his own family, like aunties and the McGehees. The novel has many characters more than the reader can count. It deals with two plantation owners; the McGehees, and the Bedfords. Unfortunately, after the appearance of *Gone With the Wind* which turned into a best seller, *So Red the Rose* was overshadowed and almost forgotten. Hence, in this thesis, it was hard to find resources about the novel, for even the primary source was difficult to find; as I only borrowed a copy from the Freie Universität Berlin Library, in Germany.

This study, hence, intends to investigate the representation of the Civil War and the South in three major Southern novels: *So Red the Rose*, *Gone With the Wind*, and *Absalom, Absalom!* by Stark Young, Margaret Mitchell, and William Faulkner respectively. I begin by providing an overview of the major Southern authors and their literature since the founding of the nation up to the late 1930s where the three novels in question were produced.

The researcher will conduct an analysis of the aforementioned novels so as to discover the different representations of the Southern society during the war. The writers examining the Civil War provide versions of Souths, and in so doing they undertook astounding historical research for the Civil War mingling history with fiction. The way the thesis approaches this is by regarding the novelists' works as versions of the South, and therefore, three Souths come out, that of Young, Mitchell, and Faulkner. The thesis tackles the emblematic appearance of the different Souths, the notion of defeat, aristocracy, Southern pride and arrogance, Southern women, as

well as the terrors of the war. It also compares the different treatments of the Civil War in the novels, especially, that all of them were written during the Great Depression; two in the same year 1936, while one was written two years earlier in 1934. The study, furthermore, attempts to find out whether the Southern representation of the Civil War changes from one novel to another.

Chapter One

Mapping out the major literature of the South up to the 1930s

1.1 Introduction

The period of the Civil War was an intense time of war between the two poles of the country, North and South. Yet what followed after the war was a powerful product of belles-letters that not only transcended the region but also came to define the place. It is understandable how the South reacts to prove its sense of distinctiveness and unique Southern identity against that of the North. Since the American Revolution, novelists and popular authors—who might not even have visited the South nor witnessed events there—started the construction of an image of America based on the North with the exclusion of the South.

In the mid-1830s, calls for a distinct Southern literature were made. As nationalism and national cultures developed in Europe, the South was likely to demand a regional literature to reflect its identity which was distinct from that of the North. The South wanted to contribute to a national American literature which the Southerners thought was dominated by the North (Bassett,1997).

Southerners have celebrated the American values ever since the birth of the new Republic. However, half of that time was mingled with a "great social evil" and the other half came in its after math. Such an evil was removed and abandoned even by the Old World. Woodward maintained that the South did everything in its intellectual power to persuade the world that its "peculiar evil" was a "positive good", but its efforts were in vain even in convincing itself (p.21).

Having the peculiar institution of slavery, the South was put face to face against the North so as to preserve it and even extend it to other acquired areas in the rest of the country. A cession was to take place, and a Civil War so as to save the Union resulted in the defeat of the South. The Southern defeat was ostensibly cherished by Southerners in support of the Confederates ushering in a revival of the antebellum era in the South in that glorifying the Lost Cause.

More writing took place in the twentieth century than in the antebellum South or even the immediate postbellum era as Rubin Jr put it, "Far more Southern writing has appeared in the present century than in all the previous years combined" (1985: p.1)In the same regard, the expert on Southern history, professor, C. Vann Woodward stated that, "The most reassuring prospect for the survival of the South's distinctive heritage

is the magnificent body of literature produced by its writers in the last three decades" (Woodward, 2008: p.24)

By the turn of the twentieth century, the writings of those who endured the Civil War were to be replaced by a whole new generation that did not even experience the war years yet their inheritance of the Southern history gave way to their literary creations. Robert Penn Warren, Mary , alongside with William Faulkner, Allen Tate, and Thomas Wolfe—who were known as the writers of the Southern literary renaissance, reflected a new beginning in approaching the South, its literature, and its heritage. They were to rebel against such a heritage. They recalled the dominance of Lost Cause mythmaking, and the ubiquitous sense of loss that the South's survivors showed; focusing more on the past that the present was almost neglected. (Grant, 2004)

By 1920, a group of Southern authors gathered in Nashville, Tennessee, in the form of a rebellion to turn into poets, fiction writers, critics, and editors. John Crowe Ransom, who wrote *Poems About God* (1919), joined by Donald Davidson started meeting at the University of Vanderbilt with students and citizens so as to discuss literature and culture. Soon, these were joined by Allen Tate and Robert Penn Warren and produced *The Fugitive* (1922-1925). By the end of the decade, the Fugitive demised, but a new group was formed known as the Agrarians. They started publishing in 1930 a collection of a dozen essays entitled *I'll Take My Stand: The South and the Agrarian Tradition*. The main idea behind it was that the Southern rural life was much superior than the Northern industrial one. The groups were gathered partly in reaction to an essay published by a Southern, H. L. Mencken, entitled *The Sahara of the Bozart* in 1917. The members of *I'll Take My Stand* were authors like Ransom, Davidson, Tate, Warren, Andrew Lytle, Stark young, and several others.

In the chapter, it is hard to state all the Southern authors and their belle letters, as it is a tough task and the space is not sufficient to give justice to all authors. Therefore, the researcher focused on major Southern authors, or writers who wrote about the South and particularly because the notion of Southern literature is a bit hard to strictly confine it to the authors who were only born in the South. It transcends the South as a place, for a number of authors who were born in the North could be considered as Southern

writers or at least, their writings belong to Southern literature as Edgar Allen Poe, and Mark Twain to mention a few.

Still, since the thesis revolves around three main novels that were written during the 1930s, the researcher limited the scope of the literature review up to the end of the third decade of the twentieth century. Hence, most of the major movers and shakers of the literature of the South were at their peak, as it was represented in the Southern Renaissance.

1.2 On Early Southern Fiction and the Old South

To trace the history of the South one needs to get back to the beginning of the foundation of the nation. In 1607, Jamestown was founded as a permanent settlement, and Captain John Smith had the lion's share of telling his stories about it. While people at his time were star-spangled by his contemporaries like Shakespeare, and Sir Francis Bacon, John Smith was turning into a heroic knight in that he both explored and planted the land of Virginia. He wrote an essay on plantations (1626) so as to discover the area and its utility to people. He then realized the importance of the printing press in both extending the literacy and also as a part of an unprecedented subjectification of the knowledge of man (Rubin, 1985: p.11). Southern writing started with intellectuals like Smith, Robert Beverley, William Byrd, and especially the literary situation in early Virginia which culminated in the Declaration of Independence written by Thomas Jefferson.

Southern literature started, according to J. A. Leo Lemay, with Sir Walter Ralegh who sent four expeditions to Virginia. The first expedition, the exploring party, came with Arthur Barlow in 1584; then, the colonizing expedition of Ralph Lane in 1585; then another colonizing party, known as the Lost Colony, under the leadership of John White in 1587; and finally, a supply party in 1590. The Lost Colony is popular in American legend and literature since it witnessed the birth of Virginia Dare, the first Christian child to be born in Virginia and was named Virginia, and also for its mystery of disappearance. The first and the second expeditions provided an important report of the place. Arthur Barlow described America as a paradise that when the sailors arrived, they were pleased with "so strong a smell, as if we had been in the midst of some delicate garden, abounding with all kinds of odoriferous flower." Even though Barlow described some skirmishes with the Indians yet he wrote of them to be "most gentle, loving and faithful, void of all guile, and treason" (Lemay, 1985: p. 13). Ralegh implemented Barlow's account to establish permanent settlement in America, yet all expeditions and attempts by then were in vain.

From these expeditions, two veterans Thomas Harriot and John White returned to England with a valuable experience in the New World. Ralegh demanded of Harriot to write a pamphlet reporting and opposing the bad image told by other colonists who nearly died in America. Harriot wrote *A Briefe and True Report of the New-found Land*

of Virginia (1588). It corrected the image and told of new market possibilities, natural sources of foods, plants, and wildlife assuring that the Amerindians were not a problem, and if necessary, they could be overcome easily in the case of war (Lemay ,1985). The pamphlet proved a huge success, and Richard Hakluyt reproduced it in his "prose epic of the modern English nation," *The Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation*. (Lemay, p.14)

The Virginia Company of London sent planters to Jamestown in 1607. The company tried to attract settlers between the years 1607 and 1624, and therefore, justification for colonization was paramount from the abundance of the land and resources to converting the heathens to Christianity, to reports on the place, and the promotion of the American dream. Almost all early writings on America were promotional or promote America as a major theme, such as the works of Captain John Smith and William Bradford, Cotton Mather's *Magnalia Christi Americana*, William Byrd's *History of the Dividing Line*, Benjamin Franklin's *Autobiography*, Crévecoeur's *Letters from an American farmer*, and Jefferson's *Notes on the State of Virginia*. This genre of literature was inevitable, for promotional literature was the main literature about America as Lemay put it, "it was local; and it was abundant. Promotional literature defined America and what it meant to be an American" and it also aimed at clearing the notorious image of America produced by early colonists. Other works about the New World also appeared such as Robert Johnson (1609 and 1612), Lord De La Warr (1611), William Strachey (1612), and Edward Waterhouse (1622), they all concerned Virginia (Lemay, p.16-17).

In 1815, most of the literature in the South or in the North were quite similar. In less than three decades, a growing divergence in economy, politics, and social conditions led to a particularly Southern literature. A literature in which slavery, defense of the Southern culture, slave narratives, romantic plantation fiction and a complex folk literature. Cooper, Byron, and Scott developed Southern romanticism which was quite different from the philosophical romanticism practiced in the North in that it emphasizes history instead of metaphysical dilemmas (Werner, 1985: p.81).

Mr. William Taylor of Harvard who wrote *Cavalier and Yankee* believed that the literary legend of the pre-cotton South goes all the way back to 1817 when the New York novelist James Kirke Plauding published *Letters from the South*. He discussed the idea that the myth appeared with men who did not even dwell on the plantations. It first

started with the *Sketches of the Life and Character of Patrick Henry* in 1817, by William Wirt. Thomas Jefferson, though helped with the work, did not approve of it as he noted that it was "a poor book, written in bad taste," and expressed "an imperfect idea of Patrick Henry," who was far less educated than his biographer claimed him to be (Wilson, 1962: p.439-441).

The South started to get more and more conscious of its Southern-ness. New periodicals came out such as the *Literary Gazette* which was founded in 1828, and the *Southern Review* also founded during the same year; and the *Southern Literary Messenger* in 1834 as they were hand in hand with politics over issues of slavery, states' rights, and tariff policy.

During the presidency of Monroe many people spoke of the unification of the nation and the "Era of Good Feelings" as opposed to that of England (Werner,81). In 1820, the Missouri Compromise slowed the conflict over slavery temporarily. In 1832, the plan of congressman Henry Clay, known as 'The American System' united the South strongly since it was viewed as a move to spread Northern industry interests in the South. Other events destabilized possibilities to avoid sectional division like the Nat Turner slave rebellion in 1831 and the nullification crisis in 1832 as John Calhoun shifted from a nationalist to a sectionalist, thus, broadening the gap between the two sections both economically and politically which led eventually to the Civil war.

The main cause of this division is the appearance of cotton as a main produce in the economy of the South with its byproduct of slaves, and low tariffs. In the antebellum South, public education was very rare especially in the suburbs. Schooling was made by tutors in "old-field" schools or in academies with tuition payments.

However, higher education in Southern colleges and universities catered for good opportunities for the Southern political leaders, that were as good as their counterparts in New England. The University of Virginia—founded in 1825, was ranked two in the entire country after Harvard. It had an international faculty, extensive curriculum, and a philosophy of education established by Jefferson; made an impact on the Southern culture particularly during the 1830s. There were some scholars of the Old South such as William Munford, who first translated the *Iliad* in 1846; Wilkins Tannehill with his *Sketches of the History of Literature, from the Earliest Period to the Revival of Letters in the Fifteenth Century* in 1827 which reveals a considerable knowledge of classics;

Francis Walker Gilmer with his *Sketches of American Orators* in 1816 talks of the oratory in the South and in American culture; and George Tucker, who was a teacher of philosophy, economics, and literature at the University of Virginia (Werner, p.81-83).

America as a land has always employed the idea of the land of possibility as a myth, yet there was a counter-myth in its Southern land. It was the myth of the South. Gray described it to be "preoccupied with place and confinement rather than space and movement, obsessed with guilt and burden of the past, riddled with doubt, [and] unease" (Gray, 2004: p.118). Edgar Allan Poe (1809-49), for Richard Gray, is regarded to be the pioneer of the Southern myth despite the fact that he was born in Boston, and did not employ Southern settings in his works. Poe embodies Southern characteristics to its extremes to be a 'founding father' of Southern myth. His work, 'The Fall of the House of Usher' (1839) describes much of the Southern Gothic that later became synonymous with the South in that a big mansion and family collapsed and ruined:

> a great house and family falling into decay and ruin, a feverish, introspective hero half in love with death, a pale, ethereal heroine who seems and then is more dead than alive, rumours of incest and guilt—and, above all, the sense that the past haunts the present and that there is evil in the world and it is strong. (Gray, 2004: p.118)

Poe wrote in 1842 about himself that he was a Southerner from Virginia that "'At least I call myself one, for I have resided all my life, until within the last few days, in Richmond.'" In 1836, while editing the *Southern Literary Messenger*, Poe wrote promoting the Southern literature, "'It is high time that the literary South took its own interests into its own charge,'" and he continued few months later saying, "'we are embarking in the cause of *Southern* literature and (with perfect amity to all sections) wish to claim especially as a friend and co-operator every *Southern* Journal.'" (quoted in Gray, p.118-119). He worked for *The Messenger* from 1835 to 1837, which was so popular till the breaking out of the Civil War, with many Northern contributors like James Russell Lowell and Lydia Huntley Sigourney (Werner, p.84).

Louis D. Rubin, Jr stated confidently in the introduction to *The History of Southern Literature* (1985) that the South has always existed in America either in the past or in the present "and that for better or for worse the habit of viewing one's experience in

terms of one's relationship to that entity is still a meaningful characteristic of both writers and readers who are or have been part of it" (p.5).

Poe as a pioneer of Southern myth, announced in his writings that the poet should focus on the "circumscribed Eden" of his dreams. (Gray, 2004: p.119) Poe was influenced by the English Romantic poets, and Samuel Taylor Coleridge, in particular. He even went further saying that the poet turns into a prophet who:

> has seen the Promised Land and is now trying to lead others there. Or, …the poet as a priest or shaman using his arts to entice us into a rejection of the here and now—even a kind of magician who is attempting in effect to enchant us, or simply trick us, into forgetting the laws of the ordinary world. (Gray, p.120)

Much of the literature after the Civil War in the South followed the lead of Pendleton Kennedy who celebrated the life of Virginia plantation in his *Swallow Barn* (1832). His writing depicted the Virginian planter embodying the cavalier virtues ranging from pride in family and land, honor, courage, well treatment of women, and even owning slaves, to which he believed should be fixed permanently. Authors who came after him, particularly, postwar ones like the Atlanta journalist Joel Chandler Harris (1848-1908) who was ambivalent about races (Simpson, 1985: p.11).

The gap grew between the two sections as the emphasis of political writing shifted. In the first three decades of the nineteenth century, political writers as Jefferson, William Wirt, John Marshall, and John Taylor, even John Calhoun at his early youth, kept a vision of a unified United States. Calhoun helped widen the gap and spread the sectional ideas by the end of the 1830s. John Tucker, as a professor at the University of Virginia and editor of the *Virginia Literary Museum* (1829) suggested that the South needed books like Essays on Various Subjects of Taste, Morals, and National Policy (1822) and *The Life of Thomas Jefferson* (1837) (Werner).

Although Albert Pike was born in Boston, he moved to the Southwest in 1831 and turned to be a strong proslavery spokesman and later a Confederate general. Pike wrote *Prose Sketches and Poems, Written in the Western Country* (1834), then a year later he became an editor of the *Arkansas Advocate*. However, others attacked the 'peculiar institution', for instance, David Walker, who was a freeborn black growing up in Wilmington, North Carolina, wrote, *Appeal, in Four Articles; Together with a*

Preamble to the Coloured Citizens of the World, but in Particular, and Very Expressly, to Those of the United States (1829). *Appeal* invites a slave rebellion and foresees the attack of Abolitionists on slavery as an immortal institution which causes the wrath of God. Furthermore, Virginia lawyer Thomas R. Gray wrote *The Confessions of Nat Turner* (1831) after an interview with Turner in his prison, Southern publishing periodicals started to avoid anti-slavery sentiments (Werner, 1985).

Southern drama was similar to that of the North in themes and historical events. For instance, George Washington Parke Custis wrote several plays such as *The Indian Prophecy* (1827), *The Eighth of January* (1834), which glorifies the Battle of New Orleans, and Pocahontas, or *The Settlers of Virginia*, which was better known especially at the National theatre of Washington in 1836 (Werner).

1.3 The Creation of a Southern Doctrine

Differences of the South with America were referred to mainly as differences with the north, for most of the other parts of the nation were unsettled and therefore, the population there was disproportionately small. Some publishers like the *Massachusetts Quarterly Review* stated that the North was in charge of the growth and success of the country. However, an outside observer would immediately notice the Southern power over the nation, as the Scottish traveler James Stirling wondered, "With a minority of states, with less than a third of the white population, how is it the South has managed to appropriate to itself so large a share of official influence and executive power?" (Cobb, 2005: p. 35) Such a question has always occupied the northern mind. By 1801, one Federalist remarked the Southern character of domination whereas others started urging their fellowmen to "resist the encroachments of Southern despotism." Until 1856, the White House was occupied by a Southern slaveholder for about two-thirds of the country's history, and Southerners took advantage of it as speakers of the House, presidents pro tem of the Senate, and also taking a majority in the Supreme Court. (Cobb, p.35)

For the Northern Struggle for power to be secured alongside with the interests of the nation, the South had to be "northernized". Hence, the portion of labor force implemented in agriculture in the years from 1800 to 1860 had declined from 70 to 40 in the North whilst in the South it remained intact at 80 percent. By the eve of the Civil War, each of the states of New York and Pennsylvania accounted for more than double

the manufactured products made by all the soon-to-be-seceded Confederate states combined. Moreover, the Southern economy suffered from a lack of diversity of resources. In 1858, James Henry Hammond of South Carolina announced that "Cotton is King" and "No power on earth dares to make war on it." (Cobb, 2005, p.39) One observer described it, "[they] sell cotton in order to buy negroes—to make more cotton to buy more negroes, 'ad infinitum' is the aim and direct tendency of all operations of the thoroughgoing cotton planter." (Quoted in Cobb, p. 39)

However, the differences between the North and the South is not only economic. Roughly, 17 percent of the South's white population was illiterate while it was only 6 percent in the North. Still, the South was short of newspapers, magazines, and other publications along with several widespread civic involvement in comparison to the North. Other differences, were, to borrow Edward Pessen words, "profound" in "climate, diet, work habits, uses of leisure, speech and diction, health and disease, mood habits, morals, self-image… [and] labor systems." In addition, the Southern gallant and supremacy stemmed from the belief that their ancestry was superior to that of the Yankees. One Virginian put it in 1863, "the Saxonized maw-worms creeping from the Mayflower… have [no] right to kinship with the whole-souled Norman British planters of a gallant race." (Quoted in Cobb, p.40-44)

Southerners were also largely affected by the writings of the romantic novelist Sir Walter Scott, a Scottish historical novelist, poet, playwright, and historian, particularly his 1820 work, *Ivanhoe*. Scott depicted in his famous collection, Waverly Novels, the struggles of Scotland against English oppression, thereby, "evok[ing] the South's struggles against the North, which was supposedly populated, after all, by the 'Saxon' descendants of the very Englishmen who had wronged Scotland so terribly." (Cobb, 2005, p.45) Set in medieval England, Ivanhoe was full of chivalry, fighting knights which had caught the attention of the upper class of the South who adopted the term "Southron" so as to refer to themselves although the Scots used it ostensibly to disparage people who lived near their southern border (Cobb).

Mark Twain in his, *Life on the Mississippi* (1883), indicted, Sir Walter Scott, for having affecting the South, its way of life, customs, and mores, "with decayed and swinish forms of religion; with decayed and degraded systems of government; with the sillinesses and emptinesses, sham grandeurs, sham gauds, and sham chivalries of a

brainless and worthless long-term vanished society." Twain believed that Scott's writings harmed the South tremendously where his ideas "flourish pretty forcefully still." (*Life on the Mississippi*, 1883: p.467).

Twain wrote that in the South the real and total civilization of the nineteenth century is confused and blended with Scott's sham civilization of Middle-Age, "and so you have practical, common-sense, progressive ideas, and progressive works, mixed up with the dual, the inflated speech, and the jejune romanticism of an absurd past that is dead, and out of charity ought to be buried." In fact, Twain even claimed that Sir Walter Scott was a bad influence on the Southern character in the antebellum South as he made, "every gentleman in the South a Major or a Colonel, or a General or a Judge…for it was he that created rank and caste down there, and also reverence for rank and caste, and pride and pleasure in them", that "he is in a great measure responsible for the war" (*Life on the Mississippi*, p.467-469).

Twain argued that Scott's novels inculcated a cultural regime in the South before the war which constituted corrupted codes of romance, chivalry, patriarchy and class that all contributed to the fighting and losing of the Civil War (see Kaufman, 2006). Twain served in the war to the side of the Confederacy in Mississippi, though only for a short time, therefore, he is considered an eyewitness to both the conflict and the memory. He used his experience in literature in *Century Magazine* 1885 in a literary piece under the title "The Private History of a Campaign That Failed." Meanwhile, the *Century Magazine* was in the process of publishing a number of articles about the Civil War written by ex-soldiers and citizens from both sections of the country. It was so popular and it was published in four-volume set with illustration, *Battles and Leaders of the Civil War*, in 1887. Twain seized the opportunity to ridicule what he called the "Walter Scott disease." (quoted in Gray & Robinson, p.96).

According to James Chandler, the effects of Sir Walter Scott were in naming the Southern babies after his characters, and building Southern houses similar in architecture to the ones described in Scott's novels, and also adopting his style and diction in Southern literature (See Kaufman). The growth of Scott's reception was due, in part, to the South's peculiar institution of slavery. The South, for Andrew Hook, was not always in its final form until the domination of slavery on the political scenes in the 1830s (Hook, 2004: p.421). However, the South, Will Kaufman, argues, "predates both

Walter Scott and the 1830s" creating the separate identities of both parts of the country. The 'invented South' was made up by the early European colonizers who had a "Utopian longings" of the South to be as "Edenic, a garden, a virgin land" (quoted in Kaufman, p.2) The South, as Richard Gray stated, "has always represented itself historically as different, deviant, and (usually) in danger; and it has been marked, for good or ill, by its own sense, at any given time, of what it was different and deviating *from* and what it was in danger of" (2004: 19).

As a lawyer who was proud of his Virginian ancestry with a training in law at Harvard, Daniel R. Hundley exemplified the dogma of Southern pride. Hundley published, *Social Relations in the Southern States* in 1860, where he proclaimed "the persistent misrepresentation of the South by the various journals and unscrupulous demagogues of the free states" in that providing the typical image of the Southern as an aristocratic planter, noble, gracious, and outspoken revealing "that much coveted *savoir faire,* which causes a man to appear perfectly at home, whether to be in a hut or a palace." (quoted in Cobb, 2005: p.47)

1.3.1 The South Under Influence

Two statesmen chiefly affected the Southern thinking, John c. Calhoun and Alexander H. Stephens. Calhoun at the time was an economic man and believed in slavery as a permanent institution. In defending the South's position on slavery, he referred to democracy in ancient Greeks. For him, liberty, "is a reward to be earned, not a blessing to be gratuitously lavished on all alike." In Greek's ideal society, inequality was the main principle instead of equality, the most competent people of a certain society make the best decisions for all (Young, Watkins, & Beatty, 1968: p.90). This thesis was also practiced by Thomas Jefferson where the select few should reign over the majority of people to serve the interest of all.

Alexander H. Stephens, Vice President of the Confederacy, and an active political figure, provided a huge study under the title *Constitutional View of the Late War Between the States* (1868-1870). His work is regarded as one of the strongest ever for secession. He studied the Constitution of the United States industriously. He supported the idea that state sovereignty was a fundamental belief in the Constitution, and the Southerners were allowed to protect their rights constitutionally. He established in the

minds of many Southerners the constitutionality of secession and the byproduct of the North's responsibility for it (Young, & al. 1968).

Southerners during the Civil War were chiefly influenced by a group of radical pro-slavery known as the "Fire-Eaters." The leaders were men like Edmund Ruffin, Robert B. Rhett, and William L. Yancy who first came up with the movement of secession. Ruffin was the most radical of them all. In 1860, he wrote *Anticipations of the Future* to promote secession which foresees the years 1864-1869. In it, Ruffin portrays the North exploiting the South by depriving it of its power and privileges, and prophecies an imaginary war between the two parts of the country. The war ends to the side of the South; militarily and economically. Likewise, Albert Taylor Bledsoe was a strong defender of the Southern cause. He contributed many articles in the years after the war saying that the slavery was not immoral neither illegal. He was even bold enough, after the defeat of the South, to urge Southerners to keep "cherish[ing] the principle of freedom for which [they]fought." (Young & al. 1968: p.92).

1.4 Literature in the Antebellum South

As the sectional division grew more and more, the South drifted from the intellectual contact with the North. The South wanted its own independent literature. Even though Southern writers during this period produced numerous talented writers, yet the great publishing centers were mainly located in the North in what some people labeled a "literary monopoly." Writing from a Southern perspective, either to a Southern or a Northern audience was usually difficult especially in getting the works published, let alone have a market for it. The South was mainly in its early phases of settlement as states like Alabama, Mississippi, Louisiana, and Arkansas were in the process of statehood. The Southern author was more likely to be a gentleman than a writer by being loyal to the Renaissance tradition. It was a hard task for a Southern writer to use literature as a profession since indifference was likely to meet his works (Young & al. 1968). Timrod explained the situation in 1859:

> we think that at no time, and in no country, has the position of an author been beset with such peculiar difficulties as the Southern

> writer is compelled to struggle with from the beginning to the end of his career. In no country in which literature has ever flourished has an author obtained so limited an audience. In no country, and at no period that we can recall, has an author been constrained with the indifference of the public amid which he lived, to publish with a people who prejudiced against him. It would scarcely be too extravagant to entitle the Southern author the Pariah of modern literature. (See Parks, 1942: p.83)

With such difficulties of indifference and having to publish to a Northern audience, most Southern authors just gave up. Charleston, South Carolina was the main Southern literary hub in the region. Members of the "Charleston School" used to meet at Russell's bookstore and discuss their poems and works gently without even any kind of dire criticism. Hugh Swinton Legaré was the main contributor to the *Southern Review*, first organized in 1828 and published in 1832. In 1857, *Russell's Magazine* was also founded in Charleston. Its chief contributors were Henry Timrod, Paul Hamilton Hayne, William Gilmore Simms, and William John Grayson. The magazine lasted for a little over three years when it eventually demised by the beginning of the Civil War (Young & al).

Apart from Poe, Simms, and the Old Southwest humorists, John Pendleton Kennedy makes one of the greatest writers of fiction in the pre-Civil War era. He wrote in a style similar in tradition to that of Irving. He wrote mostly sketches like *Swallow Barn***.** William Gilmore Simms who was a novelist, short-story writer, a critic, and a journalist— was one of the most prominent authors of the antebellum South. Unfortunately, most of his narrative and humorous poems are neglected nowadays. He is well-known for his novels and short stories about the Carolina woodlands. He wanted to prove the idea that the American life and manners can be subjects of writing for fiction. Simms produced numerous historical narrative which many critics believe are outstanding in American literature. His better-known novels are *The Yemassee* (1835) which revolves around an Indian turmoil in South Carolina in 1715, and *The Forayers* (1855) one out of a series of novels about the American Revolution. Somehow in some

of his stories, Simms is regarded to be beside Thomas Nelson Page, and Joel Chandler Harris for his original and stylistic use of Southern dialect (Young & al, 1968).

On the other hand, Harriet Beecher Stowe (1811—1896) made one of the most influential books in the history of the United States in her *Uncle Tom's Cabin*. The novel was published as series in the National Era on June 5, 1851, while its final installment was on April 1, 1852. Though the National Era, was mostly devoted for promoting the abolitionist ideas, yet it was not as direct as William Lloyd's Garrison's *Liberator*. After one year of its publication on March 20, 1852, the novel sold 305, 000 copies in America, and two million and a half copies—including the translations, all over the world (Wilson, 1962).

Stowe was the daughter of a renowned clergy man named Lyman Beecher. Lyman himself opposed slavery but was not yet an abolitionist. Her family was strictly governed by her father who believed ardently in the severity that he envisioned in his religion. He wanted his boys to be preachers and the girls to be preachers' wives. Harriet married Calvin Ellis Stow in 1836, who was a prominent professor at Lane. She lived near the Ohio River for nearly two decades across slave communities. Learning from fugitive slaves, and paying numerous visits to the South, gave her an interesting knowledge about the peculiar institution of slavery (Wilson). In 1850, she returned to New England where her husband earned a professorship at Bowdoin College in Brunswick, Maine. It was the same time that the Fugitive Slave Act was enacted which considered the runaway slaves as a 'property' to be pursued and recovered in the free states. She was inspired by what she called "a God-sent image of a slave suffering, being beaten, yet forgiving his tormentors" to produce *Uncle Tom's Cabin*, or *The Man That Was a Thing* early in February 1851 (Baym, Levine & Gibaldi, 1979: p. 1495-1496).

She wrote in a preface to one of the editions of the novel that slavery as a subject was not much dealt with; that it suffered an oppressive silence. She wrote, "among conservative and sagacious people that this subject was a dangerous one to investigate, and that nobody could begin to read and think upon it without becoming practically insane." (quoted in Wilson, p.5). She further explained that the subject could not even be discussed due to its delicacy in the free states, and its entire management belonged to the slave states alone.

In an effort to be objective and in fear of stirring a sentiment against the North, or the South, Mrs. Stowe was careful in her treatment of the subject of slavery in that she held both the Southern as well as the Northern states responsible "to an equal degree in the kidnapping into slavery of the Negroes" and their maltreatment. (Wilson, p.6) In the same way, Lord Palmerston, commented on the novel saying that it was a national one not regional, and her firm belief that the national ideal was at risk strengthened her book and affected the North and the South dramatically (Wilson).

In the novel, unlike most of the white Christians who did not practice what they preach, black Uncle Tom adhered to the white man's religion seriously, dignifying his own soul and also pardoning Simon Lee. To this end, Faulkner commented on Stowe's Uncle Tom's Cabin to be "written out of violent and misdirected compassion and ignorance of the author toward a situation which she knew only by hearsay. But it was not an intellectual process, it was hotter than that; it was out of her heart." (quoted in Suponitskaya, 1992: p.879)

White writers also were fascinated by Afro-American culture though it was not expressed quite openly because of the dominant racial tradition of the Old South. William Francis Allen, Charles Pickard Ware, and Lucy MicKim Garrison edited the first collection of Afro-American folks, *Slave Songs of the United States* which was published later in 1867. One of the most mesmerizing works on slavery and its conditions on the South was written by Fredrick Douglass. Douglass was born a slave and sold several times in the slave market of the South. Being able to read and write as a slave was a crime, but still, Douglass taught himself how to read and write. He later on run away to the north, and earned his freedom there. He published a marvelous work a *Narrative of the Life of Frederick Douglass: An American Slave* (1845) which describes his life in slavery in the fields, cabins, and plantations in the pre-Civil War South. He was a prominent figure speaking for abolition of slavery and gave a speech on July 5th, 1852 as he entered Corinthian Hall, on 'What to the slave is the fourth of July?" he said "a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham… There is not a nation on the earth guilty of its practices, more shocking and bloody, than are the people of these United States, at this very hour." (Kennedy, 2009: p.298)

Douglass called the Civil War "a rebellion" in a speech entitled "The Mission of the War" in Philadelphia in 1863. He further stated that the rebellion was "inspired by no love of liberty and no hatred of oppression, and therefore indefensible upon any moral or social grounds; a rebellion which openly and shamelessly sets at defiance the worlds [sic] judgment of right and wrongs." The arguments of Douglass were so powerful and convincing in the process of the abolition in that he always kept the focus of the war on slavery, and freeing it from the Southern peculiar system. Douglass added that the Civil War was meant for the spread of slavery all over the United States by a small oligarchy group, "Its aim was not Richmond but Washington,— not the South merely, but the whole United States." (Quoted in Finseth, 2006: p. 265)

Other black works include the first black novelists in America, Henry Bibb's *Narrative of the Life and Adventures of Henry Bibb* (1849); James W. C. Pennington's *The Fugitive Blacksmith* (1849); Samuel Ringgold Ward's *Autobiography of a Fugitive Negro* (1855) (Werner).

By 1861, the newspapers which were calling for the preservation of the Union, stated that the South had to fight and defend itself. Some writers and editors spoke against the Confederacy as Virginians Moncure Daniel Conway and David Hunter Strother yet they remained a minority. Southerners from all walks of life committed themselves to their "great revolution." Most writers at this time, were not interested in purely literary subjects. Southern leaders believed that first things first; it was better to start with freeing the South, then literature would come out and develop out of great war epics, poems, and romances (Muhlenfled, 1985).

1.5 A Cause that Was Lost but Romanticized

The South has a history of influence over the political government and the men of government and their products in the Revolution and the institutions as they produced "four-fifths of the political literature of America." However, the war and defeat brought about a certain shame which the South could not bear, and had to defend, as Finseth put it:

> Defeat has not made "all our sacred things profane." The war has left the South its own memories, its own heroes, its own tears, its own dead. Under these traditions, sons will grow to manhood, and lessons sink deep that are learned from the lips of widowed mothers. (Finseth, 2006: p.514).

Finseth further explains that losing the war, would somehow make the South lose its long thought of superiority over the North, and its uniqueness both as a place and as a people. Such a pride, the South believed, should not only be preserved but also defended even in defeat, "That superiority the war has not conquered or lowered; and the South will do right to claim and to cherish it." (Finseth, pp.514). A certain Southern identity started to take shape as Robert Penn Warren noted "only at that moment when Lee handed Grant his sword" at Appomattox, and it was only after that that "the conception of Southern identity bloomed." (quoted in Cobb, 2005: pp.60)

Writing in the South immediately after the war was even harder than writing a decade earlier. Not only were poverty and destruction a hindrance for authors, but so were the publishers. For instance, Simms wrote in the need of economic necessity, and even his library was destroyed by the war, as he put it "I wish I could have some books sent me…[I] have had nothing to read for 4 years." Most of the Southern literary works were refused to be published immediately, and if a work was passed as John R. Thompson's, who published in *Harper's Monthly* in 1868, it was indicted for treason. However, by the next decade, things started to look brightly as new journals started to appear for Southern authors like *Appleton's Journal*, *Lippincott's Magazine* and *Scribner's Monthly* (See Muhlenfeld, 1985, p.183). More journals came out so as to express the Southern own version of the war as *Scott's Monthly Magazine* in Atlanta in 1865, *De Bow's Review*, *Land We Love*, *The New Eclectic* which contained *Land We Love* and eventually turned into *Southern Magazine* and others. Yet all of these magazines published mediocre works which demised in the 1870s (Muhlenfeld)

The war veterans and the generation that came after them accepted defeat and started out their own interpretation of the war in the years between 1865 to 1913, such an interpretation, "emerged in what has come to be called the Lost Cause, the postwar

writings and activities that perpetuated the memory of the Confederacy." (Foster, 1987: p.4).

The term Lost Cause was coined by the Virginian, Edward A. Pollard, a Confederate sympathizer, who wrote *The Lost Cause: A Southern History of the War of the Confederates* (1866) which both defended the act of secession and romanticized the antebellum Southern society in that transforming the Southern military defeat into a great moral triumph. (Cobb, p.62) In *The Lost Cause* (1866), Edward Pollard wanted to persuade his audience and himself that the South "had not yet been truly defeated. It had only lost the military phase of a much larger struggle." (Hobson 1983: p.87-89).

In Pollard's path, a group of ex-Confederates established the Southern Historical Association in 1869 with the perspective of spreading the tragic story of the South. Furthermore, a number of romantic novels invoked by the war alongside some memoirs which emerged on the immediate postbellum period. These encompassed writers who actually served in the Confederacy as John Esten Cooke's *Surry of Eagle's Nest* (1866), *Mohun* (1869), and *Wearing of the Gray: Being Personal Portraits, Scenes and Adventures of the War* (1867) and Sidney Lanier's *Tiger-Lilies* (1867) and George Washington Cable's *The Cavalier* (1901) (see Grant, 2004).

The Lost Cause as a cult was integrated with the idea that the white South was to rise once more, because the Southern past was not just a past, to remember and cherish, but a sacred time. The Southern soldiers who fought in defense of the South were believed to be crusaders, for the Civil War was a great war, and for the white Southerners, "it marked a beginning, not an end, for the end was a grace that would come only with redemption." (Goldfield, 2002: p.51)

The Lost Cause, hence, is associated with the memory of white Southerners on the war and how they wanted to perpetuate it through their celebrations and rituals. The loss and suffering memories constitute a 'consciousness' that is held for generations which "give identity to the people." Some of these are sometimes written and hence become texts that lead to behavior through thought and action. Goldfield has an intriguing way of describing the Southern dilemma of Lost Cause, as he put it, "the only thing greater than tragedy, of course, is overcoming it; this is the history, the legend, that people build nations upon." (Goldfield, pp.3).

To this end, Southerners celebrated the legend of the Lost Cause profoundly as the aristocratic cavalier constitutes the epitome of the Lost Cause who proved himself to be an honorable warrior. Ethel Moore of Tennessee admired the courageous soldiers defending:

> the traditions and memories of the old time South-the sunny South, with its beautiful lands and happy people, the South of chivalrous men and gentle women, the South that will go down in history as the land of plenty and the home of heroes. (quoted in Cobb: p.62-63)

Many communities established Confederate Memorial Day with statues usually in graveyards. Richmond turned into a Confederate Vatican with statues of heroes such as Robert E. Lee, and Stonewall Jackson showing and reviving memories of the Lost Cause. By 1875, Richmond witnessed a reunion for Confederate veterans on the occasion of unveiling the statue of Stonewall Jackson which was decorated with the word "Warrior, Christian, Patriot." (Goldfield, p.54) The creation of some veteran associations followed, as the United States Confederate Veterans in the years 1889 up to 1932. Whereas the United Daughters of the Confederacy appeared in 1884 whereby Southern women who survived the war alongside with their relatives of the Confederate soldiers joined together, and by 1896, the Sons of Confederate Veterans was founded (Wilson, Thomas Jr., & Abadie, 2006).

Thomas Nelson Page is regarded by many as one of the main fore founders of establishing the traditions of plantation fiction which provided the ground for the chauvinistic Southern writers. Page gave an aspect of the myth in the Edenic South where men were gallant and women were gorgeous, while their slaves were satisfied, happy darkies in serving their masters (Ayers, 2018).

As a young lawyer, he came into the scene with a poem written in black dialect glorifying the antebellum South His first short story, "Marse Chan" (1884) provided the first story in his well-known book *Ole Virginia* (1887). The story is narrated from an old black man named Sam. As a traveler passed by, Sam told him the unhappy story of his master who died in war before he could come back to marry the lady he loves.

Page used the Southern myth in the sad pronouncement of the black man, "Dem wuz good ole times, marster—de bes' Sam ever see! Dey wuz, in fac'!" Slaves were depicted to be happy with their masters, even loving and feeling nostalgic to the institution of slavery. Page continued to write sketches, short stories, essays and novels in the same theme that the South was a peaceful place before the war, until the Northern invader interfered into its business, since the North did not appreciate nor understand it. And generations of both Southern readers and authors even Northerners after him came to believe in the same Southern myth (Bryant, 1997**).**

In the post-Civil War, Southern Literature witnessed a considerable number of nostalgic romances which defended the Lost Cause and looked back to the good old days on the Southern plantations before the Civil War. It was difficult for authors to write about life and society from a realistic perspective. Since writers were so busy romanticizing the South with happy darkies, noble colonels, big mansions, and good times before the war. It was not until the turn of the twentieth century that such writing was introduced by Miss Ellen Glasgow. Clear exceptions were works like those of George Washington Cable, Lafcadio Hearn, and Kate Chopin. In his teenage-hood, Cable served in the Confederate army. Then, after the war, he began publishing in northern magazines as Scribner's Appleton's his sketches of Creole life. *Old Creole Days* (1879) consists of seven sketches, which is a volume that shows the humanitarian skepticism of Cable about both the provincial traditions and his great skill in remaking the local vernacular (Conn, 1989: p.275).

George Washington Cable, implemented realism in a book which was all but forgotten since it preceded its time. Cable wrote J*ohn March, Southerner* (1895). The book exemplifies literary realism which precedes its time; that is "akin to the milieu of William Faulkner than to anything else written in Cable's own day and time." (Rubin, 1963: p.21-22).

The book received criticism from the historian on Southern literature, Jay B. Hubbell, who concluded that the book "is the work of a reformer rather than an artist." In the same way, Edmund Wilson criticized the novel, "that there was no literature in [it], and that its salutary purpose is irritating." (quoted in Rubin, 1963: p.23). Yet, Rubin considered it Cable's most important novel despite its faults and what Wilson and Gilder called didacticism. Cable was a pious and a conscientious man, but his piety was

severely criticized. The criticism came from Lafcadio Hearn who resided with Cable in New Orleans. Hearn wrote in a letter in 1883, "I never sympathized with [Cable] at all. His awful faith—which to me represents an undeveloped mental structure." Mark Twain also criticized Cable in a letter to Howells that:

> Cable's gifts of mind are greater and higher than I had suspected…we get along mighty happily together; but in him and his person I have learned to hate all religions. He has taught me to abhor and detest the Sabbath-day and hunt up new and troublesome ways to dishonor it. (quoted in Wilson, p.559-560)

George Cable wrote his first novel *The Grandissimes* in 1880. Cable wanted it to be really "a political novel as it has ever been called." In the novel, the situation of the Negroes was not much different than it was before they had been freed. The oppression against Negroes even after the war ended continued, the mulatto rebelled, and the treatment of race, and miscegenation between white and black blood posed a problem in *Grandissimes*. Even though Cable implemented the question of race in his *Old Creole Days*, however, for *Grandissimes*, he used it on a grand scale attacking it with boldness and audacity (Wilson, p.563). Cable soon revolted against the racial system of the South and its injustice and he turned out to speak for the black civil rights. *The Silent South* (1885) and *The Negro Question* (1890).

According to Wilson (1962), George Cable was "the first Southern writer to try to deal in a serious work of fiction with peculiar relationships created by the mixture of white and Negro blood" and that it was not until half a century later that William Faulkner wrote about miscegenation in his *Go Down Moses, Absalom, Absalom!*, and *Intruder in the Dust*.(p.564).

Many soldiers had their own version of the war to tell. The reminiscences of these soldiers were different than the celebratory volumes of the Confederacy in that they praise the Confederate leaders. For instance, while painting "Johnny Reb, the common soldier of the Confederacy", just like Sam Watkins— many of them accentuated the hardships experienced by the rank and file throughout the Civil War. As these soldiers looked in retrospect to their endurance, they remembered the bravery of their comrades and the need to commemorate them and their cause making sure that future generations

would have a different version of the Civil War from that of the North. (See Grant, 2004: p.101)

Likewise, a Confederate army cavalry commander, John Singleton Mosby, known as "Mosby's Rangers" who was also famous for his ability to elude the Union Army pursuers and vanish in his guerrilla exploits. He wrote *Mosby's War Reminiscences and Stuart's Cavalry Campaigns* which was published in 1887, and *The Memoirs of Colonel John S. Mosby* which was edited by his brother-in-law, and came out in 1917 (Grant).

Mosby's exploits turned out be a basis in the *Lost Cause* mythology, despite the fact that he became more and more disenchanted by the view of mythmaking the antebellum South. "Men fight from sentiment," he noted, and then when, "the fight is over they invent some fanciful theory on which they imagine they fought." Mosby showed no regret for the demolition of slavery albeit he did not feel responsible for its existence, "I am not ashamed that my family were slaveholders," he declared: "It was our inheritance. . . I am not as honored for having fought on the side of slavery—a soldier fights for his country—right or wrong—he is not responsible for the political merits of the course he fights in. The South was my country." (quoted in Grant, p.102)

However, the Lost Cause mythology did not interest Walter Hines Page. He was only ten years of age when the war came to an end, and hence, lived the impact of the post-Civil War particularly in the South, as he wrote that:

> many of the men who survived that unusual war unwittingly did us a greater hurt than the war itself. It gave everyone of them the intensest experience of his life and ever afterwards he referred every other experience to this. . . their loyalties were loyalties, not to living ideas or duties, but to old commanders and to distorted traditions. They were dead men. . . moving among the living as ghosts; and yet, as ghosts in a play, they held the stage. (quoted in Rubin 1956: p.149-150).

Walter Page reinforced his ideas through his work *The Southerner: A Novel, Being the Autobiography of Nicholas Worth*, which first appeared as a series in the *Atlantic Monthly* 1906 and then published three years later. Here, he described three types of "ghosts" haunting the South: Slavery, religious orthodoxy, and the Confederate dead.

In cherishing the latter, he wrote it, "held back the country almost in the same economic and social state in which slavery had left it." (quoted in Grant, p.102)

Another author who also left an impact using the local color was Joel Chandler Harris who worked as an editor in Atlanta. Harris came up with a fictional character; an old black man who told stories. His works were a huge success, and Harris declared that he merely retold stories he had heard from black Southerners (Ayers, 2018). Harris both created and stereotyped a black street character to keep his series of newspaper sketches fresh. Eventually, Harris published his first book, Uncle Remus: His Songs and Sayings (1880), which was so popular and extended to more works revolving around black characters such as the three collections of Uncle Remus's stories (1883, 1892, and 1905) (Bryant, 1997: p.11).

An intriguing development in implementing a black narrator appeared by the turn of the nineteenth century in Charles W. Chesnutt's, *The Conjure Woman* (1899). Chesnutt himself was of mixed race, partly African and mostly white. He grew up in Fayetteville, North Carolina after the war ended. In 1883, he went north and started a successful career in being a court reporter, a lawyer, and an advocate of the improvement of race relations. In 1885, Chesnutt published and worked in the McClure newspaper syndicate. In *The Conjure Woman*, Chesnutt, used a black narrator to portray the genuine insensitivity of the antebellum white Southerners and the unfortunate, unhappy slaves. By 1905, he stopped writing and therefore was forgotten for a certain time, yet it was not until two decades after his death in 1922 that he was brought back again to play a major role in the Southern literature. (Bryant, 1997: p.12-13)

However, Samuel Langhorne Clemens (Mark Twain) shows a clear understanding of the South even though he was born in the North. Twain holds an important place in the Southern literature, as Bryant put it, "without it [his best work] twentieth century southern literature, to say nothing of the rest of American literature, would be unthinkable." (Bryant Jr. p.15). His first works on the South, "Old Times on the Mississippi" that was meant to be a memoir of seven installments, appeared in the *Atlantic Monthly* in 1875. In 1883, these were extended to become, *Life on the Mississippi*. In it, Twain expressed the ongoing importance of the war to Southerners in about two decades after Appomattox. He noted that in the North, "One hears the war mentioned, in social conversation, once a month; sometimes as often as once a week;

but as a distinct subject for talk, it has long ago been relieved of duty." On the other hand, he went on, "the case is very different in the South. There, every man you meet was in the war; and every lady you meet saw the war. . . In the South, the war is what A.D is elsewhere: they date from it." Having said that, a Southerner reacted to Twain, "that we are nearly always talking about the war. It isn't because we haven't anything ese to talk about, but because nothing else has so strong an interest for us" (*Life On the Mississippi*, p.454-455). In this regard, the Civil War, Twain summed up:

> shows how intimately every individual was visited, in his own person, by that tremendous episode. It gives the inexperienced stranger a better idea of what a vast and comprehensive calamity invasion is than he can ever get by reading books at the fireside. (Life on the Mississippi, p.454)

Louis Rubin Jr. commented on Twain's *Life On the Mississippi* to be memoir of a genius novelist which gives a coherent narration "suggestive of the maturation of a literary artist who has learned to look beneath the kinds of surface that local colorists were depicting and beyond to the timeless realities that can make the picturesque meaningful." Twain called his *The Adventures of Tom Sawyer* (1876) "a hymn to boyhood". And His *Adventures of Huckleberry Finn* (1885) is regarded as, to use Bryant's words, "the greatest single achievement in southern fiction." Like many others before him as Hawthorne, Melville, and even Henry James, Twain's contribution to literature was more American in its entailing than regional. (See Bryant, p.15-16).

1.5.1 On the Mindset of the South

The idea of the Lost Cause became popular especially in the early decades of the Twentieth century, as Southern authors glorified life in the Old South with aristocrats, plantations, happy darkies, and Southern belles, that it was hard to think of the South and not link it with its myth. Cash attacked the South as a land of aristocracy and chivalry as most Southerners claimed to romanticize. In his 1929 essay, Cash criticized the myth of the Old South which existed in the Southern mind that "every farmhouse

became a Big House, every farm a baronial estate, every master of scant red acres and a few mangy blacks a feudal lord." (quoted in Cobb, p.168)

Wilbur Joseph Cash was born in 1901 in Gaffney, South Carolina. He graduated from Wake Forest in 1929, and started a career in journalism. During the same year, he published two articles chastising racism, bigotry in religion, and anti-intellectualism which reverberated in the "New South" (Cobb, p.167-168). Cash, though a Southerner himself, ridiculed the Old South myth of aristocracy. He took Virginia as an example, and questioned the South's aristocracy with its own customs, mores, and traditions. He remarked that they were not only:

> not generally Cavaliers in their origin but also that they did not spring up to be aristocrats in a day. The two hundred years since Jamestown must not be forgotten. It is necessary to conceive Virginia as beginning very much as New England began -as emerging by slow stages from a primitive backwoods community, made up primarily of farmers and laborers. (Cash, 1991: p.5-6)

Cash stated that there might have been some sort of aristocrats but the huge number of them, as declared by Southerners "cannot be so explained." (Cash, p.6) The argument of Cash is that the South since the foundation of Jamestown in 1607 might not have imported aristocrats nor could it have fostered ones on its own "in a day". He further challenged the Southern exceptionalism and the "Cavalier myth" as he noted that there existed throughout the South:

> … a fairly definitive mental pattern, associated with a fairly definitive social pattern—a complex of established relationships and habits of thought, sentiments, prejudices, standards and values, and associations of ideas… common …to… white people in the South. (Cash, pp xlviii. 1991)

According to Cash, the way in which the mental pattern is intertwined with the social pattern creates sophisticated relationships which are embedded into the Southern mindset of the southern white man. It is these complex relationships of the pattern of

thought, sentiments, prejudices which make the typical Southern white man to believe in his uniqueness as a group. For Cash, the conflict with the Yankee was really what "created the concept of the South as something more than a matter of geography, as an object of patriotism, in the minds of Southerners." (Cash, 1991, p. 65-66)

The Mind of the South (first published in 1941) enjoyed a special place on the literature of the American South. C. Vann Woodward claimed that "no other book on Southern history rivals Cash's in influence among laymen and few among professional historians." George B. Tindal called it a "literary and moral miracle" while Fred Hobson described it to be "a tour de force". Richard H. King stated that it is "one of those unusual works" which can be better comprehended after rereading since it is "exciting and audacious and still compels even when it cannot persuade." (Quoted in Eagles, 1992, p. ix) However, scholars criticized The Mind of the South for having forgotten about race, slavery, and women. Others, like Michael O'Brien declared that Cash "grotesquely overgeneralized" his experience in his native North Carolina over the whole South (Eagles, 1992: p. x)

The professional scholar on the South, Rubin Jr. stated that Cash's *The Mind of the South* was told as a story, and that its plot was compelling. Then he gave a brief synopsis about it; a part of it goes as follow:

> Once upon a time there was a land called the South. Three sorts of people lived in it: Rich People, Poor People, and Negro People. The Rich People liked to pretend that they were Southern Aristocrats who represented the flowering of civilization, but as a matter of fact they were really just Nouveau-Riche People. They victimized the Poor People and kept them shiftless, but because there were Negro People about, too, the Poor People always felt they were not the Lowest of the Low, and so they did not object too much and become Class Conscious. (Rubin Jr., 1954: pp.687)

Rubin Jr. went on that after the war, the Yankees freed all the Negroes in the South. however, during Reconstruction, the Rich people were still in charge of everything. The Poor people were not certain whether or not they were at the bottom of the class ladder, and therefore, they started a wave of

Ku Klux Klan. The Rich People came up with the idea of reminding the Poor people of how life was in the old plantation. But Rubin Jr. criticized Cash for not having enough evidence on the South to state exactly what happened or whether the aristocrats who controlled the antebellum South were the same category of people who controlled the South after the war (Rubin, 1954).

However, despite the criticism of Cash, his *The Mind of the South* remains a colossal work on the South and people interested in this part of the United States. Almost all scholarly works on the region are done in regard to it, either to confirm or deny it.

1.6 On Early Twentieth Century Southern Literature

There emerged interesting writers in the South before and right after the Civil War like Poe, though they did not focus much on the South as a region. Likewise, Sidney Lanier wrote passionately about the South, however, he regarded its intellectual surrounding as hindering and therefore left it. Mark Twain, born near the South, criticized its attitudes and mores. However, the thread to writing in the South was linked to a sense of place particularly after the Civil War to turn into an essential telling principle in almost all Southern works. As Bryant Jr. pointed out, "the sharpness of that comprehensive sense of place derived from the polarization between South and North that had precipitated the Civil War in the first place and then increased in intensity as the result of circumstances that came afterward." (Bryant ,1997: p.1-2)

A more considerable number of diaries, letters, and novels about the Civil War came in to the presses from the nineteenth century till World War I. A quick look at the great number of publications might lead to the conclusion that every Southerner wrote something on the war during this time. Most of these works contained women's reminiscences like, *A Virginia Girl in the Civil War*, 1861—1865: *Being a Record of the Actual Experiences of the Wife of a Confederate Officer*, edited by Myrta Lockett Avary (1903), Laura Elizabeth Lee Battle's *Forget-Me-Nots of the Civil War: A Romance Containing Reminiscences and Original Letters of Two Confederate Soldiers* (1909), and Dolly Sumner Lunt Burge's *A Woman's Wartime Journal: An Account of*

the Passage Over a Georgia Plantation of Sherman's Army on the March to the Sea (1918) (See Grant, 2004, p.100). Even children had their share as Thomas Hughes's *A Boy's Experience in the Civil War, 1860-1865* (1904). Many other diaries and memoirs were written and published by former Southern veterans who witnessed "the impulse felt by many Southerners to retell the story of the war itself—to define the region in terms of the one, crucial moment in its history when it tried to defend its culture and its identity by simple force of arms." (Gray, 1986: p.76)

World War I had its impact on the integration of the South into the rest of the nation. Even though it was a European war that did not much concern the Southerners, the participation of Southerners in World War I, played an essential role in rebuilding the relationship between the North and the South since it was not quite solid especially after Reconstruction. It was an opportunity for Southern writers, to get out of their agrarian shell and get in touch with the more sophisticated and industrialized world. Only a decade after WW I, a generation of Southern writers rose to the scene in fiction like Cabell, Stribling, Roberts, Wolfe, and Faulkner, whilst others in poetry as Ransom, Tate, Warren and several others from the Fugitive group in the Vanderbilt University (Bryant).

One of the most prominent books at the turn of the twentieth century was Thomas Dixon's *The Leopard's Spots*. Having been at a theatre watching Uncle Tom's Cabin, Dixon decided that he would backfire in writing a rebuttal illustrating slavery, the Civil War, and Reconstruction from a white Southern perspective (Ayers, 2018). The result was *The Leopard's Spots* which sold roughly a million copies. Dixon also followed with another work, *The Clansman* in 1906 which later promoted D. W. Griffithh's the film of the *Birth of a Nation* in 1915 (Ayers, 2018)

One Southern colorist Mary Noailles Murfree (1850-1922) who was more known as Charles Egbert Craddock also wrote about her region. Murfree spent a certain time in Cumberland Plateau, and got acquainted enough with Tennessee's mountain and its people; a knowledge she used to develop stories and publish in the *Atlantic Monthly*, a collection named *In the Tennessee Mountains* (1884). She published throughout her life, and some of her best works were two volumes, *The Prophet of the Great Smoky Mountains* (1885), and *In the "Stranger People's" Country* (1891) (Bryant Jr).

The Tennessean rival, was John William Fox, Jr (1863-1919) from Kentucky, who had a direct contact with mountain people in eastern Kentucky and Western Virginia. He published a series of collections like, *A Cumberland Vendetta and Other Stories* (1896), *"Hell fer Sartin" and Other Stories* (1897), and *Christmas Eve on Lonesome and Other Stories* (1904). After his death, Fox came to be remembered for two of his novels, *The Little Shepherd of Kingdom Come* (1903) and *The Trail of the Lonesome Pine* (1908) (Bryant).

These Southern writers and a multitude of others paved the ground for other prominent southern twentieth century writers to emerge like Stark Young, Elizabeth Madox Roberts, Robert Penn Warren, William Faulkner, Andrew Lytle, and Eudora Welty.

At the beginning of the twentieth century, a number of authors were either born in Richmond, Virginia or somehow linked to it. These writers were to attract the country's attention; and among these were three women novelists, Rives, Johnson, and, Glasgow. Amelie Louise Rives (1863-1945) wrote a series of romantic stories collected in a volume known as *Brother to Dragons and Other Old-Time Tales* (1888) which was a great success. During the same year, she published her third novel, *The Quick or the Dead?* in which she presented psychological realism as an element establishing a departure for the common romances and local-color of the time, establishing a humble place for her in the southern literature (Bryant, 1997).

Rives' contemporary, Mary Johnson's works were more remembered. Her *To Have and to Hold* (1900), which was a story about early Jamestown was widely read and also celebrated by critics. She moved to Richmond in 1905, where she made an interesting friendship with the third novelist, Ellen Glasgow (1873-1945)—to whom we should turn later— as they contributed to the suffragist movement and feminist issues. Johnson marked her beginning by two Civil War novels, *The Long Roll* (1911) and *Cease Firing* (1912). The former treats the war in Virginia with the portrayal of authentic people like Robert E. Lee, Jeb Stuart, A. P. Hill, and Jefferson Davis. However, the most profound figure in these, who came to embody the memory of the war in the southern mind, was that of Stonewall Jackson. The latter focuses on the final days of the war around Richmond. The two works reveal an admixture of fiction and nonfiction. (Bryant, 1997)

1.6.1 The Sahara of the Bozart

By 1920, Henry L. Mencken published an audacious and insulting essay on the South entitled, "The Sahara of the Bozart" (first published in 1917). This was Mencken's sarcastic, funny way of presenting the French word "beaux art" making it look like it lost its shape, function, and value in the South (Sahara). He compared the culture of the South to sterile wastelands in the Gobi Desert, Asia Minor, Lapland as he argued that the South "is almost as sterile, artistically, intellectually, culturally, as the Sahara Desert," declaring that throughout history it was not possible "to match so complete a drying-up of a civilization." (Mencken, 1920: p.136-137). He implied that the South was roughly as sterile in art, intellect, and culture, as the desert. He went on that "in all that gargantuan paradise of the fourth-rate," only one writer can be excluded, James Branch Cabell. (See Conn, 1989: p.417-418).

However, in no more than half a decade, what was once called the Sahara of Bozart, transformed into a land of Southern Renaissance. Mencken noticed a development in the South's critical spirit that he remarked in 1925, "Just what had happened down there I don't know, but there has been an immense change of late. The old sentimental snuffling and gurgling seem to have gone out of fashion; the new southern writers are reexamining the civilization they live under, and striking out boldly." (See Brinkleyer Jr, 2004: p.149).

Wolfe started, to borrow Bryant's term, the "greening" of the Sahara, with the books about his life, alongside with Faulkner's numerous novels, and K. A. Porter short stories, Caroline Gordon, Allen Tate, Stark Young, Erskine Caldwell, Andrew Lytle, and many others. During the same years, Robert P. Warren with Cleanth Brooks established the *Southern Review* and published the earliest textbooks of teaching literature (Bryant Jr.). But many critics alongside Mencken noticed the emergence of the South as a literary center.

It was Allen Tate, himself, from the Agrarian enterprise who was given credit for defining this literary period in the South which he helped in coining, the Southern literary renaissance. Even though it was not him that first came up with the term, but his contribution both in aesthetics and themes earned him an outstanding place amongst critics and the generations to come. Tate at first spelled the Southern literary renaissance as "renascence" right until 1945. He, at times, sounded more like Mencken

in commenting that much of the history of the South was more like a wasteland. Tate believed that the conformity that existed in the antebellum Old South, perpetuated later thwarting the creative expression both before and after the Civil War. These conformist attitudes were so embedded in the South, that Tate concluded, "We lack a tradition in the arts; more to the point, we lack a literary tradition. We lack even a literature." (Brinkleyer Jr, 2004: p.149).

According to Robert H. Brinkmeyer, Jr., the South already had a literature and did not lack one, but it lacked one that Tate wanted where it is influenced culturally and artistically from the outside world. This view of literature, Tate would later announce in one of his essays, "the arts everywhere spring from a mysterious union of indigenous materials and foreign influences: there is no great art or literature that does not bear the marks of this fusion." It is what Tate noticed occurring in the South during the years 1920s and 1930s with a fusion of the modern and the traditional culminating in boom in literary expression (See Brinkleyer, p.150).

Likewise, Glasgow contributed considerably both publicly and privately to answer H. L. Mencken's characterization of the South as the "Sahara of the Bozart", Mencken himself acknowledged her impact in the 'greening' (Bryant Jr, 1997, p.21). According to W. J. Cash, Ellen Glasgow produced "the first real novel, as opposed to romances" in her *Barren Ground* (1925) which portrayed an accurate picture of the Southern people who lived and have been living in the South (Cash, 1991: p. 415).

Ellen Glasgow work was regarded as the most remarkable work of fiction in the South prior to the appearance of authors as Wolfe and Faulkner. Her first novel, *The Descendant* (1897) tells of an illegitimate destitute white girl who comes from Virginia and runs to New York where she meets a friendly southern woman companion, who was in the North studying painting. The two characters depict Glasgow's nonconformist ideas that she presented in her work *Barren Ground* (1925): "The good families … have preserved, among other things, custom, history, tradition, romantic fiction, and the Episcopal Church. The good people, according to the records of clergymen, which are the only surviving records, have preserved nothing except themselves." She maintained the same view in her second novel, *Phases of an Inferior Planet* (1898), however, in her third novel, *The Voice of the People* (1900) she moved the setting back to Richmond. In 1933, she stated about her early book that:

> As a young girl, thinking over my first book ...I [thought] that I would write of the South not sentimentally, as a conquered province, but dispassionately, as a part of the larger world. I… resolved that I would write not of southern characteristics, but of human nature." (See Conn, 1989: p.418)

Glasgow produced novels about her region for over four decades since 1897. In a number of her novels like *Virginia* (1913), *The Life of Gabriella* (1916), and *Barren Ground* (1925), Glasgow treated the role of women in transforming the South. In *Barren Ground*, for instance, Dorinda Oakley was a daughter of a defeated parents struggling hard with life in their small farm in Virginia, and wants to get married. Her lover breaks up with her, however, she did not look for forgiveness nor did she look for sympathy as she put work over passion in the "barren ground" for thirty years. She is both successful and independent. As Dorinda celebrates woman's endurance and integrity, she became one of the strongest characters of the twentieth-century literature. Glasgow, especially in her early works, can be said to have started the Southern literary renaissance. (Conn,1989: p.418-420)

1.6.2 The Southern Literary Renaissance

The Southern literary renaissance refers to the period of the early decades of the twentieth century especially the 1920s and 1930s with authors from the South writing about the South, the Lost Cause, and stories about the Confederacy, and romanticizing the glory of the antebellum South with happy darkies and good old days. The word renaissance, according to, C. Vann Woodward, the famous critic on Southern history, in an article entitled *Why The Southern Renaissance?* is a French word that cannot be used in its literal form nor in its historical usage to what was taking place in the South. Still, Allen Tate argued "it was more precisely a birth, not a rebirth." (see Woodward, 1975: p.222).

It is debatable as to when the Renaissance really began in the 1920s, but Woodward stated that it started in 1929 and the years that followed with significant works. For instance, in 1929, Faulkner published, *Sartoris, The Sound and the Fury*, and in 1930

As *I Lie Dying*, *Sanctuary* in 1931, and *Light in August* in 1932. Again, in 1929, Thomas Wolfe produced *Look Homeward, Ange*l. Katherine Anne Porter published Flowering Judas in 1940, followed by books from Caroline Gordon, Andrew Nelson Lytle, and Lillian Hellman. Many others had already published like Tate, Ransom, and Davidson. A second generation of writers was already in the field whilst another was ready to bloom; all together, led the literary scene in America for nearly four decades (Woodward, 1975: p.224).

Coming to terms with its beginning in 1929, Richard King located the Southern Renaissance's end in 1955, since after this date, the South was more obsessed with "other voices, other rooms." (See King, 1980: p.3). King further explained that the end of the Southern Renaissance did not imply the end of Southern literature, but instead many of the major writers of its time were "either dead or past their creative peaks." (King, 1980: p.4)

1.6.2.1 On the Fugitive Movement in the South

Most of the members of the group known as the Fugitives are highly literary, well-educated individuals. They had their own ups and downs and met at the Vanderbilt University to discuss literature and culture of their region. In 1914, Donald Davidson dropped out of Vanderbilt as he run out of funds, and enrolled in a Shakespeare course by John Crowe Ransom, who was a graduate of Vanderbilt (1909). At the English faculty, were Walter Clyde Curry from South Carolina with a PHD from Stanford, and Edwin Mims from Duke University as a head of the department. Along with these were Alec B. Stevenson, William Yandell Elliott, and Stanley Johnson. The educational and scholarly atmosphere grew swiftly and developed between these teachers and their students a bond that went beyond the constraints of the classroom. They soon called for afternoon gatherings and evening discussions which took place at an apartment that belong to Sidney Hirsch, a Jewish mystic and writer who lived nearby the campus (Young, 1985).

By 1920, they mainly focused on poetry. However, new comers joined the gatherings as Allen Tate and Merrill Moore. Allen Tate joined the group in November, 1921. Ransom wrote in an essay entitled "In Amicitia" published in the *Sewanee Review* (1959) that Tate has a "knowledge of literary matters," claiming that he brought to the group literary modernism (See Young, 1985: p.319). However, the activities of

the group started to take a fixed pattern. Davidson described one typical gathering about his Southern Writers in the Modern World:

> first we gave strict attention… to the *form* of poetry. The very nature of our meetings facilitated and intensified such attention, and probably influenced Fugitive habits of composition. Every poem was read aloud by the poet himself, while members of the group had before them copies of the poem… Then discussion began, and it was likely to be ruthless in its exposure of any technical weakness as to rhyme, meter, imagery, metaphor and was often minute in analysis of details. Praise for good performance was rarely lacking…A Poem had to prove its strength, if possible its perfection, in all its parts. (Young & al, 1968: p.605)

They kept on meeting and pouring in manuscripts till one day Sidney Hirsch suggested the foundation of a magazine out of which *The Fugitive* came into existence. It was one of the most intriguing magazines in the South after World War I as it published some of the poems of John Crowe Ransom, Allen Tate, Donald Davidson, Robert Penn Warren, and Merrill Moore. The magazine put out its aim clearly in its first number: "The Fugitive flees from nothing faster than the high-caste Brahmins of the Old South." (Young & al, p.604-605).

Furthermore, Donald Davidson's poem 'On a Replica of the Parthenon in Nashville" strongly denounces the busy materialism of towns in contrast to the tranquility and simplicity of ancient Greece. He also refers to the South as it is the likely region where tranquility can be found. The fugitives mingled personal good values of the South's rural people to their history's nobility. Th poem of Davidson's "Tall Men" shows the contrast between the macho woodsmen of Tennessee with the thin-blooded citizens of contemporary Southern cities. Most of the Agrarians' poems echo the heroism of the Civil War in them. Soldiers, leaders, and their images are shown with pathos. Davidson's better-known poem, "Lee in the Mountains," portrays the defeated general Lee and cherishes him as well as the Lost Cause. (Conn, 1989)

The Fugitive began publication in April 1922 and ended in December 1925 with nineteen numbers produced. One reason for its demise was that many of its members were already writers of their own, and could not contribute enough time to the magazine, for instance, Ransom had *Chills and Fever*, *Grace Before Meat*, and *Two Gentlemen in Bonds* ; Donald Davidson had *An Outland Piper* and *The Tall Men*; Laura Riding, *The Close Chaplet* and *Voltaire*; Stanley Johnson, *Professor*; Ridley Wills, *Hoax* and *Harvey Landrum*. Still, Ransom, Davidson, Tate, Warren, and Moore were to be represented in the Louis Untermeyer's Modern American Poetry in the standard index of contemporary verse (Young & al, 1968).

In the Spring of 1923, Allen Tate was approached by sixteen-year-old Warren, who asked him if they could trade poems. An instant friendship emerged between the two. Tate mentored Warren's writing and told the Fugitives that the "boy is a wonder… and deserves election to the board." Warren was accepted as a member to the Fugitives. Davidson who also taught Warren, described him as "a freckled, angular, gawky boy, yet a prodigy whom at birth the Muse had apparently vested with complete literary equipment." Davidson also added that he was "the brightest student they had ever seen around here." (Gilpin, 2007: p.59-60)

At the beginning of the Fugitive thoughts, Tate, Ransom, and Davidson implemented the lost honor of the Old South in their writings. The Fugitives used their passion for the past to depict the South using the language of the Civil War. They felt that their intellectual and spiritual legacy was under attack from the North, and hence, in the words of Robert Blakeslee Gilpin, "they must either take control of their past or suffer a second defeat." (Gilpin, p61)

The Fugitives triumphed to survive such Southern legacy. In 1926, they referred to themselves as the brethren (see Gilpin, p.61). Tate wrote his comrades that he wanted to organize a "Southern Symposium" to face some of the northern press coverage of the South. Robert Warren wrote to Tate that the Nashville brothers "are on fire with crusading zeal and the determination to lynch carpet baggers." (Blotner, 1997: p.98). While Davidson, and after his visit to the graveyard of the Confederates and reading the markers, believed that the Old South would prevail again. He wrote to the other Fugitives, "the principles for which they fought can never die." (Winchell, 2000: p.157).

The Fugitives' ideas of glorifying the Lost Cause were not new as David Blight commented on the subject that "a nostalgic Lost Cause reinvigorated white supremacy," with "arguments [that] reinforced Southern pride, nationalized the Lost Cause, and racialized the Civil War memory for the postwar generations." (Blight, 2001: p.273). The profound idea of the Lost Cause was the encouragement it played in pushing the Southerners into the thinking that they were still under attack from the North. (Gilpin, 2007: p.62)

Another member of the Fugitives was John Crowe Ransom. He was born in Pulaski, Tennessee, on April 30, 1888 and grew up in Tennessee where his father was a Methodist minister. He went to Bowen Academy Nashville and graduated in 1903. Then he joined Vanderbilt and graduated in 1909. He enrolled in Christ Church College of Oxford University, where he got his Bachelor of Arts degree in *Litterae Humaniores*. After teaching for one year in the Hotchkiss School, he joined the department of English at Vanderbilt University. In August 1937, he moved to Kenyon College of Gambier, Ohio where he founded *Kenyon Review* two years later. He edited the *Review* for two decades (Young, 1985: p.319-320).

In addition, Allen Tate's poem "Ode to the Confederate Dead" (1929) was one of the most affecting historical meditations. In his poem, A speaker stands in a cemetery gate between graves of soldiers of the Confederacy:

> Autumn is desolation in the plot
>
> Of a Thousand acres where these memories grow
>
> From the inexhaustible bodies that are not
>
> Dead, but feed the grass row after row.
>
> Think of the autumns that have come and gone! (quoted in Conn, 1989: p.420-422)

Tate and the other Southern poets like him took it upon themselves to challenge vehemently the formal inventions in that to rediscover the virtues of the past of their region and their disagreement of the industrial and urban features of the twentieth century (Conn). They provided a statement of principle in their book called, *I'll Take My Stand*. The number of essays in the volume revolve around economy, art, religion,

and race. It often shows details of a happy rural life in contrast with an attack on technology and modern culture of the North (Conn).

After joining the Fugitives, Tate translated the sonnet of Baudelaire "Correspondences" which implies that the poet needs to exchange the image of experience from one place to another. The idea was welcomed by Davidson which affected his poetry. Both Tate and Davidson wrote the "Pan" series of poetry which was to "take a thoroughly contemporary, even commonplace, subject and sublimate it by giving it a mythologizing or quazi-mythogical treatment." By July 1922, Davidson wrote Tate "I'm trying to capture the elusive thing you are always getting into your poems." he thought about himself that he "is largely due to restraint" and in "saying the pat obvious thing." (Quoted in Young, 1985: p.324).

In 1925, Davidson realized that what he wanted to write were not small poems to be published in such small journals as the *Fugitive*. Louise Cowan noted that he did not want to be isolated from society. In 1927, he wrote to his publisher, Houghton, Mifflin that the South "has arrived at a crisis. It has always possessed great individuality which under modern influences runs a great risk of losing. To retain its spiritual entity the South… must become conscious of its past and not repudiate whatever is worth saving in its tradition." Davidson felt that he has a twofold artistic problem. He first needs to identify himself traditionally as a Southern, and had to find a way to preserve it (See Young, 1985: p.324).

1.6.2.2 On the Agrarian Movement

The conflict of agrarianism and capitalism dates back to the time of Thomas Jefferson and Alexander Hamilton. As Hamilton suggested a system of banking in America as a Secretary of Treasury, which was vehemently opposed by Thomas Jefferson. In the period before 1812, the mainstream thought in the South was the agrarian thought of Jefferson and Taylor. Despite the fact that this agrarianism was not given up, yet some remarkable changes affected the social and political thinking of the South. The industrial revolution that enhanced the methods of spinning and weaving led to the textile industry in England alongside the invention of the cotton gin by Ali Whitney that led to considerable changes in Southern economy and agriculture. A huge demand on Southern raw cotton soared so quickly that between the years of 1815 and

1825, more Southern land was exploited in raising cotton. This new economy, of course, was very dependent on the work of slaves and the expansion of slavery.

Realizing the importance of slavery in the South from Virginia to South Carolina, especially in Charleston, and the region of the Black Belt, Southerners were no longer ashamed of slavery let alone defending it. They not only praised it, but they also believed it had better be expanded to other areas like Texas, the Mid-western regions, and California.

To secure their economy, the South came up with the doctrine of Nullification. Hereby, Southern states claim their right to veto the interference of the federal government with slavery or the development of the South's independence. The declaration of this doctrine, argues V. L. Parrington, was like a sign of warning from the South:

> The deeper purpose that lay behind the gesture of Nullification was the purpose of erecting in the slave states a civilization founded on a landed aristocracy that should serve as a sufficient counterweight to the mercantile and industrial civilization of the North; and in the event that the institution of slavery were not assured of peaceful extension through the new West, to secede and establish a southern Confederacy wherein a generous civilization might develop, modeled after the Greek democracy. Such at least was the dream of the noblest minds of the South. (quoted in Young & al, 1968: p.89)

In the 1830s and 1840s, the South was united in the defense of slavery. The Nat Turner's insurrection (1831) alongside the abolitionists got the Southerners to defend slavery even more passionately so as to preserve the white supremacy. In its defense, William Grayson wrote "The Hireling and the Slave" which was a long poem whose main thesis was that slavery is fairer than the labor existing in the North. Slaves in the South earn a lot more than their counterparts of the poor whites in the North. Grayson noted that slavery was not evil, but rather a blessing. Likewise, George Fitzhugh in his *Cannibals All!* Or *Slaves Without Masters* (1857) referred to the same idea (Young & al, 1968: p.90).

The South in the early twentieth century started to feel threatened of being inconspicuous in the nation, an idea which was embedded in the Southern mind for long. Hence, the South decided to defend itself using different attempts against encroachments. A number of Southern authors, known as the Agrarians, wrote *I'll Take My Stand*. They aspired to define what they believed to be "a Southern way of life against what may be called the American or prevailing way," coming to terms with the idea "that the best terms in which to represent the distinction [between South and American] are contained in the phrase, Agrarian *versus* Industrial." (Woodward, 2008: p.8).

Agrarianism and its principles stood at the core of the South and its tradition. The whole Southern life "was rooted in the agrarian way of life of the older South." (Woodward, 2008, p.8). Therefore, they asked for measures to be anti-industrial so as to halt the advances of industrialism. Southern authors maintained that their literary renaissance was to take a remarkable position in the national literature and be remembered as an important part of American literature. (Woodward, 2008)

For Allen Tate, what differentiates the Southern school is, "the peculiar historical consciousness of the Southern writer." Tate defines the Southern literary renascence as, "a literature conscious of the past in the present" (Quoted in Woodward, 2008, p. 24) Tate came to the conclusion, as he wrote Davidson, that, "[the South] should now be a separate nation." After his graduation from Vanderbilt University, Tate sought to write a biography book about the Confederate hero Stonewall Jackson (Quoted in Gilpin, 2007: p.62).

The 1928 biography of Jackson pictured the Unionists as the real traitors, "northern rebels" went "destroying the long standing balance between the states and the federal government" in the hope of creating a new constitution (Winchell, 2000: p.129). In depicting Jackson's life as tragic story of the demise of South, Tate triumphed to bring to life again, "[even] through memory", the values of the Old South (Blight, 2001: p.129). In so doing, Tate regarded slavery as a "positive good" since it turned into a "necessary element in a stable society." Slavery, according to Tate, was a "benevolent protection: the elite man was in every sense responsible for the black—the Black man, 'free,' would have been exploited." (Tate, 1928: p.39).

Tate was asked by his publisher Earle Balch, to write another biography. He used notes that he did not use from Stonewall Jackson for a new biography for Jefferson Davis. Louis Rubin commented on these biographies to be "done to earn bread and to stock the Brahmins…game(s) played for the fun of it."(Quoted in Gilpin, 2007: p.62-63).

Tate helped Andrew Lytle get a contract with his publishers so as to write Nathan Bedford Forrest's life. He also advocated Warren as he got him in contact with the literary agent in New York, Mavis Maclntosh. Therefore, Warren got a contract with Payson and Clarke to write a biography for the abolitionist John Brown, alongside a book of poetry after it. Together, these writers determined to rescue the past of the South (Moore, 1970). Tate and Lytle made a 3,500-mile tour of the Civil War battlefields, and in 1928 they met up with Warren as they debated the Southern history. Tate noted on it, "here we are all working on the same idea." Biography, for Warren and his colleague writers, was an important method to "an accurate version of the war, a war northern historians had been manipulating for too long." Thus, Warren wanted to redeem the image corrupted by historical versions of the war, especially that of the abolitionists vis a vis that of John Brown, whom Warren regarded as no more than a common criminal (Gilpin, p.63). Lytle wrote to Tate in a letter describing the North's "short sighted greed" leading to "the murder of the South." He went on "we've had to submit to our enemies in the presentation of our case to the world." (quoted in Gilpin, p.63) Eventually, Tate and the other biographers pursued the Southern case.

Assisted by few historians, political scientists, and students of philosophy, new plans were inspired by some of the members of the Fugitive group. They focused considerably on the dominant cultural presuppositions of American life especially that of the South. The Agrarian movement was not directly linked to the Fugitive enterprise. Out of the sixteen members just four—Ransom, Davidson, Tate, and Warren—embodied *I'll Take My Stand* in a symposium that was published in 1930 by the Agrarian group. The rest of the members were divided into hostile or indifferent to the whole program. Alongside the four Fugitive Founders; there were other contributors to *I'll Take My Stand* as Lyle Lanier, Frank Lawrence Owsley, John Donald Wade, Henry B. Kline, Andrew Lytle, H. C. Nixon, John Gould Fletcher, and Stark Young (Young & al, 1968: p.606).

The Agrarians with their *I'll Take My Stand: The South and the Agrarian Tradition*, did not respond directly to the Depression as they were on the verge of publishing their manifesto when the depression hit the South. Rubin commented on the Agrarians work:

> *I'll Take My Stand*, ...[is] not as a treatise on the advantages of a return to a farming existence, but as a humanistic rebuke to the industrializing, centralizing, depersonalizing tendencies of urban America, written in the spirit of *Walden* rather than *Das Kapital*. (Rubin, 1982: p. 111)

The principles of *I'll Take My Stand* were public. Its most prominent thesis was briefly put that all contributors have the tendency to "support a Southern way of life against what may be called the American or prevailing way; and all as much as agree that the best terms in which to represent the distinction are contained in the phrase, Agrarian versus Industrial." Despite the fact that they accept political unity as final, these twelve Southerners denied the surrender of the South's "moral, social and economic autonomy" to the prevailing Industrial ideal (Young & al, 1968: p.606).

This, therefore, together with accompanying essays caused a wide controversy, probably more than any other Southern book before. Many copies of editorials, newspaper articles, and protesting letters from all over the country came in for the authors. A typical reaction to the book came from William S. Knickerbocker, an editor of the *Sewanee Review* as he labeled it, "the most audacious book ever written by Southerners…the most challenging book published since Henry George's Progress and Poverty."(Young & al, p.606-607).

Gerald W. Johnson assailed their program in *Harper*'s and Howard Mumford viciously criticized it in front of a large audience in Dallas, Texas. They were accused of being Neo-Confederates, poets, Escapists, Fugitives, "sufferers from nostalgic vapors" romanticists reluctant to integrate with the realities of modern life. (Young & al, p.606-607)

The driving principle of Agrarianism was about human change, and the immediacy in confronting modern impact, and the new demands over an historical society. It was a reaction to the gap of breaking off from the old ways of intellect and emotion. (Rubin,

1982). The essential principle of Agrarianism is their attachment to the land. A term, as its name indicates, refers to the virtues of farming. Its main principles are described in the *Encyclopedia of Southern Culture* as follows:

> Cultivation of the soil is an occupation blessed by God; an economic system should be judged not by the prosperity it produces but by the degree to which it encourages independence and morality; the life of the farmer s harmonious, orderly, and whole, and it counteracts the tendencies toward abstraction, alienation and fragmentation; since nature is the primary source of inspiration, all the arts are better fostered in agrarian society: cities destroy independence, encourage crimes and corruption; farm communities encourage cooperation and neighborliness. (quoted in McDonald, 2007: p.53).

Young & al. tried to explain the continuing influence of the book in the introduction to the Harper Torchbook edition that was issued more than three decades of its first publication. Young & al. believe that the book "is about something far more generally important and essential than the economic and social well-being of any one region." Its main subject is not confined to any region or period of history (1968: p.607). The Introduction to *I'll Take My Stand* run as follows:

> Man, it said, far from being a godlike genius of unlimited potentialities, is a fallible, finite creature, who functioned best in a society that took account of his limitations. In his zeal for the benefits of modern scientific civilization, he was replacing so high a value on material gain that he ignored his own spiritual welfare and his moral obligations to society….
>
> Man was losing contact with the natural world, with aesthetic and religious reality; his machines were brutalizing and coarsening him, his quest for gain blinding him to all that made life worth living. The tenuous and frail spiritual insights of western civilization, achieved so arduously over the course of many centuries, were being sacrificed. There result, if unchecked, [cause] only dehumanization and chaos (quoted in Young & al, 1968: p.607)

1.6.3 Southern Literature During The Great Depression

The 1930s where the Great Depression hit hard was a finding moment for Southern literature whereby southern authors reached the peak of their achievement. Rubin argued that this decade, "[was] the high point, the culmination, of the South's literary history" (Rubin, 1982, p.96). Malcolm Cowley wrote of its impact on the American author as he stated:

> thousands were convinced and hundreds of thousands were half-persuaded that no simple operation would save us; there had to be the complete renovation of society that Karl Marx had prophesied in 1848. Unemployment would be ended, war and fascism would vanish from the earth, but only after the revolution. Russia had pointed out the path that the rest of the world must follow into the future. (See Rubin, 1982: p.97,98).

Though Cowley did not speak or address Southerners at the time. The thirties in literature were a time for the plebeians, the working class, the lower class, the immigrant class, however, all Southern writers at the time were not plebeians, save Richard Wright. All the good authors had a university education, and financial survival was not a problem for them (Rubin,1982).

Even though most of the Southern works were to treat whites, their lives, and their failures, few authors started to include blacks in their fiction. One of these writers was the Tennessee author, T.S. Stribling (1881-1965) who treated blacks in his writing which paved the way for William Faulkner later to use in a full-scale method in his novels. In 1922, his *Birthright* was published which depicted the unsuccessful efforts of a black man who went to Harvard to enhance the position of blacks in his native town. Mencken admired the novel and even encouraged Stribling to write more on "the bigotry and materialism of small-town life in the mid-South." (Bryant, 1997: p.25). Stribling wrote in the early 1930s a trilogy; *The Forge* (1931), *The Store* (1932), and *The Unfinished Cathedral* (1934) which described the life and rise of a white trash family that preceded Faulkner's *Absalom, Absalom!* and the rise and collapse of Thomas Sutpen. Stribling's work was chastised by Southern critics yet his work was generally admired until it was overshadowed by Faulkner (Bryant, 1997).

However, the most memorable works of the 1930s were those of Erskine Caldwell (1902-1987). His collection of short stories; *Tobacco Road* (1932), which later turned into a successful play; *God's Little Acre* (1933) got so notorious that the New York Society for the Suppression of Vice tried to ban it. The two works were translated into more than forty languages and gave an international picture of the South which prevailed until the coming of Faulkner's works which changed it (Bryant,1997).

Thomas Wolfe was amongst the Southern writers who dealt with the Depression during the 1930s literarily in his writings. He is considered by many readers and critics to be a major Southern author. Wolfe was raised in the hills of North Carolina, in Asheville. He went to Harvard, travelled to Europe, and wrote for two decades although he only published two novels before he died in 1938 leaving many unpublished works. Wolfe's *Look Homeward, Angel* which was published during the crush of (1929), earned Sinclair Lewis's admiration which was a huge success. Still, his novel *Of Time and River* (1935) secured his popularity. Faulkner said of Wolfe that he "was trying to say everything, the world plus 'I', or filtered through 'I' or the effort of 'I' to embrace the world in which he was born and walked a little while and then lay down again." (Conn, 1989: p.423-424).

Wolf's *You Can't Go Home Again*, almost gathers all what he wrote on the economic and social crash of the depression. The work was produced posthumously by Edward Aswell of Harper and Brothers and published two years after Wolfe's death in 1940. Louis D. Rubin, Jr believed that regarding this as a "new novel by Thomas Wolfe" was not convenient. As well gathered, and collected date from a large of published and unpublished writings of Wolfe. He reworked on it; cutting, splicing, rearranging, and rewriting descriptions to keep the work, and even wrote some passages himself where he felt necessary. Rubin, Jr commented later, "Of All the important American writers of the 1930s, Wolfe was by far the worst edited, both at Scribner's and Harper'." (Grant, 2004: p.103-104). Furthermore, Wolfe described the South to be, "the dark, ruined Helen of his blood." Joseph M. Flora & Robert Bain argued in the Introduction to *Fifty Southern Writers After 1900* that Wolfe's South is:

> filled with moonlight and ghosts, but the magnolias of the aristocratic plantation were missing. His Altamont was not Eden; it was a place where people's warts showed and men got drunk and cursed the world.

> But it was also the stage for Wolfe's human comedies and tragedies. (Flora & Bain, 1987: p.5)

The merging of the past and the present about the Civil War and World War I was not uncommon. According to Rubin, the writers of the Southern literary renaissance belonged to to "the new South, and yet not of it, seeing the life of the 1920s against the image of an earlier period." They were aware as they disapproved of "the mint julep South of Thomas Nelson Page" and considered themselves as "representatives on the literary plane of the idea of the new, modern, progressive South." They were not, reassured Rubin, going to accept "any nonsense from ladies' clubs and poetesses laureate of the United Daughters of the Confederacy" (Rubin 1956: 156-157)

Thomas Wolfe also emphasized the relationship between World War I and the Civil War. In his *The Web and the Rock* (1939), the main character George Webber paid a visit to Richmond with a couple of friends for football. It was the year 1916, Wolfe told of their reactions when seeing the former capital of the Confederacy:

> They felt in touch with wonder and with life, they felt in touch with magic and with history. They saw the state house and they heard the guns. They knew that Grant was pounding at the gates of Richmond. They knew that Lee was digging in some twenty miles away at Petersburg. They knew that Lincoln had come down from Washington and was waiting for the news at City Point. They knew that Jubal Early was swinging in his saddle at the suburbs of Washington. (*The Web and the Rock,* 1939: p.183)

Past and present mingle throughout this passage, yet the present takes over eventually. The coming year, Wolfe continued, "the nation went to war." Jim Randolph who was the best player of that match, got injured in France. When back, his friends sensed a change: "they knew that there was something lacking, something had gone by… lost something, something priceless, precious, irrecoverable." There are clear similarities between the Civil War and World War I:

> The truth is that the war formed a spiritual frontier in the lives of all the students at Pine Rock in Webber's day. It cut straight across the face of time and history, a dividing line that was as clear and certain as a wall . . . The America that they knew before the war, the vision of America

> that they had before the war, was so different from the America and the vision of America they had after the war. It was all so strange, so sad, and so confusing. (*The Web and the Rock*, p.186)

Just like the postbellum Civil War, life had changed considerably in the aftermath of World War I that America before the war and after it were not the same. Likewise, the aftermath of the Civil War, changed the lives of Southerners forever, from aristocracy and slavery to Reconstruction, free slaves, and industrialization to defending the Lost Cause and romanticizing the South.

Another Southern author who was popular during the Depression was the author Welty Eudora. She was born in Jackson, Mississippi in 1909. Her father was originally from Ohio, and her mother from West Virginia who both were schoolteachers and who settled down in Jackson. She grew up with her parents who belonged to two different political parties; her mother, a Southerner and a Democrat, and her father, a Yankee and a Republican. She claimed later how growing up in a such a family made her think that "there were two sides to everything." (Prenshav,1985: p.470-471).

Eudora Welty published "Death of a Traveling Salesman" by which she started a unique literary career. She was lucky enough to have the support of other Southern writers, editors, and literary people as Cleanth Brooks and Robert Penn Warren who were editors in the *Southern Review* by the end of 1930s. These two published seven out of seventeen of her *A Curtain of Green and Other Stories* (1941). Welty's career started in 1942 by the publication of her *The Robber Bridegroom*, which was an admixture of history and fairy tale, and adapted as a successful musical. Her second novel, *Delta Wedding*, was about the plantation tradition, but her novel, *Losing Battles*, which was an experiment in the narrative technique, was chastised for being too episodic by critics (Gretlund, 2004).

Allen Tate also continued to produce works during the Depression, and published *The Fathers* in 1938, however, his attitudes to writing was much influenced by religion than by society and politics. While John Crowe Ransom turned to literary criticism and theory after the publication of *The World's Body* in 1938, Tate and Ransom wrote "Ode to the Confederate Dead" and "Antique Harvesters" respectively as two great poems from the Agrarian group (Winchell, 2000: p.167).

While white Southerners constituted the majority of tellers on the South, blacks also had their say in the literature. Amongst the major writers was Richard Wright. Born into poverty on a cotton plantation east of Natchez, Mississippi in 1908, Wright had a leaning for literature ever since he was a child. He published his first story at the age of sixteen only in the *Southern Register*. Feeling oppressed and discriminated against in his native South, Wright headed North to Chicago in 1927. During the mid-1930s, northern magazines began to publish his stories, essays, and poems. By 1937, he moved to New York and was appointed the Harlem editor of the *Daily Worker*, a communist publication. Wright's first book was influenced by Mrs. Stowe, with a similar title, *Uncle Tom's Children* in 1938. Then, two years later, *Native Son* came out which was a huge success and sold 200, 000 copies only in three weeks. More books came out among which was *The Black Boy* in 1945. Even though Wright went to France in 1947, he was not much appreciated by some American critics, but "he had firmly established himself as the major black writer of the South and the nation."(Flora & Bain, 1987:p.7)

An active member of the Agrarians, Stark Young was born in Como Oxford, Mississippi in October, 11, 1881. Young admired his mother so deeply, who died when he was only eight years old. He wrote a volume of poetry *The Blind Man at the Window* (1906), with two great poems about her entitled "*Mother*", and "*Written at My Mother's Grave*" depicting his infinite love for her. His two aunts took care of him, and he was a prodigy in school. In 1907, Young joined the English faculty at the University of Texas as a member. He taught there for eight years and created the Curtain Club, established the *Texas Review*, and published *Addio, Madretto, and Other Plays* (1912). Young learned a lot from his experience in all phases of drama production as a director of the Curtain Club with its play performances. By 1915, Young was offered a position on the Amherst College faculty. He was very popular as a teacher at Mississippi, Texas, and Amherst. After two years, his articles on theatre and academic themes were published in the *New Republic*, and hence, in the *Nation*, the *North American Review*, the *Yale Review*, the *Dial*, *Bookman*, and *Theatre Arts Magazine*. Then, exhausted by teaching, he eventually resigned from Amherst n 1921, and started a new career in New York as a free-lance author (Pilkington, 1987).

Stark Young's most important novel was *So Red the Rose* (1934). It was a historical novel which was set in Mississippi during the Civil War and modeled on some of Young's family members and ancestors. It was so popular the first time it was published

only to be eclipsed by William Faulkner and Margaret Mitchell's works later. However he remains, to borrow John Pilkington's words, "a multitalented individual… He was, in fact, a complex and rare phenomenon in American cultural history." (1987: p.560).

Indeed, William Faulkner makes one of the most intriguing writers not only in the South but also worldwide. He grew up in Oxford, Mississippi where he spent most of his life, and also where his most works were set in the mythical county he invented. Being the older of four brothers, Faulkner belonged to a family that was entrenched in the railroad business though his father turned into a secretary, and then the business manager of the University of Mississippi Oxford. After having attended high school, Faulkner got a job at his grandfather's bank by 1916. He made a solid friendship with Phil Stone, a Yale graduate, to whom he dedicated the trilogy, *The Hamlet* (1940), *The Town* (1957), and *The Mansion* (1959).

After World War I, Faulkner joined classes at the University of Mississippi and published a poem at the *New Republic*. By 1920, he abandoned the university and went to New York only to join Stark Young, another literary mentor for a several months. in 1924, Faulkner met with Sherwood Anderson in New Orleans who advised him to use his talents in prose instead of poetry and also to write about the region and the people he knew very well (MacGowan, 2011: p.85).

Faulkner's other great works include *As I Lay Dying* (1930) which alongside with *The Sound and the Fury* (1929) experimented a voice and a point of view that investigate the Southern life and family under the unfortunate circumstance of losing a member of the family (VanSpanckeren, 2011). *Light in August* (1932) which revolves around the enigmatic, alienated and consumed by miscegenation, Joe Christmas, and Lena Grove in search of the father of her unborn child, Lucas Burch. Joe Christmas, like many of Faulkner other characters, are estranged people. Joe Christmas, argues Cleanth Brooks:

> is cut off from any community, black or white; he has tried and rejected both. He is cut off from womankind and from nature itself. In his lonely defiance of the world at large and his insistence on his own independence, he exhibits qualities of nobility; but his is a desperate quest. (Brooks, 1985: p.339).

However, in the same novel, Lena Grove, who was pregnant and looking for the father of her child, goes all the way to Jefferson without resources. She is not, however, estranged; she was accepted in the new town where she felt comfortable. she was not only protected but also found a respectful place in society (Brooks, 1985).

Absalom, Absalom! (1936) is considered by many critics to be Faulkner's finest, which was about the rise and fall of Thomas Sutpen, who was a poor trash and turned into a self-made plantation owner, however, due to his failure of love as well as his racial prejudice against blacks and people of mixed blood, his designs failed so miserably.

Faulkner did not have the tendency to address the Civil War directly with the exception of *The Unvanquished* (1938) which treats the war years. Albeit the thread of the Civil War always reverberates throughout his works. According to Aaron, the war of Faulkner, "is multidimensional. He sees it as historical event, as a mirror reflecting personal and sectional character, and . . . as buried experience that must be unearthed before it can be understood" (Aaron 1973: p.315). Faulkner's representation of the war touches the sense of loss as well as the relationship between past and present in the culture of the South as described in *Intruder in the Dust*:

> For every Southern boy fourteen years old, not once but whenever he wants it, there is the instant when it's still not yet two o'clock on that July afternoon in 1863. . . and it's all in the balance, it hasn't happened yet, it hasn't even begun yet. . . and that moment doesn't need even a fourteen-year-old boy to think *This time. Maybe this time* with all this much to lose and all this much to gain. (Faulkner, *Intruder in the Dust*, 1948: p.194-195).

Faulkner created a whole imaginative landscape, that of Yoknapatawpha County, which was the central setting for most of his fictional novels. For Cleanth Brooks, Jefferson was the county seat for Yoknapatawpha even though it is not situated in a real map of Mississippi, "it is clearly modeled upon the geographical and cultural area in which Faulkner had grown up." (Brooks, 1985, p. 336). The county gave Faulkner the necessary material to demonstrate and develop his objectives. The population of Yoknapatawpha was widely diverse, for it contains "old plantation families, some of them still living on their lands, others having moved into town; the poorer whites, many

of them sturdy yeoman farmers, but others landless who worked farms on shares with the owners; still others like the "white trash," looked down upon by the blacks as well as the other whites." (Brooks, p.336).

Another novel that appeared in the same year of *Absalom, Absalom!* which came to be defined with the Civil War was Margaret Mitchell's *Gone With the Wind* (1936). Being performed as a film and also read as a novel, it had been very popular with large audiences. After its first appearance, the *Washington Post* described as "the best novel that has ever come out of the South," and also by the New York Sun to have, "the strongest claim of any novel on the American scene to be bracketed with the work of the great from abroad." Critics say that *Gone with the Wind* was given the advantage of being published during the Depression. It was approved by many readers at the time, and this, argues Kathleen Diffley, is because the novel is set in the traditional "organizing rhetoric of home and family," while the main scene constitutes "an image of domestic conflagration, in which the cannons and torches of invading soldiers are turned against women alone and about to give birth" (Diffley 1984: p.371). Putting the domestic travails on the spot as way of discovering the Civil War and its affect was a common characteristic of a number of novels in the South, for instance, *The Unvanquished* by William Faulkner, *The Fathers* by Allen Tate, *Non Shall Look Back* (1937), and *The Forge* (1931) by T. S. Stribling (Gray & Robinson, 2004).

Mitchell's contemporary Virginia novelist, Clifford Dowdey wrote his well-known work, *Bugles Blow No More* in 1937 which was also set during the Civil War. Dowdey's *Tidewater* (1943), is set about two decades and a half before the first novel. In it, Caffey Wade reaches Chemauga City on the Mississippi in a carriage with slaves. Wade has a Jeffersonian mindset whereby he believes, "the enlightened few should govern the many in the interest of all."(Jones, 1985: p.364-365).

1.7 Conclusion

The South as a region is embedded in the history of the United States all the way back to the first permanent colony of Jamestown in 1607. Since then, the South was populated by many immigrants with their stories and records which pretty much constituted the identity of the nation up to nowadays. The complexity of the South comes from many reasons, chief among them, the peculiar system of slavery, the nature of the economical production, and above all, the Civil War and its consequences on the region.

A huge range of belle-letters was shaped before and after the war, with many writers depicting the South, as a region, and its cultural mores and customs in the antebellum South as well as the post-bellum era. In so doing, the Southerners took pride to romanticize the antebellum life, the plantation, the gallant soldiers, and the Southern belle ladies. They even glorified the defeat of the Civil War, known as the Lost Cause.

The Southern authors also knew that the impact on the South lingered more than on the North. All these writers wanted to unearth and convey the heritage of the South (Gray & Robinson, 2004). As Faulkner put it in *Requiem for a Nun*, "the past is never dead, it's not even a past." (1975: p.80).

Apart from Evelyn Scott's *The Wave* (1929) and William Faulkner's *The Unvanquished* (1938), Southern writers of literary renaissance did not approach the Civil War era directly, for their setting was done more obliquely. They were well aware that the Civil War was quite a national event in its consequences and impact on both sides of the country.

Chapter Two

Stark Young's South

2.1 Introduction

Young's *So Red the Rose* begins with a birthday party of Hugh McGehee in 1860. In it, the Old South is depicted with its cultured planters, its well-treated slaves, and its love stories as the McGehee and the Bedford families were getting into, enduring through, and coming out of the vicissitudes of the Civil War. The novel includes Lincoln's elections, the Secession of the south, the formation of the Confederacy, and the Civil War. Eventually, it ends in 1865 with virtually fifty characters appearing in the novel nearly half of these play a considerable role. The novel includes Sherman, Grant, and Jefferson Davis. The main action takes place in Natchez, Mississippi, and the close borders of Louisiana.

The narration of the novel is complicated since the author provides the reader with two complete households—in contrast with most novelists who tend to stick only to one (Davidson, 1953). In the two plantations resided the main families that of Malcolm Bedford at Portobello, and Hugh McGehee at Montrose. The former homes the Bedfords plantation, with Malcolm Bedford and his wife Sallie (née Tate), their son Duncan, and Valette Somerville, an adopted daughter. The latter, homes the McGehees with Hugh McGehee, his wife Agnes (Malcom Bedford's sister), their son Edward, and their daughter Lucy.

Stark Young himself stated in his autobiographical work, *The Pavilion* (1951) that his writings can be hard to keep in record with, and that the South focuses more on "names and stories" and it is not important whether readers outside the South find it hard to follow the different names of characters or stories, but the "The point is the quality represented here and there in one name or one story and another and the memory that remains of them."(quoted in Davidson, 1953:p.266). Southern writers, for Lewis Simpson, knew that they had to witness "not to the actual historical event, but to the remembrance of it" (quoted in Lowe, 1993: p.409).

The story of the plantations of Natchez, Mississippi is told from the standpoint of the rich white planter perspective. It is hard to keep record of the many characters in the novel or to agree on one or two central characters. Most of the characters seem to be equally important in the building of the novel as the two households are tied by marriage and blood embody, "one family as the South in a still larger sense is one

family. The Bedfords and the McGehees, in their histories, dwellings, and personal peculiarities, represent different and complementary aspects of southern life." (Davidson, 1953: p.267)

Among the romantic defenders of the South was the Agrarians. Thomas Nelson Page who, according to critics, belongs to a Plantation School of writers—of whom Stark Young is one— who are romantic and racist. Not only did they romanticize the South while fighting again the moral issues in literature in popular fiction, but they also intended to seek 'justice' for their region, which the South was not able to achieve in the battlefields (See Lowe, 1993).

Despite the popular image promoted by the Southern authors since the 1880s of romanticizing the war in the Lost Cause, many early twentieth century authors began to challenge this view even by the Agrarians themselves. According to Yonke, an exception can be made with Stark Young's *So Red the Rose*, and which "resurrected the nostalgic cliches of earlier novels." (Yonke, 1990: p.43)

Young in his novel showed the values of the two large families Bedford and McGehee. Family life accentuated integrity, conduct, respecting others, and living life artistically. Children are summoned to submit their wishes, and learn how to behave accordingly.

Young, according to John Pilkington, like many of his contemporaries as Faulkner, and Mitchell well implemented family stories, diaries and letters in their works. The plot of *So Red the Rose*, for instance, was based on Young's McGehee ancestors that he mentioned one of them in the novel, Alfred Alexander Young, who fought for the Confederacy in battles in Memphis, Vicksburg, Jackson, and Atlanta. (Pilkington, p.357)

This part is a tough one since the resources are very limited and there are few works of criticism on the author or his works. The researcher in this chapter, focuses on Stark Young's treatment of the South, the popular Southern fiction image of happy darkies, the patriarchy of the Southern white man, and romanticizing the Civil War.

2.2 Stark Young and his *So Red the Rose*

Stark Young was born in 1881 in Como, in northern Mississippi. Young was a member of big-plantation wealthy family and lived among his aunts, uncles and grandparents. At the age of twenty, he graduated from the University of Mississippi, and earned a Master of Arts degree from Colombia University a year later. Working as an instructor in English at the University of Mississippi, he then became a member of the faculty of English at the University of Texas in Austin in 1907. Young's first published works were in poetry. In 1906, he published, *The Blind Man at the Window, and Other Poems*, a collection which seemed greatly promising. These poems displayed a sensitive interest to language and a good management of meter and the traditional rhythms of the late nineteenth century. He also published, *Guenevere, a Poetic Drama* in the same year which was reviewed alongside the first book by his friend and colleague at Texas, Professor L. W. Payne in the *South Atlantic Quarterly* in 1909 (Stovall, p.93)

By 1925, he published *The Saint* but did not prove to bring successful attention. Even though he was an excellent dramatic critic, but Young seemed to be lacking in the skill of playwriting successfully for the theatre. He collected some of his best reviews and published them in a volume entitled *Immortal Shadows* which came to be used in schools of drama as exemplary dramatic criticism. In the *Kenyon Review*, Eric Bently wrote of it that it "contains some of the best theatre criticism ever written in America or anywhere else." Bently also said of Young that he was a critic "who judges by standards that are not imposed from without but prompted and checked by his own first-rate sensibility." (Quoted in Stovall, p.94)

The best passages in his collections of stories and sketches, *The Three Fountains* (1927) and *Feliciana* (1935) are more of a description and reflection than action which brings about a nostalgic sense of the past. This sense of the past dominates Young's novels both as a remembered experience and as a historical fact. In *Heaven Trees* (1926), Hugh Stark, the narrator, is Stephen Stark's son from Vermont who joined the McGehee family of Northern Mississippi by marriage. Hugh spent much of his childhood at his aunt Martha and her husband. In describing his aunt's hands, he stated "They were long hands, white and shining and beautiful... As a child I used to watch her hands and used to think she lit the candles by merely touching them." According to

Stovall (1976), the scenario took place in the 1850s, and Young's characters are prototyped after his great aunts and uncles, his grandparents, and cousins. In so doing, he wanted to represent the Mississippi plantation families thirty years before he was even born. The novel was not a pure fiction in that he used some of the reminiscences which he heard as a child. Although the writing of this novel contains good descriptions and poetic reflections, but it has a simple and little complexity of plot. For Stovall, *Heaven Trees*, is "the most personal and the most delightful of Stark Young's books." (p.95)

Even though he lived his childhood in Mississippi, yet Stark Young spent nearly two decades in Amherst and New York, the latter would make up the setting for his *The Torches Flare* (1928). The narrator in this novel, Henry Boardman, a junior member of the faculty of Columbia University. Henry later joined the Mississippi University in which he and his friend Arthur Lane started teaching at Clearwater College. By the mid of the novel, Henry's cousin Eleanor Dandridge, a lovely Mississippi girl goes to New York and turns into an actress wherein she falls in love with Henry's friend, Arthur Lane, and has an affair with him even though he hates the theatre. She kept her family and friends in the dark about it, but soon realized his unworthiness and continued her career in New York on the stage. Despite Young's efforts to please the popular taste in the novel with its love affair, its suicide, and its close-to-reality action—in comparison with *Heaven Trees*, *The Torches Flare*, for Stovall, "had only limited success." Though many of the characters are not prototyped after members of his family but "Henry Boardman is obviously Stark Young with but little disguise."(p.96).

Young wrote his third novel, *River House* (1929) where he implemented again his native Mississippi setting using his childhood memories. Major Hugh Dandridge lives in River House, and has two unmarried sisters, well-depicted and drawn from Young's aunts Sarah and Frances Starks. The main theme of this novel revolves around a conflict of wills. Hugh's father had another son named Edward, but he forbade him from inheritance due to his heavy drinking and gambling habits. Edward soon learns about this and leaves Mississippi for good, and dies somewhere in the West, leaving behind him a son named again, Edward or Ned. After their father died, Hugh's wife urged her husband to give his brother Edward his fair share of the estate. Hugh mistakenly suspected and accused his wife of being in love with his brother, and soon sent her back to her hometown in Louisiana where she stayed solo for the rest of her life. Two decades

later, Hugh sent his son, John, to see his mother on deathbed, for he only knew too little about her as she left when he was three years of age. Upon his arrival, John was able to spend an hour or two with her before she died, and learned the exact opposite of what he grew up believing, that she was gentle, loyal, and honest. Coming back home, John knows everything about the story of the inheritance, and asks his father Hugh to give Ned the rightful share of his father Edward. Infuriated, Hugh believed that John was incited by his mother against him, which was far from being true. John left a position at St. Louis bank lately, at the request of his father and joined him in the plantation, but soon was so mad at his father's behavior and left the plantation returning to his old job at St. Louis bank.

Young's first novels *Heaven Trees* (1926), *The Torches Flare* (1928), and *River House* (1929) demonstrated his passion of the land, his family affection's warmth, the integrity of his person, and his commitment to his Southern heritage of the art of savoir-vivre. He also felt obliged to state his criticism of the South in that it lacks the cultural sources, energy, and fell into formalism (Pilkington, 1985, p.360).

Stark Young was ready to defend the South in regard to the Civil War. Young was a son of a Civil War veteran and a descendant of the McGehee family in Como and Woodville. Young began writing his *So Red the Rose* in January 1933. He took the title from Edward Fitzgerald's third edition of the Rubaiyat of Omar Khayyam:

> I sometimes think that never blows so red
>
> The rose as where some buried Caesar bled;
>
> That every hyacinth the garden wears
>
> Dropt to her lap some once lovely head. (Quoted in Pilkington 1985: p.120)

The book, however, contains many characters. In a comment on the many people in the novel, Donald Davidson, stated that, "The Southerners of this book [*So Red the Rose*] talk like real Southerners, not like stage Southerners." (1953: p.276). He stated that, many of Stark Young's material "comes from papers of his own family or from real reminiscence. The source of his information about the burning of "Montrose," for

example, was a manuscript of his Aunt Mary's—an account which she composed and finally published in a Mississippi newspaper." (p.275).

So Red the Rose is both the most representative and also the most direct and convincing fiction (Pilkington). Allen Tate, commented on it to be "a marvelous piece of work… the finest the South has ever had…. This is the first time the Old South has been really alive since it fell." (Quoted in Pilkington, 1985: p.118)

Among the numerous Southern novelists who wrote masterpieces of Southern fiction On the Civil War, John Pilkington stated the best of these which includes alongside with Young, Faulkner, Gordon, Lytle, and Tate. All of these authors, save Faulkner, were directly associated with the agrarian movement. These authors, including Faulkner, "were committed to the humanistic values of classical civilization," they abhorred the fall of the Southern family and culture as "they considered the Civil War the greatest single event in Southern history, the point from which the historical developments should be measured." (Pilkington, 1985: p.117-118)

Stark Young starts *So Red the Rose* by giving an overview of the values of the two families of Bedford and McGehee. Respect, and personal integrity are emphasized in family life. Even children are encouraged to respect others and make them feel good about themselves. Its main conflict is between the industrial North and the agrarian South. Living in the South, Young felt restricted with his creativity, "he could not live in the South and participate in the life of the theater or in the other arts." Likewise, he was 'alienated' from urban, industrial and material city of New York which he thought affected the individual spirit (Pilkington, p360). While in New York, he felt the attack toward the South. He seized the opportunity to defend the South by joining the Agrarians in *I'll Take My Stand* symposium (1930) and deplore the industrialization of the South and promote the Southern tradition. His novel, *So Red the Rose*, exemplifies such traditions endorsed by the Agrarians. (Pilkington, 1985: p.361)

Cash described the reactions of many Southerners at the time of the Civil War, which somehow connects to that of the Agrarians that after fighting in the Civil War for the war years so as to protect their world and way of life, the people of the South were left more "self-conscious" and "aware" of the differences and "the line" which define what

was Southern and un-Southern. Virginia Rock commented on it, “This consciousness of being Southern is nowhere more evident than in works alluding to, or drawing upon, the Civil War. A number of the Agrarians, as Southerners, reflected its traumatic effects in the literature they produced.” (Rock, 1976: p.215)

2.3 Southern Aristocracy, Chivalry, and the Lost Cause

Big mansions and houses with plantations are almost always present in Southern novels as part of the Southern myth or the antebellum South. In *So Red the Rose*, at the beginning of the story we read of the building of the houses and their names. For instance, Lawrence Washington named his plantation after an admiral, Mt. Vernon while Collier after the battle, Portobello in which they both participated in with the British War in the Caribbean. Malcolm Bedford, built for his wife “the garden with the box walks, the tiny pavilions in blue lattice, the camellias, roses, azeleas, jasmines, gardenias” (SRTR, p.6**).** Malcolm explains the name of Hugh McGehee’s house which was built two centuries ago by a Scotchman who “called it Dundee, but nobody could pronounce it to suit hum so he changed it to something or other, and then Hugh changed it to Montrose.”(SRTR, p.8-9)

Young started sewing his novel by stating the beginning of the Southern settlers and how their plantations came into being. Settlers came from all walks of life to the Southern States to establish themselves, “There were the adventurers, the drifters, the scum, and wreckage of life in the older colonies and abroad,” while there were others who wanted, “to make homes, to own land, to found a society in which their families might live.” The planter aristocratic class was beginning to emerge in the South as some communities “from the very start had been made up of a special class who in their turn drew others like them.” (*SRTR*, p.7). This class imposed its own rules, visions, and institutions. They owned everything and controlled the Southern life, “Most of the fine houses in Natchez belonged to the planter class.” (SRTR, p.8).

When the Civil War broke out, the southern character was becoming more and more complicated as the South could not retaliate nor give up on its cause. They all embraced the dogma of defending the South right or wrong. One of the characters described the Southern trait as follow:

> An ethos, a sense of being undefeated, of passionate love of their country, had taken hold in the South; it underlay the bitterness, hatred, humiliation, and ruin; it was to vary according to the nature of every man in whom it wrought. Of this spirit, felt by so many, Lee had become the chief image and the most noble and tangible source. (SRTR, p.390)

According to Sullivan, young's *So Red the Rose*, seems to be a novel about moonlight and magnolia romances, which was based on stories about famous generals. But this view was not fair to the novel. Recent Southern historians chastised the Southern rich planter and his role in the pattern of the Southern culture nonetheless, "the great plantations did exist. They were a part of the South, and they will serve as the stuff for an image." (Sullivan, 1953: p.121). The Old South is depicted to be all about parties and celebrations, etiquettes of the Southern gentlemen and the ladies of the South. They had their work and their economy cut out for them by the slaves in the plantation and they enjoyed a luxurious life.

For Erskine (1935), Stark Young confined his writing only to a particular class of society that is "the highest, and their relations to one another; he has pictured and judged a society by its flowers, with little regard to its roots or its cultivation." Hence, this specialization often ends in "dishonesty." (p.22) An important class of the society, the poor whites, or "the white trash" are almost ignored with the exception of Sam Shaw.

For Davidson, in order to follow the code of the two families, the Bedfords and the McGehees, an establishment like theirs is necessary though not at the same scale but at least in principle. This, for Davidson, means, "ownership of land, respect for God and nature, devotion to agriculture and its allied pursuits, and, with these, a healthy mistrust of what towns and trade, or in the later phase, 'industrialism,' may seductively offer."(1953: p.269). Davidson maintains that such thesis "is everywhere the underlying implication." (p.269)

As a co-author of the well-known Agrarians who contributed essays to the making of *I'll Take My Stand*, Davidson wrote of Young's clear stand that the land owner class provided the Southern society with "its peculiar stamp." Davidson further explained that Young believed that "the manners and customs of the South do not wholly arise from the bottom mass; they have come from the top downward." (quoted in Davidson, p.270). Hence, his treatment of the South from the rich planter's standpoint can be

understood, as the planters impose their way of life on the rest of the Southern classes of society.

In the same regard, Young commented on "aristocracy" to come from the top and to get downward. He stated that**,** "[aristocracy was] a settled connection with the land…the fact that your family had maintained a certain quality of manners throughout a certain period of time, and had a certain relation to the society of the country" (quoted in Davidson, 1953: p.270), gave advantage to the planters over the rest of the Southern classes of society. Part of the superiority that aristocracy gave the planters was buying furniture from Europe, and speaking French which were aspects of such a high class and as Lucy's mother put it, "[it is] considered a most elegant tendency to run into the French."(p.108).

In expressing the Lost Cause in the novel, the character Mrs. Quitman was having a conversation apparently with Hugh McGehee, his wife, and his son Edward. They discussed the idea of teaching children how to deal with life by hearing the truth about sorrow and death just as it exists in life. Mrs. Quitman addressed Edward '"I haven't forgotten what your father said to me when my husband died. That a sacred memory is the most valuable thing one may have, to live by through the years."'(SRTR, p.76) It seems to express the idea of the Lost Cause and the Southern pride in accepting defeat of the war, making it over and over again a sacred memory to keep on living through the years. In the same way, Stark Young illustrated the feeling of Southerners and the Lost Cause in his *The Torches Flare* (1928) where he justified the need of a belief in tradition proposed by the main character:

> it's only natural, of course, that a people who had lost their cause and had a hard time afterward and were so poor and had their pride hurt so, and saw a thing that they had been born to dying away from them in a new age, should have created a defense in some sort of beautiful tradition. (Young, *The Torches Flare*, p.274)

Another extract of a poem from the novel expresses the Lost Cause. As Sallie Bedford asked Malcolm to read her the poem, they cut out from *The Gazette* which goes as follow:

Oh, my dear land that I have loved so well,

With your rich fruit and blessed rain,

If for your sake I have died

I shall not have died in vain.

My own country, my own dear land,

From you I was born and you were born of me, —

I shall not have died in vain.— (SRTR, p.241-242)

In order to glorify the South with some chivalry traits, Young employed a narrator to describe Charles Taliaferro, a distant cousin of the Bedfords, as "a perfect example of a certain Southern type, planters' and lawyers' sons, who knew horses, rode well, hunted—were fine shots, had manners, a certain code of their own, and would not have been afraid of the devil himself." (SRTR, p.127). While other characters like Duncan's father who often stated, "that nothing could conquer the Southern spirit and that the war would be over in three months."(SRTR, p.156).

In addition, Malcolm's brother, Hugh McGehee from the Montrose plantation, represents a fusion of Calhoun and Jackson. According to Davidson, the admixture of the strong passion and the good reason which provided the South with Calhoun as a political leader, and Stonewall Jackson as a military leader is "in Hugh McGehee, a fusion of tenderness and wisdom [is] completely articulate, he is able to detach his mind from the melee of raw events and to judge them under the laws of reason, but never with a logic that is merely logical." (1953, p.269)

In several Southern novels, we often here of these qualities of Southerners who exemplify such traits as knowing and riding horses too well, hunting, and having a way with the ladies, being an elegant gentleman, and especially courage. In regard to the latter, most of the young characters in the novel went to war. For Pilkington, "The war begins in April 1861, and within a month, Duncan, Edward, and Charlie have joined the army." (1985: p.126).

Edward was sent to the Louisiana Seminary of Military Academy before the war in the hope of staying there at his father's wish. Edward wrote letters home about his exercises, reading and oratory planned by Colonel William Tecumseh Sherman, and students chose pieces written by Yancey, Calhoun, and other Southerners, "all praising the defense of their slaves and home institutions as the patriot's highest duty." (SRTR, p.84) Lucy, Edward's sister, after he returned from the Academy, asked him whether the cadets in the Academy would enlist, he confirmed that "they say all will." She then said, "*Noblesse oblige*" meaning, "to enlist was nothing, but not to enlist [was] sheer white trash." (SRTR, p.87). This passage explains the Southern aristocratic planters and their pride to the degree that white trash did not even have a dignity to fight with, let alone enlist in the Confederate army for the War.

Edward trying to convince his father for the cause of the war, "who did not know...that in the Revolution it was the South that had led in the fight for freedom." Edward went on using a counter argument, "if union is so holy why plot to break up union in Mexico?"(p.90) Even though Edward's mind was mixed up with a lot of ideas about the war as he debated it with his father, and others and got different opinions about it. He wished "the cause he fought for to be simple and single; he knew that it was not." Suddenly, "the Southern cause passed through his mind like a face that was still vague but would be beautiful yet." (SRTR, p.109).

So Red the Rose is regarded as a one more typical novel of the "Old South" which includes the traditional stock images of romanticizing the South "as magnolias, white columns, faithful slaves burying the family silver…"(Erskine, 1935: p.22). In the novel, for instance, Hugh McGehee, Agnes and some of their guests sat together. They talked about the war, the battle of Shiloh, and of General Albert Sidney Johnson's death as Southern chivalry, attitude, tradition, and nobility was still in function even in war. The General pitied the Yankee officer, and left his own surgeon with him only to suffer the consequences of his deed later, that as he was shot, he could not find his surgeon, and he not only died, "The[Confederate] attack ceased, and for two hours there was a pause"(SRTR, p.208), but the whole thing ostensibly turned from victory to loss.

This gentlemanly behavior of the General had its roots with the writings of Sir Walter Scott. One character, Mrs. Wilson, commented on him, "Sir Walter Scott will

be the ruin of the South, so much so I'd take my oath on it."(SRTR, p.208). When Sir Walter Scott began writing his novels, the influence of fiction on public opinion were not common. He wrote with a vehement admiration of mediaevalism and a considerable amount of antiquarian learning. The Middle Ages was misinterpreted, and according to Eckenrode (1917), "no epoch of human existence has been much drearier than the Middle Ages" Nonetheless, Scott, transformed it into "the most picturesque and glowing time in history… the naturally romantic South fell victim to [it]." (p.599). Eckenrode went on explaining that the planter class who, "had welcomed the doctrine of equality a couple of decades before, were now convinced aristocrats." (p.600). The too exaggerated respect for women which was popular in the South is "another indication of the knightly ideal… The Southern planters were noted for their charm of manner, for a high ideal of courage and honor and for a passionate love of the individual freedom", even though such qualities did exist in the South, however, affirms Eckenrode "Scott greatly strengthened them." (1917: p.602).

Mrs. Wilson declared in the conversation with Hugh McGehee and the guests that "Sir Walter Scott will be the ruin of the South, so much so I'd take my oath on it.'" (SRTS, p.208). It was the effect of Sir Walter Scott which made General Johnston think that they "had been too harsh" when looting the Yankees tents. When seeing a Yankee officer wounded, General Johnson insisted that his personal surgeon would "care for him". Unfortunately, Johnson received a fire ball in his leg, but the staff with him could not stop the blood, "It would have been simple enough for any one with experience; but they could do nothing, and in a short time he was dead."(SRTR, p.208)

In view of the Southern chivalry Mrs. Wilson stated, " 'I mean this chivalry obsession. Sometimes I think it's only male vanity. Then I know I'm wrong, so then I think, no, it's the male soul.'" (SRTR, p.208). The term "Southern chivalry" did not exist before in the South in colonial America, it only came about through Scott's influence (Eckenrode). However, Mrs. Wilson then gave a brave opinion about chivalry in the South at the time of the war and especially in regard to General Johnson and the Yankee officer:

> chivalry's dead, and we'll have to learn that fact in the South, or we won't stand a dog's chance. If General Johnston had let that little pish of Yankee officer go on and die—and a good riddance, too, I imagine—

> he wouldn't have been without his surgeon, and we'd have won the battle. That's certain, Mrs. Bedford. P208-209.

Unless the Southerners forget some qualities endorsed by Sir Walter Scott such as being a gentleman with the enemy in war, the South is doomed to lose the war.

Likewise, generosity was among the qualities and traits of the Southern planters which Young emphasized. Even after the defeat of the Civil War, the Southern character was always at play. Malcolm wrote a death will in which he donated $ 5000 to the library of the University of Virginia alongside a "carnelian seal" that once belonged to Thomas Jefferson. Even an amount of $ 1000 was to be given to General E. Lee "should [he] be still living at the time the will was read."(SRTR, p.271).

As for the servants and slaves, Malcolm did not forget them as well. The faithful, and obedient servants "shall not serve as slaves after [his] death." Malcolm went far to order his son Duncan to be his Negroes "[Thornton and his wife Tildy's] guardian and protector." (SRTR, p.271)

2.4 The Reason We Are fighting this War

Many historians agree that slavery was the main reason behind the Civil War. As Abraham Lincoln noted in his Second Inaugural Address in March 1865 that "All knew" that slavery "was, somehow, the cause of the war" (Basler, Pratt, & Dunlap 1953, p.332). But the reasons can be various. Young contended that the aristocrat leaders wage wars that the common people usually know nothing about its reasons. As stated in the novel, "the war's fortunes would be directed by its leaders, by politicians, by movements of cause and event, such as European recognition of the Confederacy, the demand for cotton, and unity among the single States." (SRTR, p.234). However, Stark Young argues in the novel the different causes of the Civil War from agrarianism, to slavery, to the different economic systems of the North and South, to the States' Rights.

In 1930, Stark Young joined Allen Tate, Donald Davidson and many other Southern authors in writing the volume *I'll Take My Stand*, which promotes the idea that the

agrarian economy and the traditional Southern culture of plantation in the early nineteenth century were better than the technological and industrial economy of the North. Young wrote an essay entitled, "Not in Memoriam, But in Defense" where he points out that a society dominated by a minority of better-educated and well-mannered, particularly a traditional one, is superior to that of a society which is progressive and constantly changing. (Stovall, p.97)

Stark Young and agrarians like him rushed to the defense of the South against the industrial economy and society of the North. They shared a sense of commitment assured by their powerful conviction that the most favorable society is one "in which agriculture is the leading vocation, whether for wealth, for pleasure, or for prestige." (quoted in Gray, 1977, p.42)

The reasons of war can be placed upon the economic systems of agrarian versus industrial. Hugh McGehee, "saw the war only as if the line that had begun in England with the Industrial Revolution and was moving onward toward its peak. This planter civilization had been in the way of it, and had to be destroyed. Just that." (SRTR, p.396). The Industrial Revolution was growing so fast in England and in the North, and the South stuck to the tradition of farming and plantations, therefore, the South, for Hugh McGehee, had to get out of the way.

We can also see in the novel Mrs. Carroll from Crescent Hood Plantation declaring how her son Francis told her that "King Cotton is already in danger. What will happen to our Southland if that's true?" and she demanded more illustration, and her son expressed what most Southerners thought at the time that, "If cotton falls below wheat and if the Northern manufacturers control the government" and soon he was interrupted by Miss Percy to indicate how "power is passing from us to the industrialist." (SRTR, p.17). It is as L. B. Schmidt, Karl Marx and others put it, the Civil War was a struggle between cotton and wheat. (See Rechard Enmale, p. 132) This implies the underlying reason of the Civil War, as Southerners believed in their way of life, in cotton, in their economy, and did not want the North to interfere with them, yet still they held to the agrarian approach and tradition, , 'us' agrarians, or Southerners versus them, the industrialist, which already set the nation asunder, "us" against "them".

To that end, John Pilkington explained that in *So Red the Rose*, Hugh McGehee expresses that "the agrarian way of life had been under attack". Such an attack goes all

the way back to the time of the industrial Revolution in England which later moved to America "where it dominated in the North." However, in the South, "the planter civilization" blocked the way for industrialism "and had to be destroyed." The Civil War destroyed this civilization. (p.129)

The historian on the Civil War, Eric J. Hobsbawm concluded that it may "scarcely be denied that slavery… was the major cause of the friction and rupture between the Northern and Southern states," but he also noted that "the real question is why it [slavery] should have led to secession and the Civil War rather than to some sort of formula for coexistence." Still, Hobsbawm claimed, "militant abolitionism alone was never strong enough to determine the Union's policy" and "Northern Capitalism" might have found it easy and "convenient" to reconcile things and "exploit a slave South." Again, in a chapter entitled "Winners", Hobsbawm stated that the South remained destitute after the war, "backward and resentful, the whites resenting the not-forgotten defeat, and the blacks the disfranchisement and ruthless subordination imposed by the whites." (Hobsbawm, 1975: p.153-157)

One more reason for the war would be the social construction of the Southern society. White aristocracy versus the black slavery and the danger of equality between the two races which even survived the war for more than a century after the war. Southern White supremacy in aristocracy was deeply rooted in the past. They believed it was long entrenched in their European ancestors and probably in most of what Sir Walter Scott described of the Middle Ages in his fiction. Therefore, "slavery" as a cause of the Civil War is considered as a conspiracy since Hugh McGehee condemned it but still participated in the war for the Confederacy. Furthermore, the runaway slaves in particular, and slaves in general, could never match him—as a white Southerner—for, they need a lot more than just money, or freedom, "these men just haven't enough life behind them to match me. I mean by 'life' tradition, forefathers and a system of living." (SRTR, p.395).

Aristocracy is a contradiction here. Slaves cannot match Hugh McGehee because they need another life or very many years so as to establish this "system of living" to create a "tradition" by which the "free slaves" would live. But in contrast, Southerners themselves, of whom Hugh McGehee is one, can also be said to need a "tradition" which their forefathers had established. Simply, because the Settlement of the South

was not old enough for an aristocracy as Cash pointed out in his *The Mind of the South*. For unclear reasons, white Southerners wanted things to stay intact, whereby they standby and control slaves, and slaves cut out their work for them. As Uncle Hugh McGehee said to Duncan:

> Well, this: democracy, a good theory, a great human right, which works out none too well; slavery, a bad theory, a great human wrong, which works out none too badly. I endorsed democracy, I condemned slavery; and here I am with my house burned down and my colored people free, deceived with false promises, mixed up and robbed… (SRTR, p394-395).

An equally significant reason was that of States' Rights. At the beginning of the novel, the antebellum South discusses the coming of the war in a celebration birthday party of Hugh McGehee. Talking of the debates of Jefferson and Lincoln, one of the present characters, Judge Winchester stated his opinion about States' Rights, "I cannot see it a matter of debate, this attempting to dictate the course of a State. It's almost personal, as if we were all one man." A Southern state can be regarded as a man who decides what he wants and what he does not want in the form of personal freedom. Such freedom should allow them as Southern states to choose agrarianism if they wanted to. Judge Winchester talked of "the restless industrial communities of the North as contrasted with the stability of life in the South." he declared that it is better to admit "that the possibilities of industry are unlimited. And it's well-known Lincoln favors industrialism." (SRTR, p.18-19).

This fairly explains why the Southerners seceded when Lincoln got elected. Common Southern ego always prevails before the war as to who would win or how they would defeat the Yankees. In false confidence, Mrs. Carroll stated, "we [Southerners] could whip five to one?" (SRTR, p.19)

2.4.1 And the War Came in *So Red the Rose*

John Pilkington commented on the Civil War in the novel, "the war itself is kept in the background, and information about its battles is conveyed through letters, from newspaper accounts, and through the talk of returning soldiers. Young's focus is upon

a large cast of characters, most of whom are associated with the McGehee and Bedford families, who stand for a society. Thus, the subject of *So Red the Rose* is civilization as it existed in the South and beyond the South as it exists in time. As Young said, "I am making it a comment on civilization and living questions…. I want it to be a large, rich and beautiful canvas."' (Quoted in Pilkington, 1985: p.124)

As the war broke out, Malcolm Bedford went to participate in it. Malcolm Bedford returned home to Portobello, and the war seemed to have followed him there. Frances ran out to him to meet him; she threw her arms around his neck, but "She would not look again at his gray, hollow face, and whenever they tried to take her away she shrieked and buried her face closer in his shoulder, sobbing." (SRTR, p.233). Malcolm brought the war home in that they quite felt its consequences as they saw Malcolm suffering from the war, his face hollow, he was not eating or sleeping well, he had been fighting, he was tired. He spoke of the war all the time, and the concept of losing and winning all together. Hence, if they lived the war before in anyway, now they are living it twice to its depth.

Malcolm did not speak much of the war in front of the children. But he did tell his wife a lot about the war. As she, "understood more profoundly what it meant if Vicksburg fell. Vicksburg was the last Confederate strong-hold on the Mississippi. Its fall meant that the North would possess the river from ST. Louis to New Orleans; that the Confederate territory would be cut in half" and Malcolm confirms the Southern leaders should, "'know that the fall of Vicksburg would mean defeat and the end of the war. 'No use trying to speak of the ruin that would follow'" (SRTR, p.244).

Wounded from the war, Malcolm was being nursed by his wife. He ordered her to bring him *The Gazette* news on a daily basis. She would read him the reports transferred via telegraph from Vicksburg, "The siege advanced. The Confederate trenches and the Yankee trenches were five feet from one another, the men talking. The people of Vicksburg and the Confederate soldiers were living on mule meat. They ate rats. With the reinforcements, Grant had almost 80, 000 men."(SRTR, p.249). His wife, Mrs. Bedford, was not always certain he heard everything right as he sometimes interrupts her or curses.

Days later, a newspaper arrived with the news of the fall of Vicksburg. The Confederacy in the west was forced to lose 31, 000 prisoners, more than 150 cannons,

and 60, 000 muskets. Mrs. Bedford read the newspaper, "[but] only the line that said Vicksburg had fallen." She informed her husband that General Lee was back in Virginia. She did not convey the whole truth that Natchez was occupied and roughly ten thousand bales of cotton were confiscated by a "Federal garrison". (SRTR, p.268)

The Yankees advanced in the South as Mrs. Fleming told Agnes and Hugh "that a large force of Yankees were at Windy Hill Manor on their way into Natchez." (SRTR, p.317). Soon General A. J. Smith, who was a United States Army general, reached Oxford. After having been informed that General Forrest had outmanoeuvred him, General Smith gave orders that the town was to be burned as he "superintended in person the burning." General Smith took what he wanted from a house there and "loaded it into a wagon he had caused to be brought up for the purpose" (SRTR, p.316-317) and everything else was burnt including the courthouse.

The Southern soldiers were exhausted of the war as it came to a close. They run out of resources while, "The woods near the house were full of Confederates, many of them without coats, hats or shoes, [of whom] the Yankees were in close pursuit of them." (SRTR, p.318). Confederates were worn out and ran out of resources. Food, clothes, supplies just as Rhett Butler expected in GWTW, that the South would soon ran out of resources and cannot stand against the North.

Duncan was called by the Union provost marshal, and the marshal told Duncan, " 'Well, young man, so you are one of those fine fellows who are letting General Lee lead you on to destruction. It's no longer an army of the South; it's Lee's army. And General Lee's a proud man.'" (SRTR, p.362). As a part of the techniques of war, the marshal wanted to divide the soldiers and General Lee But, Duncan's pledge of loyalty surpassed expectation. He answered without even knowing that General Lee "had against him a horde of riff-raff", and when the provost marshal called him "a liar", Duncan knocked him down immediately. Chivalrous, brave, and standing tall against the Union officer, with assault, one just cannot insult his general in front of him.

Stark Young's novel treats the war too deep in comparison to other works. Not only are there many instances of the war, but also the role of the Confederacy and its reception abroad. For instance, among the many Southern novels, *So Red the Rose* is among the few which talk about the Confederacy and its relations abroad.

Mrs. Cynthia Eppes, a cousin from New Orleans, and her son Francis paid a visit to the Montrose plantation and spoke of the war and relations of the Confederacy abroad. Francis told of Napoleon III when he visited New York and learned about America. Francis said that Napoleon III questioned the efforts of uniting what he called, "the landed aristocracy of the South and the industrial democracy of the North. He opposed slavery, but thought the Southern form of it as humane as could be hoped for till economic reasons led to its abandonment." He went on quoting him describing the North to have "The braggart democracy" and that "'He would be glad to see them taught a lesson. The upper classes in France lean toward the South.'" While France was in need of the Southern cotton and tobacco, the South was in need of her silks. Looking for an outside international support, Mrs. Cynthia stated that the French nickname the Southerners, "*Nos frères de Lousiane"* (SRTR, p.174). Another present character in the conversation, Marry Cherry, however had a different perspective as she said, " 'I don't bank on this *frères* business particularly,' she said, 'what I trust is England.'" Francis replied, 'after all, Miss Mary… you know what the French say to that. Historically treacherous, *Perfide Albion*.'" (SRTR, p.175).

2.4.2 The End of the War, and the Southern Surrender

As the war advanced, it was evident that victory was to the side of the North. Mrs. Bedford received a letter from Cud'n Charlie which read that Sheridan was near General Lee's march, and General Grant wrote Lee a note. It said that General Lee should be, "convinced that further resistance must be hopeless and he himself felt it his duty to shift from himself the responsibility for more effusion of blood by asking of General Lee the surrender of the army under him." The letter also stated that General Lee ordered a reply whereby he "refused to admit such hopelessness for the Southern cause" thinking that General Grant would ask for an unconditional surrender (SRTR, p.370).

However, eventually General Lee ran out of resources and soldiers and was called for a meeting to discuss surrender with his rival, General Grant, whom he had known from the Mexican War. In contrast to what General Lee was thinking, General Grant gave orders that, "every man claiming a horse or mule could take the animal home" in a letter and signed it, and a letter was given to General Lee which he signed; the letters were exchanged, "and the surrender was accomplished." (SRTR, p.372)

On April, 9th 1865, General Lee surrendered at Appomattox as was published in the Mississippi papers five days later and the rest of the Mississippi forces gave in. Then, Lincoln was assassinated and Southerners took the news "as the final blow to the South, for he was a Southern man and understood them, and he had planned a peaceful adjustment, once the Union was saved." (SRTR, p.351). He had pronounced against confiscations and against universal negro suffrage. Southern people were shocked to read in the newspapers the report of the famous Mr. Emerson's speech in which he suggested that it might be a kind Providence that had got Lincoln out of the way." (SRTR, p.351)

The news of surrender at Appomattox was spread and reached North and South. Duncan's offense was his assault on an officer of the United States, and hence, was not a prisoner of war. But in June President Johnson issued amnesty to the leaders of the Confederacy with the condition that these leaders would be protected "so long as they conformed to its [The United States'] conditions". Lee and Jefferson Davis were accused of treason against the government of the United States. However, Grant sent a note stipulating that Confederate officers "could not be tried for treason so long as they observed the terms of their parole. Good faith would be the true policy, bad faith might have the worst consequences."(SRTR, p.362-363). The indictment for treason was eventually quashed. Lee was granted amnesty but he was never allowed the right to citizenship or voting.

2.5 Southern Family Life in the Novel

Pilkington believed that the Southern Civil War novels have the decline of the Southern family as a central theme in common. It is "the collapse of the Southern family from forces both without and within, public and private. Southern novelists have viewed the fate of the family as emblematic of the decline of the South since the war." (a- 1985: p.358). Many Southern novelists employ the Southern family enduring the war and its consequences. It is also clear in Young's work with the McGehees and Bedfords. "Everybody" in the novel is related to "everybody" either as a byproduct of blood or marriage or as Stewart (1959) put it, "The prominence [is] given to family ties, neighborliness, [and] community life… Nearly everybody is somebody's cousin."

(p.302). Likewise, Sullivan contended that, “The family is the image, and whatever is good or evil in the Southern culture must be found in the glories and failures of the Mississippi clans.” (1953: p.121)

At an early age, Southern children are taught to respect the elderly as a form of social construction to the society. As Reed argued, “Southerners really do tend to be more religious, more conservative, more polite, more “touchy.”” (2005: p.149). Similarly, a little boy with wide gray eyes went to the door and asked Mrs. Bedford in a Southern attitude accordingly about Mrs. Shaw. She went near him whispering in his ear, “Say good-morning, and tell Miss Mary she’s looking well, can’t you?” (SRTR, p.36). Of equal importance to the Southern male gentleness to the ladies, was that of children being friendly with women and the elderly. It was important in the South to be nice and gentle since childhood. The tradition of being a gentleman with the ladies was taught at an early age, even if one is as young as a child. Pilkington well explained this as he wrote:

> They love the land and respect the order of nature; they are cool toward business competition and deprecate commercialism. They teach their children to subordinate their personal desires to the felicity of others, to know by “instinct” what should or should not be done, and to appreciate the continuity of life through the generations that came before them and will come after them. This complex of values, Young felt, was to be found among the planters of the agrarian South. (1985: p.129)

In the light of this view, Hugh McGehee was telling his son Edward about their tradition in the family and how they welcome and receive their children even before they were born when he says, “you know how ‘tis in our family. It’s something to know that you were loved before you were born.” (SRTR, p.150). Sons reply in the expected behavior. Respect reigns, as Edward told his father, “I never forget you, Father,” (SRTR, p.151).

However, When the Civil War broke out, Hugh McGehee allowed his son to enlist in the Confederacy. He told him “I don’t want to monopolize you, son, you’d better go

now" (SRTR, p.151). Typical of the Southern agrarian society how the children follow and respect their parents. Hugh McGehee allowed him to go fight a war in which he himself does not believe in; and the son would leave and farewell his father first, then his mother.

The essence of Young's Southern traditional society, "is family as illustrated by the McGehees and the Bedfords. Family life at Montrose and Portobello emphasizes personal integrity, standards of conduct that lie outside of the individual, respect for the feelings of others, and the desire to enjoy (in the biblical sense of the word) life." (Pilkington, 1985: p.128). The planter family cared for the future of their kids. They had to prepare themselves to the Southern traditions accordingly. The Bedfords sent their son so far to the University of Virginia, the McGehees, on the other hand, are more regionally intact and 'clannish' and sent their son Edward to Louisiana Military Academy, whereby in 1860, T. Sherman was commandant (Davidson, 1953).

Family ties were kept and protected mostly by agrarianism. For agrarianism, as opposed to industrialism, needs more members of the family together as they usually all participate in the same activity in fields or plantations. Stark Young "embodied the virtues of the agrarian way of life in the McGehee family: personal integrity, standards of conduct outside the individual, sympathy for others, love of land, and respect for the order of nature."(Pilkington, 1987: p.568). Shedding light on the two families and their plantations near Natchez, "*So Red the Rose* shows their nurturing tradition challenged and finally defeated in the Civil War." (McAlexander, 1981: p.203). In spite of the fact that they had money, the McGehees and their cousins were not relieved of the duty of being ladies and gentlemen either in affairs of business or in ballroom, " They owned their labor, which, however sinful, put them in a more humane and responsible relationship with their slaves than is usually enjoyed by hirelings: nominal freedom is of doubtful benefit to wage-slaves" (Erskine 1935, p.27).

2.5.1 Southern Women and Their Bravery in War

Southern chivalry was not confined only to men, but it also extended to women. Women are portrayed to act exactly as expected of them. Defending their land, supporting the cause their men were fighting for, taking over the plantations, and fighting or shooting soldiers if need be, Southern women stood ferociously in the face

of the invading Yankees. The women in *The Unvanquished*, and *So Red the Rose*, Pilkington argued, will "never know when they are licked." (1985: p.360). In the same way, Erskine concluded that, "the women of the book [*So Red the Rose*] are the most successful portrait, having been treated with more thoroughness and understanding." (1935, p.25)

In general, however, Southern women participated in the war as nurses. For instance, Valette inquired how she would—as a woman— contribute to the Southern cause, and Rosa replied, "I think I would help with the nursing, in a place the size of Natchez, they'd need nurses" (SRTR, p.110).

Edward was destined to die in a battle in the war. His mother Agnes learns "beyond all reasonable persuasion to the contrary, when news comes of a battle at Shiloh, that her son was dead. Like the mother of some ballad, she must straightway go to seek him among the slain and to fetch his body home." (Davidson, 1953: p.268-269). Agnes in this act embodied a powerful role showing the courage and bravery of the Southern woman. She went all the way down to the battlefield looking for her son despite the dangers of the war and the risk of being captured, raped or killed.

Scenes of fighting or facing the Yankee soldiers are not uncommon in most Southern novels. During the war, Dock the servant, noticed some Union soldiers from the windows and warned Mrs. Bedford. She took out a gun and went to the door to confront the soldiers warning them, "that the first one to cross the threshold she'd shoot." (SRTR, p.251). Women defended their land and their household as much as their men defended the South in the battlefield.

Young's women in general did not forget nor did they forgive the Yankees for the Civil War. They were so fierce in defense of the South. For instance, Lucy told her parents that she was in the library and heard all them talking to General Sherman. She wondered how after all that had happened, they still can face and talk to him. She said, " 'How could you all, how could you, when they killed—?'" (SRTR, p312). Lucy is a patriot who loves her region, and especially the cause for which Charlie Taliaferro, whom she loved, participated in. Erskine (1935) commented on this scene to be "among the many examples of deft handling of dangerous material."(p.25)

Agnes also had a similar not-forgiving mindset. A headstone from Natchez was brought to be carved on, and Agnes wrote for the stonemason, "We shall not forget

thee, nor shall God forsake thee, in the peace of love." Even though the words were of love for the Confederates' dead, they, "cursed the invaders and wished the blackest hell on them."(SRTR, p.345)

Besides nursing, Southern women used to discuss the war and its events. In an instance, Miss Mary and Mrs. Bedford were talking about the surrender and Miss Mary charged General Davis for it, "General Lee [should have] been bolder and [shouldn't have] paid attention to Jeff Davis—". She went on, " 'If I'd been at Appomattox, I'd a said, 'All right, go ahead and win a victory, but you'll do it over my dead body.'" (SRTR, p.366). They are ardent Southerners and believed in the Cause, sometimes more than men, even more, it seems, than General Lee.

Mrs. Bedford saw her son Duncan lying dead as she felt "hatred for the Yankees, and passionate devotion to Duncan." (SRTR, p.351). But Mrs. Bedford had a lot to handle during the war, just like other Southern ladies, for she had to cope with her son going to war first, and the death of her sister Rosa:

> the death of Malcolm Bedford after Vicksburg, the occupation of Natchez and her having to run the plantation alone, in the midst of danger and dread, and finally the uncertainty about Duncan these four months, had fallen, one blow after another, on Sallie Bedford's head… True to her character the turn she took was direct, practical, and devoted: her thought dwelt on the next world where she would meet those she had loved." P353

The consequences of war were naturally horrific with losses. While men go to war, women had to go through the uncertainty of waiting and the responsibility of running the plantation. In this regard, Young stated that his favorite character is Sallie, Mrs. Bedford, who was well-depicted after his Aunt Sallie, the wife of his great uncle, Abner McGehee. Mrs. Bedford has a sister, Rosa, who was also modelled from his real Aunt Sallie's sister, Rosa King. In 1934, he wrote to his cousin, Caroline Charlotte McGehee, Uncle Abner and Sallie McGehee's daughter about implementing the names in the novel, "I just wanted to use the names Sallie and Rosa because I wanted for my own to have these little monuments in my book to commemorate wonderful people I loved.... "(quoted in Stovall, p.99).

An interesting scene of Southern women's chivalry took place when a Yankee soldier arrived at the door of the Bedfords. Ironically, Valette and Mrs. Bedford helped him in and hid the incident from the niggers, " 'Twon't do to let the niggers find out he's here. There's no knowing them now, what they'd tell" (SRTR, p.336). The traditional southern character of helping someone in need is just innate in them even during the war. Not only did a General help a soldier and give his own surgeon, but also the women who were so dedicated to the Southern cause, landed a hand to the Yankee soldier.

2.5.2 Ambivalent Feelings About Slaves

Slavery is present in roughly every Southern novel, yet it remains unchallenged with few individual exceptions of denouncing the peculiar institution. The McGehees as owners of many slaves, were against it, however, did not know how to end it. The slaveholders who mistreated slaves are considered as villains. Just like the war, slaves usually are set in the background in most Southern novels, save *So Red the Rose* in which they get some noticeable attention. Virtually all the novels of the 1930s did not focus on the slaves' perspective of the war, and Faulkner's *The Unvanquished* treatment of the disaffected Loosh and the group of slaves moving across the roads to their "homemade Jordan" makes the exception not the rule (Pilkington, 1985: p.357).

Many of Young characters in the novel are taken from real life people. For instance, two of the Negroes in the novel are real life models; Billy McChidrick was Hugh McGehee's slave in Panola County. Billy McChidrick was a slave who was bought from South Carolina by Malcolm's father. "Nobody knew how old he was...He was a rice-field negro, half savage." (SRTR, p34). Slaves, just as Fredrick Douglas announced in his *The Narrative of an American Slave*, did not even know their age. Billy and Hugh were born about the same time and Billy's mother was Hugh's nurse. After the Civil War, Billy stayed with the McGehees and took charge of the cotton gin and the grist mill. Young affirms in *The Pavillion* that most of the information about Billy was factual. On the other hand, William Veal belonged to the Stewarts in real life as Young got a considerable amount of information about him from Louise Stewart even his photograph, which appears on the novel (Pilkington, Stark Young, 1985).

Emily Clark remarked that Young's slaves, "are negroes that I have known." She further explained, "One of the notable accomplishments in 'So Red the Rose' is the contrast between the two families, Bedford and McGehee. The Bedfords treated the Negroes indifferently. The McGehee were indulgent, as kindly people are with spoiled children." (Clark,1935, p.627). The Bedfords did not treat the slaves well. As if slaves enslaved themselves or kidnapped themselves to serve in the Southern plantation. Mrs. Bedford claimed, "no matter what happens, even if the Abolitionists win, the blacks are freed, take my word for it, in a thousand years they'll all be slaves again" (SRTR, p.38). They are destined to be slaves or born to serve according to Mrs. Bedford who represented a considerable number of Southerners.

The slaves themselves are depicted to be always part of the problem or as if they participated in making themselves slaves. Valette knows how to order the negroes just like a "young tyrant", yet still, "negroes at Portbello adored her."(p.70). Similarly, Sallie Bedford, "with any and all negroes regarded them as animals… About them she was without imagination and dismissed their feelings and traits as those of monkeys." (SRTR, p.209). The idea of scorning slaves, feeling superior to them, kept Southerners thinking that the institution of slavery is right. It also gave them reason to be aristocrats, for who would serve them and labor their fields had they been without slaves? That being said, the ideology of segregation was long entrenched in the minds of Southerners even after the war because of the denial of opportunity and the "belittling" of their brain capacities since day one.

However, the McGehees not only treated their slaves well but also spoiled them. Hugh McGehee reflected on the treatment of slaves by his wife and the thinking of her relation with them crossed his mind as, "Most of her Natchez friends said that Agnes spoiled every negro she laid her eyes on, and nobody could have denied that the Montrose negroes drifted through many things as they chose." (SRTR, p.209). Hugh McGehee himself spoke loudly stating what he thought of the slaves:

> We have over a thousand people' (he never said slaves), 'you know that, and Brother Edward still more: and I don't believe in the system. Brother Edward doesn't believe in it, and Brother John in Panola didn't believe in it. One of the last things he advised his sons was to get rid of

> their slaves. But I don't see the way out; not as it is now. Down in the Feliciana parishes six blacks to one white, six to one. And I don't believe in secession, nor does your uncle. Nor in slavery. … We are all Union men, and meantime we all know—well, what is the solution? (SRTR, p.25)

In the novel there are many scenes which suggest that not all Southerners were pro-slavery. This passage implies that there are people like Hugh McGehee and his brothers, who neither believed in the "peculiar institution" nor in secession. They were somehow obliged into a system that was governed by a certain tradition; the tradition of the South. The latter implies that one owns slavery and it is not immoral. Again, it also shows a sort of division in the South, some were pro-slavery, whilst others were not.

Typical of the old household negro slave is that of the Mammy. She knows a lot about the children, so patient and treats the children as if they were her own or even more. Usually, Mammy apologizes for the doings of the Whites. When Duncan was young, he smashed a potato on the back of Mammy's neck. The story was known to the children now, and Frances kept on rubbing it in. Mammy interferes to apologize on behalf of Duncan, "If Marse Duncan done sumpn' like 'at, he ain' meant nothin'."(SRTR, p.71). Mammy, despite the young boy's behavior, yet she found an excuse for his misdemeanor.

The whole family, including the slaves, thought that Duncan was unbeatable. As he sent them letters, and used the money sent to him by his father, for the Southern cause, they all came to think of him as an embodiment of a Southerner that cannot be beaten. "'Go way from here, honey, ain' nothin' go hurt Marse Duncan!' Aunt Tildy said ten times... 'Tain't in dem Yankees to whip him. Marse Duncan can whip de whole passel of 'em wid a cornstalk.'" (SRTR, p.157). Mammy Tildy was so loyal to the cause which her Southern masters were committed to—even though she ran to the Yankees, yet she returned home— that "she didn't stop talking about getting even with the Yankees."(SRTR, p.336).

While white Southerners were depicted as brave, courageous, generous, good with horses and guns, and slaves as happy darkies enjoying life, there was a hidden aspect of some slaves that was also talked about in the novel. Billy McChidrick,Hugh

McGehee's slave, used to steal rum at Natchez at night. He even "plucked birds alive" and would take "some piece of spoiled meat… and [was] eating it." (SRTR, p.34) Hugh and Agnes knew what he did, though they threatened him with punishment, but nothing serious came of it.

Punishment for slaves took different forms according to the misdemeanor. Either by selling them to poor whites or to be sold down the river to the fields of cane. Billy was reported to have punched the eye of a ploughing horse so as to forbid the animal from looking back. To this end, punishment was necessary both to ensure the law against brutality and also to set an example for the rest of the slaves. Eventually, he was sold out to New Orleans only to be brought back later. It displays the kind of punishment slaves could get once they misbehave or break certain traditional laws.

On the other hand, slave treatment might come from the idea that it was their fault coming here and their fellow peoples' who sold them to the white traders back in Africa. As one of the characters declares, "You'd think every darky was stolen separately from his home in Africa by the traders. When, as a matter of fact, we all know it's the African chiefs and traders of their own blood [who] do the selling." (SRTR, p.39).

During the war and as they reached the plantation of the McGehees, the Yankee major established some negro guards over some property from the Montrose after the house was burned. The Federal Yankees provides the stockades for them by the river and in some of the Natchez houses. The negroes took the belongings and "distributed the contents among whatever slaves would promise to leave the plantation." On the other hand, the Confederate Major-General Martin's house was looted and given to scalawags and negroes while, "Wagons and harness had been collected from Montrose as had been done from the surrounding plantations; and what was not wanted for Federal purposes had been burned." (SRTR, p.345-346)

In the light of the Yankees' presence in Natchez, a considerable number of slaves joined the Yankees for the fight against the Southerners. The plantations and the houses were besieged by them, as one character described, "The house is surrounded by Yankees… Nigger Yankees" (SRTR, p.320). The negroes seized the opportunity and started roaming around the houses and looting the place. Agnes was confronted by a group of negroes in her house who were all over the place threatening and cursing. She tried to kick them out, but ended up "boxed on the cheek… [with] a pistol against her

breast" (SRTR, p.321). These negroes who turned into black Yankee soldiers, "were in the attic and were running through the house from room to room, searching into closets and drawers, and carrying out silks, objects, painted window-shades, damask curtains, linen, blankets, and men's clothing." (SRTR, p.325)

However, the desertion of negroes did not last long. By Autumn, the Portobello negroes came back since many of them died of diseases and epidemics like smallpox, measles, and fever. Old Tildy was amongst the first to come back while her husband Uncle Thornton died. Ironically, it showed how slaves may run or fight to the side of the Yankees for freedom, but the freedom they enjoyed most, for many Southerners, was that which they ran away from.

2.6. Conclusion

Young did not want to show his book with clear data about the South and the war. He aspired to use the family records, letters, journals and books he read to be well disguised in the novel. *So Red the Rose* is not just a Civil War novel which is pertinent to the people of the South or of a confined place in Mississippi. For Davidson, "the novel draws into focus the battle between tradition and anti-tradition that has been waged with increasing vehemence since the Renaissance." (1953: p.264).

However, despite the fact that his novel was a best seller during the first years of its publication, most of Young's works were forgotten. His most remembered work of fiction is his *So Red the Rose* on which he labored industriously. He enjoyed commercial success and fame, but unfortunately, such reward did not last long since it was overshadowed by the emergence of *Gone With the Wind* in 1936.

Young depicted the war and its effects on the two families, the Bedfords in Portobello, and the McGehees in Montrose. The consequences of war were dire to a certain extent with the burning of plantations and the death of young soldiers in the war such as Edward.

Young's women were powerful as they participated in the nursing of the injured Confederate soldiers and took over the roles of running the plantations and even defending their homes with guns. While slaves were depicted with different opinions that could have taken place in Natchez at the time. Since some took them for happy darkies and thought it only a matter of time since they would be freed, while others believed they were dumb and nearly animalistic in brain or behavior.

The two families represent the different visions of Southern families, their way of life, and their ideology towards life. Not only were they close by blood or marriage, but nearly all the neighborhood in Natchez is connected in one way or another which displays the Southern way of life represented by Stark Young, who collected many of the facts of the novel from real life and real Southern people.

Chapter THREE

Margaret Mitchell's South

3.1 Introduction

Gone with the wind is particularly considered a romantic story narrating the life of the gorgeous Scarlett O'Hara and her love to different beaux and her survival amid the horrors of the Civil War and Reconstruction. Mitchell provides a vivid description not only of Scarlett and her unrequited love story but also a description of the South in the years 1861 to 1874. Scarlett O'Hara, a Southern belle, of Irish descent, whose father, Gerald O'Hara, migrated from Ireland in the search of a better life, and in search of the American Dream, turned into a rich plantation owner. Scarlett fell in love with a Southern aristocrat, named Ashley Wilkes, who married another lady, Melanie. After the war, Scarlett did everything in her power to survive as she vowed "never to be hungry again". She also protected her pa's plantation; Tara.

Gone With the Wind was published in 1936, and immediately become a best seller, and went out of print. In less than a year, it sold over one million copies, and three years later was turned into a movie. It was adopted from the novel with few modifications and won the Academy Award for best picture in 1939 exciting audiences and topping box office records for decades.

The novel centers around two eras of the South, before and after the war in what Donald Davidson named a clash between tradition and anti-tradition (See Drake, 1958). The tradition is represented in the antebellum life in the South with Scarlett O'Hara, her parents, the Wilkeses, parties and the plantation legend. The anti-tradition is, however, represented in the postbellum South with the upheaval that took place after the war and its consequences not only on the region but also on the people, and their behavior in the quest for survival.

The novel is regarded by many critics as having painted a rosy view of the South, 'a piece of documented partisanship' . It is a novel where the Old South as well as the Lost Cause 'were glamorized, sanitized, and merchandised.' (quoted in Condé, 1996: p.208). The Old South was summed up in the aristocratic character of the Wilkeses especially, Ashley. All that antebellum civilization was not helpful in times of need, and times of war. The ladies and gentlemen of the South could not actually produce nor survive without slaves, or without being served and having other people do their work for them while they sit, watch, and enjoy the abundant prestige of Southern life. Hence, after the war, life was never the same, it changed forever. The South had to endure the

consequences of the war with the white trash and darkies in the picture. Scarlett realized that, and learned that a new battle for her and the entire South was started.

The focus of this chapter, like the other chapters, is not on the Reconstruction but rather on the Southern society particularly before and during the war. Therefore, this chapter explores the life of the author of the book, Margaret Mitchell, and what the critics have to say about her novel. It also deals with *Gone With the Wind* as it entails the representation of what the researcher believes as main elements of the Southern society; the representation of the war—though it is mostly played in the background; the glorification of the South as land of myths; women's role in the novel; the treatment of slavery; aristocracy and the collapse of the Southern codes. Besides, it analyses some characters which provide a better understanding of the novel and serve the themes to be studied.

3.2 A Southern Lady Novelist, Margaret Mitchell

Margaret Mitchell was born in November 1900 and spent her childhood in Atlanta, Georgia where her family lived for four decades. Her mother was an ardent supporter of women's suffrage while her father was a lawyer who contributed to the foundation of both the Young Men's Library Association and the Atlanta Historical Society. She had only one brother, Stephens who was five years older than her (Howard & Straus, 2005).

It was not until Mitchell was ten that she realized the South lost the Civil War. Just like many Southern authors, she grew up hearing a lot about the Civil War as she stated, "I heard so much when I was little about the fighting and the hard times after the war that I firmly believed Mother and Father had been through it all."(qtd in Flora, Mackethan, & Taylor, 2002:p.307)

As a hectic young girl, she played different kinds of sports while school did not attract her much. Nonetheless, she went to public schools—when she was twelve— and graduated from a fashionable finishing school that of Washington Seminary in 1918. Even though she had a mediocre record there, she achieved a reputation as a writer. She was engaged to a young army officer, Clifford Henry, who died in two months later in the final German offensive of the war (Pyron: 1987). In her teenage years, she declared

that she wanted, “to be famous in some way—a speaker, artist, writer, soldier, fighting stateman, or anything nearly.”(Howard & Straus, p.180)

Berrien Kinnard Upshaw was a Southern aggressive man who attracted Mitchell and they married in September 1922. However, in a little less than three months, Upshaw left her, and in 1924 they agreed on an uncontested divorce. Her private life was exploded and she sought a job in newspaper writing and her byline was to appear in December 1922 in the *Atlanta Journal*’s Sunday Magazine where she would get a wage of $ 25.00. During four years of work, she wrote more than a hundred articles, reviews, and stories. She wrote for the magazine periodicals as a columnist who give advice to the lovelorn (Howard & Straus). She resigned after four years due to the working conditions under exploited payment, misogyny, literary limitations, and the pressure of deadlines (Pyron).

A roommate of her first husband Upshaw, John Marsh asked Mitchell’s hand after Upshaw departed. On July, 4 1925 they got married. Marsh supported her professionally since he was also an advertising subaltern and “offered a brotherly sympathy and dogged loyalty.” (Pyron, 1987: p.324-325). One day, Marsh returned home with a typewriter to offer his wife saying these words, “Madam, I greet you on the beginning of a great new career.” (Howard & Straus, p.183). Mitchell had so many books in her room, and along with her husband stayed in their house for seven years where she wrote roughly all of *Gone With the Wind*.

Mitchell was an ancestor of an Atlanta lawyer’s family who were members of the Confederacy. She spent a considerable amount of time in her childhood about the Civil War, the burning of Atlanta, the transformation of the family house into an army hospital, and the sufferings of family and friends (Taylor1989). Hence, she was entertained by her grandmother with a handful of stories both in the antebellum and the postbellum eras and was even taken for visits to some old women who once lived in indolent luxury. She was the closest to an eye witness of “a division in southern life the war had wrought. So, when she came to write her book, her material was at hand, and within the limits of her restricted abilities, she did her job well.” (Walter Sullivan, 1980: p.248).

Mitchell would begin writing her work by 1926 starting the last chapter. Writing took place in the morning with a pencil, and later the scribbles were transcribed into the

typewriter. She almost finished the first draft of her novel in 1929 with the whole work written out of sequence. The plot and the main characterizations remained intact in spite of the changes of rewriting as Mitchell pointed out, "the first chapter was written last, written in fact several months after the book sold."(Howard & Straus, p.184)

The young lady was very secretive that the book remained wrapped in envelopes for six months in her apartment. She refused to share it or reveal its existence with anyone but her husband. However, on April 1935, Mitchell met with an executive for the Macmillan Publishing Company in Atlanta, Harold Latham, who was looking for new fiction, whereby she handed him the disorganized manuscript of the novel. With the help of a university professor at Columbia, Charles W. Everett, Mitchell deleted some of her racist lines from the novel (MacKethan & Flora, 2002). The Macmillan was impressed by the papers and within few weeks a contract was signed and the following year in June, *Gone With the Wind* hit the shelves of the bookstores (Howard & Straus).

Many readers presumed that GWTW's ending was put to stimulate the audience's interest so as to prepare for the second part of the sequel, but Helen Taylor argued that their presumption was wrong. Margaret Mitchell first wrote the last chapter and eventually wrote the first one. She strongly denied that she was planning a sequel, and refused to account for what would take place in the aftermath of the story's end as she declared, "I do not have a notion of what happened to them [the characters] and I left them to their ultimate fate." (Quoted in Taylor, 1989: p.141)

Critics debated the status of *Gone With the Wind* since its appearance. According to Louis D. Rubin, in an essay entitled *Scarlett O'Hara and the Two Quentin Compsons*, for every reader that read *Absalom, Absalom!* there are fifty who read *Gone With the Wind*. He also argued that most of GWTW readers he encountered are very much devoted to it in that they do not accept its criticism and think of it even as the product of college professors. Rubin emphasizes that GWTW was not just a book for entertainment since it stayed popular for four decades and despite its clumsiness, "it is an important work of the imagination with genuine insight into its time."(Rubin, 1984: p.81). The novel is considered by many as a "Civil War romance", "magnolia-scented romance," "swashbuckling romance," or in a much simpler terms, a "historical romance"(Meindal, 1981: p.416). While, J. Donald Adams stated in the *New York Times* that Mitchell's novel," was "surpassed by nothing in American fiction…in

narrative power, in sheer readability (quoted in Rubin, 1984, p.82). the Agrarian John Crowe Ransom believed that the novel was "too Southern" in regard to its themes as he argued, "the point of view is intensely and sometimes a little painfully Southern"(Quoted in Adams, 2007: p.59).

Mitchell herself stated that the main theme of the novel was survival, as she did not intend her novel to promote 'false dreams and splendor in the past'(Condé, 1996) stating that it was the Southerners duty to tell about the South, but unfortunately , she wrote:

> many Southerners believe this myth even more ardently than the Northerners…Since my novel was published, I have been embarrassed on many occasions by finding myself included among writers who pictured the South as a land of white-columned mansions whose wealthy owners had thousands of slaves and drank thousands of juleps. I have been surprised, for North Georgia certainly was no such country—if it ever existed anywhere—and I took great pains to describe North Georgia as it was. But people believe what they like to believe and the mythical Old South has too strong a hold on their imaginations to be altered by the mere reading of a 1037-page book. (quoted in Jones, 1981: p.320)

The perspective from which Mitchell wrote her novel was forever twisted by the movie Gone With the Wind, since the producer David O. Selznick adapted the movie in a way that Mitchell did not intend in her novel. But whatever her intentions were, the bottom-line of the novel is that it did romanticize the South. whether intentionally or unintentionally. However, Suponitska believed that the novel's central theme was that of "the life and fate of planters, and more broadly of the South itself."(1992: p.879). In the same way, Sullivan commented on the novel's characters to be "stereotypes," and went on, "they represent in a general way the people who composed southern society both before and after the war. There are landed aristocrats and poor whites, belles and beaux and dashing buccaneers, slaves faithful and otherwise, and after the war, carpetbaggers, opportunists, prostitutes." (1980, p.248). Many others agree of what Mitchell called, 'Thomas Nelson Pagish' novel (Jones 1981) glorifying the plantation myth in the South.

Apart from working as a journalist and writing a number of letters and columns, Mitchell throughout her career wrote only one novel. Ironically, Mitchell ordered her manuscripts and collection of papers to be burned after her death, "leaving only enough of the original manuscript to prove she wrote [it]."(O'Briant & Briant, 1994: ix). In 1949, crossing the street to go to a theatre, Mitchell was hit by a drunken driver, and died.

3.3 Gerald O'Hara of Tara and the Southern Dream

Even though he is not a round character in the novel as his daughter Scarlett or Rhett Butler, yet Gerald embodies many of the characteristics of the Southern new aristocrats rising from rags to riches. Gerald migrated to America from Ireland at the age of twenty-one. He fled Ireland with a "price on his head" after he had insulted a rent agent and killed a man. He had five elder brothers two of whom, James and Andrew, preceded him to America. In spite of the fact that he was the smallest amongst his brothers, his small height did not affect his determination, for his "compact smallness" was a drive that pushed him since "he had learned early that little people must be hardy to survive among larger ones." (GWTW, p.41)

Unlike his elder brothers who were doing business, Gerald wanted to be a planter. He wanted "his own house, his own plantation, his own horses, his own slaves." (Mitchell, 2014, p.44) In America, he could always escape the obstacles he faced back in Ireland; that of taxation and government confiscation of his property and land. There was one big problem in front of him; these things—house, plantation, and slaves—were the property of the Southern rich men, which was "an entrenched aristocracy for him ever to hope to win the place" he wanted. (GWTW, p.44)

Gerald won his plantation on a gamble with a stranger from north Georgia. The house and its plantation were not in the perfect condition. The stranger described the status of the house, "'The big house burned a year ago and the fields are growing up in brush and seedling pine. But it's yours [To Gerald].'" (GWTW, p.45) Unlike Sutpen in *Absalom, Absalom!*, Gerald's sources were plain and clear. The money with which he labored the land and bought the slaves was borrowed from his brothers whom he paid later in the years. Eventually, his plantation widened as he bought more and more neighboring lands, and the house he once dreamed of "became a reality instead of a dream." (p.46)

Using a similar design like that of Thomas Sutpen. Marrying a respectful Southern lady of good family, Ellen Robillard, owning a plantation, Tara, and having slaves, Gerald O'Hara set foot into the Southern status of an aristocrat. Gerald's ways of achieving his status are clear, logical and easy to believe. He won some of his slaves by gambling; he was lucky enough to get Ellen to marry him, since the man she loved left her, and married another, therefore, she married Gerald to avenge herself. Ellen begot him daughters, with no sons. Yet, he did not think of it as a hindrance. He, nonetheless, even engendered the idea of loving the land in his daughter Scarlett. In the novel, Mitchell did not bother whether or not Gerald had a son—though he wanted one, but he was satisfied with his daughters and wife.

Gerald was a kind of sentimental character who loved his wife so much that he could not think of hurting her, and he was a plain character. Most of his actions are simple and expected coming out of an ordinary character. Gerald was a proud Irish who, like his ancestors, loved the land and inculcated the tradition into his daughter.

3. 3.1 Loyalty to the South; Once a Southerner, Always a Southerner

Gerald following the death of his wife gradually fell mentally ill. After the war was over, and the Yankees took over the South, there were many Reconstruction laws enforcing the new order of things on the South. For instance, the Yankees freed slaves, and endorsed carpet baggers—who submitted to the new laws, to the front. They even offered an amount of money to Southern men who did not fight for the Confederacy, as a way of assimilating the Southern men, and also reconciling the new order in the South. After the war, southern society was left to ruins, and there was not much to eat, especially in Tara, which was destroyed. During Reconstruction, the Union government launched a law 'the Iron-Clad-Oath', which requires the signature of a Southerner who had always been a sympathizer for the Union, and did not support the Confederacy. Suellen, Gerald's daughter, took advantage of the situation, and wanted her father to sign the document—provided that he did not fight— in exchange for a large amount of money, 'One hundred and fifty thousand dollars' (GWTW, p.666) it was argued that "all [her] pa had to do was take the oath and sign the paper and off it would go to Washington." (p.667)

Scarlett was stunned how her sister would do that to her father, but once she learned about the amount of money, she declared, “anything you could get out of the Yankees was fair money, no matter how you got it.” (p.667). However, Gerald, even in his fragile mental status, thought otherwise. After Suellen tried hard with him, she got him drunk, and took him to the office so as to sign the paper. Gerald learned that white trash like the Slatterys and the Macintoshes also signed such a paper, and henceforth, Gerald reacted in his deep proud Southern attitude. He turned to his daughter and said, “ ‘And were ye after thinkin’ an O’Hara of Tara would be follyin’ in the dirthy thracks of a God-damned Orangeman and a God-damned poor white?’” and he tore the paper down and threw it into his daughter’s face saying, “ ‘ye’re no daughter of mine.’” (GWTW, p.668) Gerald was a loyal Southerner to the bone. Not only did he refuse to sign despite his mental condition, but he even renounced his own daughter for the sake of the Southern Cause in that defending the South either consciously or unconsciously.

3.4 On Romanticizing the South

Romanticizing the South in the Civil War was not Mitchell’s aim, she even disliked the Hollywood version of her book. However, many critics including the film producer David O. Selznick regard both the book and the movie as “ a romantic story of a lost civilization.”(Quoted in Huntzicker, 2007: p.236). Others like the author Allan T. Nolan connected *Gone With the Wind* to Stephen Foster’s nostalgic moonlight and magnolia culture stating, “That story idealized the men and women of the plantation class, suggested the superior valor of Southern manhood, and is strongly peopled with happy slaves and gentle and indulgent masters.” (See Huntzicker, p.236). Similarly, Helen Taylor wrote of the novel to have portrayed the South reverberating with women who are mostly stable and men as impotent revealing a society well-held by women’s efforts and ability to be flexible while showing men as mysterious, and seemingly strong enough– only not there when needed— and therefore, providing opportunities for women to excel on their own (1989).

In glorifying the South, the Southerners and the Lost Cause were a major theme in the novel. Southern men are almost all brave, they enlisted as Confederate soldiers and competed in so doing; they were loyal to their land, their people and the Cause they

believed in, even though sometimes they knew in their hearts that it was lost before it started like Ashley and especially Rhett Butler. Mitchell wrote:

> The South was intoxicated with enthusiasm and excitement. Everyone knew that one battle would end the war and every young man hastened to enlist before the war should end—hastened to marry his sweetheart before he rushed off to Virginia to strike a blow at the Yankees…all were half-drilled, half-armed, wild with excitement and shouting as though en route to a picnic. The sight of these men threw the County boys into a picnic for fear the war would be over before they could reach Virginia and preparations for the Troop's departure were speeded." (Mitchell, p.123-124)

In the same regard, Ransom summarized the novel's narrative, "Sherman's army burned Atlanta. Then, while it was rebuilding, the carpetbaggers, black Republicans, and scalawags were in control, and it was heroic if the old-style Southerners held out". Likewise, Cowley considered the novel, "an encyclopedia of plantation legend" and he went on describing the cliché of that version of the South, "it is all here, every last bale of cotton and bushel of moonlight, every last full measure of Southern female devotion working its lilywhite fingers uncomplaining to the lilywhite bone."(quoted in Adams, 2007: p.59).

Southerners rhapsodized the war and expected too much from their region and their countrymen in regard to the war. Their pride, chivalry, and way of life led them to think that they would "lick" the Yankees in no time. For instance, Dr. Meade, fallibly argued with Butler with a strong Southern pride that "the numerical difference between our troops and those of the Yankees has never mattered. One Confederate is worth a dozen Yankees." (GWTW, p.278). Full of pride, Southerners thought it was only a matter of time when they defeated the Yankees; for one Confederate soldier could beat several Yankees. They did not even accept anyone who would fact-check their potential as Rhett Butler did. Since believing in the "invincibility" of the confederacy was "a sacred duty," and those who do not do so were "traitorous" and should at least keep it to themselves. (p.279)

The South wanted to defend its civilization and its States' Rights against the Yankees. One can get the underlying idea of the South's defense from Gerlad O'Hara who understood Southern customs like horse racing, hatred for the Yankees, love of the peculiar institution and cotton and being gentlemen with the ladies. Edmund Wilson, in his great work, *Patriotic Gore*, commented on the glory of the Old South which justifies its Lost Cause pitted against the Armageddonlike vision of the North that emanates from the theology to set the slaves free and bring the unrighteous masters to justice. As he wrote, "If the Northerners were acting the Will of God, the Southerners were rescuing a hallowed ideal of gallantry, aristocratic freedom, fine manners and luxurious living from the materialism and vulgarity of the mercantile Northern society." (Wilson,1962, p.438). Thus, Southerners were defending their gallant, aristocratic South and its values against the Northerners' Armageddonlike war to free slaves.

3.4.1 The Sense of a Place: a Region Not Like Any Other

The antebellum South, for many critics, seems to be that place of cultured, refined planters of aristocratic descent. For Margaret Mitchell also, the South is more than just a place, it is more like a state of mind. This love of the Southern land is displayed in the character of Gerald O'Hara, of Irish descent, who always wanted to engender such a quality in his daughter, "Land's the only thing in the world that amounts to anything… 'for 'tis the only thing in the world that lasts, and don't you be forgetting it!" because "'Tis the only thing worth working for, worth fighting for— worth dying for." (GWTW, p.35). At the beginning of the setting of the novel, according to Huntzicker, Gerald, "establishes a major theme: her[Scarlett's] love of Tara."(Huntzicker, 2007l: p.238).

This love of the land, and by extension, of the plantation is long entrenched the cult of the South. Malcolm Cowley called *Gone with the Wind* "an encyclopedia of the plantation legend."(1984, p.19). According to Walter Sullivan, the myth of the South was really simple. Since it was of "the past, and southern society at large supported itself through difficult times by cherishing the memory of southern heroism and Yankee injustice and the dream of what might have been if the South had prevailed."(1989,p.245)

One character who represents the plantation and the love the land was, Scarlett's father, Gerald O'Hara. Once established in the South, Gerald O'Hara liked the place and soon regarded himself as a "Southerner". Soon enough, he tried to integrate despite the fact that there were many things that he would never be able to understand "about the South—and Southerners." However, Gerald:

> adopted its ideas and customs, as he understood them, for his own—poker and horse racing, red-hot politics and the code duello, States' Rights and damnation to all Yankees, slavery and King Cotton, contempt for white trash and exaggerated courtesy to women. (GWTW, p.42-43)

Aristocrats living in the South with their slaves and plantations loved the South, and its way of life that they went to war to fight for a Lost Cause. Gerald O'Hara migrated all the way from Ireland and settled in Georgia, and became an ardent Southerner that even during his mental shock, he remained faithful to the South when one of his daughters wanted him to admit that he did not resist the Yankees for some money compensation. In addition, Rhett Butler was a rich man, who travelled a lot in and outside the United States, but this did not tempt him to stay abroad even if it was within his means. Scarlett articulated it as she addressed him, "you have seen the hotels and the museums and the balls and the gambling houses. And you have come home believing that there's no place like the South." (Mitchell, p.106) No place is like the South. excludes other places, and parts of the world, including the north to be worth of staying in, and makes the very South a legendary place where one goes around the globe only to come back to the majestic South.

Mitchell often praised the South as a region to help create the legendary image of the Old South, and then endorse it in the minds of the readers, and probably particularly Northerners:

> The South was too beautiful a place to be let go without a struggle, too loved to be trampled by Yankees who hated Southerners enough to enjoy grinding them into the dirt too dear a homeland to be turned over to ignorant negroes drunk with whisky and freedom. (GWTW, p.617)

Lord Charnwood (2009) in his biography of Lincoln pointed out that the South was "proud of its aristocracy and of the permeating influence of aristocratic manners and

traditions," (p.62) that a considerable number of Southerners felt themselves as "ladies and gentlemen" and the Northerners were in no way like them. To this end, Howard Zinn (2002) described Atlanta Georgia to have something, "… that marked [it] off, as with a giant cleaver, from the rest of the nation: the sun was hotter, the soil was redder, the people blacker and whiter, the air sweeter, heavier." (p.3-4)

Similarly, Ashley's life before the war had "a perfection and a completeness" since for him, "living in Twelve Oaks, there was a real beauty to living." (GWTW, p.501) He was chosen as a Captain since he was amongst the best riders in the County. However, after the coming of the war such a life was destroyed and Ashley would not even know how to face life without the tradition of the Old South. Rhett Butler's words here seem to be true when he commented on Ashley, "Whenever the world upends, his kind is the first to perish. And why not? They don't deserve to survive because they won't fight—don't know how to fight."(GWTW, p.765) Ashley could not fight for survival; the only life he was able to handle was the one preceding the Civil War in the Old South. Butler understood Ashley very well, and his analysis of him is stunning, either because they both come from the aristocratic Old South, or probably his jealousy made Ashley's personality an object of examination; either way, he unraveled neatly the secret of Ashley Wilkes to Scarlett.

Scarlett throughout the novel, we are told, took a lot after her Irish father than after her mother Ellen, who was a typical Southern woman. Eventually, Scarlett felt the love of the land (Tara) that her father left and once recommended for her, "she could not desert Tara; she belonged to the red acres far more than they could ever belong to her. Her roots went deep into the blood-colored soil" (GWTW, p.397)

The red earth of Tara in Georgia, for Taylor (1989), is like a heaven or a hearth and its "loss and restoration are at the heart of GWTW" (p.80) that whenever Scarlett had a crisis, she tends to get back to Tara to begin again. As Suponitskaya, concluded that the large land that was fruitful "was the subject of southerners' particular pride, since it made the South what it is. It is the only firm promise of its further existence." (Suponistkaya, p.890).This might be a result of the comfort and safety of the Old South, her mother, and Mammy. Tara as a place for Scarlett represents an asylum for protection and an everlasting defense wherein she seeks refuge. A place, Scarlett was born and grew up in and has all the childhood memories of the good old days. She

jeopardized Southern principles only to keep it together and keep its possession to the O'Haras. Scarlett married her sister's beaux, Frank Kennedy as she learned that he had enough money to save Tara; she accepted to be Rhett's mistress only to be able to pay the tax money for Tara; she disregarded many Southern ladyhood codes of not only doing business as a lady, but also doing it with the very people who brought destruction on the South; the Yankees, just for the sake of Tara.

However, Scarlett's perspective of the land does not represent all classes of society. Taylor mentioned a black writer's view of Georgia's red earth. James Baldwin described it from a plane window as follows:

> I could not suppress the thought that this earth had acquired its color from the blood that dripped down from these trees. My mind was filled with the image of a Black man… hanging from a tree, while white men watched him and cut his sex from him with a knife."(quoted in Taylor, 1989, p.81)

This is indeed what many critics of GWTW have been preaching for a long time, the ignorance of the darkies' voice in the novel. They claim that it is told from a white perspective rather than giving a full picture of the Southern society with all its classes.

3.4.2 The Novel's Aristocracy in the Old South

Contrary to the popular belief many people held around the world about column houses all over the South, there were very few in Clayton County, Georgia. Mitchell wrote of it to Stephen Vincent Benet that she "had to ride Clayton County pretty thoroughly before I found even one white columned house in which to put the Wilkes family" (O'Briant & O'Briant, 1994: ix). The idea, hence, came from the adaptation of the novel into the movie in spite of Mitchell's insistence of sticking to her literary version of Tara. But Mitchell did not intend her book to be misunderstood with the movie *Gone With the Wind*, since she had a different objective in mind, she wrote to a friend about the South:

> with few slaveholders, yeoman farmers, rambling, comfortable houses just fifty years away from log cabins, until Gabriel blows his horn—and

> everyone would go on believing in the Hollywood version… North Georgia wasn't all white columns and singing darkies and magnolias…. But people believe what they like to believe and the mythical Old South has too strong a hold on their imaginations to be altered by the mere reading of a 1,037-page book. (as cited in Walker, 1993, p.431)

Edmund Wilson considered the novel to be a top reaction of the North's own "wartime vituperation", in that "having devastated the feudal South, the Northerners wanted to be told of its glamor, of its old-time courtesy and grace." (Wilson, 1962, p.605) It seems that despite Mitchell's intentions, and the dire circumstances which surrounded the novel's production—the Great Depression, both Northerners and Southerners were hungry for a romanticized, mystique South, and *Gone With the Wind* came out just in time.

In *Gone With the Wind*, both Ellen O'Hara, and the Wilkes' home, Twelve Oaks, were the only instances of aristocracy in the novel. Twelve Oaks, "had a stately beauty, a mellowed dignity that Gerald's house did not possess," (GWTW, p.86); whilst Tara, had its red acres and "was crowned the rise of ground overlooking the green incline of pasture land running down to the river…for even when new it wore the look of mellowed years "(p.46). Mitchell makes a distinction between the classes of society in the South. Aristocrats as Ellen O'Hara, who was a Robillard from Savannah, Georgia, as a "Coast aristocrat" (p.80), the Wilkes, and the new rich planters; the two types of destitute whites, and lazy poor white-trash who live on charity. She gave an example of the white trash in the Slatterys who dislike hard work, and the wealthy neighbors as well as their slaves. But, Able Wynder and Will Benteen, exemplify poor whites who work hard and do not wait for charity. (Wright, 2005, p. 513).

In the pre-Civil War South, life in the novel was depicted as full of gaiety with picnics, parities and conventions. Men found their pleasure in wine, cards, horses, whilst women, in family care, dresses, and gossips. Many ignorant people were planters who were kicked at university education like Gerald O'Hara, and the Tarleton Twins, and even Scarlett's education lasted only for two years. Southerners disdained work since it was mostly done for them by their slaves. Having her mother and Mammy looking after her alongside with the slave servants, Scarlett was a spoiled rich aristocrat who, "had never had to do a thing for herself in all her life. There had always been

someone to do things for her, to look after her, shelter and protect her and spoil her." (GWTW, p. 344). She had her reasons, because, "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. She was born to be pampered and waited upon" (p.402).

But when she visited her neighbor Grandma and told her that all the negroes and field hands were gone and that she expected Scarlett to work. Scarlett reacted as if she was going down from her upper class, " 'Me? Pick cotton?'… as if Grandma had been suggesting some repulsive crime. 'Like a field hand? Like white trash? Like the Slattery women?'" (p.424) the idea was almost unthinkable, for, "Not to stand high in the opinion of one's servants was as humiliating a thing as could happen to a Southerner." (p.642). She did not regard herself in the same class with these people, for the more they possessed, the more they did not bother working, and the more they found some people do the work for them. In much the same way, even house slaves also exempted themselves of work, "The reiterated that they were house niggers, not field hands."(p.454).

However, Ashley Wilkes and his wife Melanie Hamilton represent the old order, and the traditional life in the South. The Wilkeses buy books of poetry, travel to Europe, and marry amongst themselves. Twelve Oaks, their plantation is an embodiment of romanticizing the Old South. (Drake, Jr., 1958, p.143-144) Ashley's aristocratic background, probably denied him survival after the war and during Reconstruction. He was lost without the old days of the Old South as Cobb argued that Ashley, "clearly lacks the grit and gall that Scarlett possesses in abundance" (2007, p.134). He did not find his position in society in that his Old South alongside with its traditional system are gone, and he was gone with them. "Ashley is the actor who cannot play his part once his prepared script is destroyed. An idealist, he had planned to free his slaves when his father died; and yet he cannot operate outside a slave economy." (Drake, 1958: p.144).

The Southern aristocracy was brought to its knees, for it could not survive, nor could it make Ashley or any of the Aristocrats who remained loyal to the antebellum traditions, unless they change—and start doing things for themselves, like Scarlett did. As Suponistkaya put it, "They were useless for any activity and led an empty and idle life that was the direct result of slaveholding. These masters' very capacity for life was

paralyzed by slavery, which inculcated an aversion for work…Thoughtful southerners regarded it as a serious problem for the region."(p.881-882).

In almost all of the aristocrats of the novel, Scarlett seems to be the only one who survived. For Irina Suponitskaya, she was able to survive because she was endowed with "the determination and fierce stubbornness that was characteristic of European settlers in the New World." As the Civil War came, Southerners were in dilemma, either to adapt the new circumstances—like Scarlett did—and survive, or "be transformed into a remnant of the past, [be] blown away forever by the wind." (p.884) Scarlett, Suponitskaya went on, though has many negative traits, was not only the epitome of the southern woman but also of the American one in that she survives the most dire circumstances embodying the trait of individualism.

3.4.3 Southern Chivalry and Traits in *Gone With the Wind*

The Southern society was an agricultural one in the real sense of the word. Traditionally, the Southern society was family attached and people host and visit themselves for a long time. For Mitchell, the normal visits last for at least one month since, "Southerners were as enthusiastic visitors as they were hosts, and there was nothing unusual in relatives coming to spend the Christmas holidays and remaining until July" and sometimes it takes way longer, "elderly aunts and uncles came to Sunday dinner and remained until they were buried years later" due to the large houses and the availability of servants." Southerners were not disturbed by visitors since they "added excitement and variety to the slow-moving Southern life and they were always welcome." (GWTW, p.144-145). This exaggerated abundance of large houses, numerous servants, and an everlasting host for the family is what characterizes the South in Mitchell's work which go all the way back to the aristocratic societies in Europe.

As stated earlier, most of the Southern chivalry emanated from Sir Walter Scott's philosophy works. They were fostered as an embodiment of the Old South. Such was Ashley Wilkes. He was much romanticized as a 'cavalier' in the plantation legend in that he was honorable, noble, well-read, well-educated, and he even intended to free his slaves. He lingered in Scarlett's memory as a knight when he once:

> had ridden up the long avenue, dressed in gray broadcloth… He had alighted and tossed his bridle reins to a pickaninny and stood looking at her, his drowsy gray eyes wide with a smile and the sun so bright on his blond hair that it seemed like a cap of shining silver. (GWTW, p.24)

Ashley as a male character, for most of the novel, was romanticized and cherished by Scarlett, as a white, aristocrat, cavalier of the Old South, until the last pages of the novel.

In addition, Mitchell described the Southerners as brave, who face defeat with unwavering strength "even when it stared them in the face." The same feature Scarlett would use in her plan to get Rhett back again, since once she sets her mind on a man, she would get him for sure. Again, it is the same feature by which she survived hunger during the Civil War, and even profited in the middle of such chaos. In addition, *Gone With the Wind*, shows that a traditional society cannot be destroyed just because its machinery were destroyed.

A noteworthy remark of the novel is that of the presence of chivalry and the treatment of women by Southern men. Most Southern aristocrats are well-nigh preconditioned to be gentlemen. Rhett Butler who was a straightforward man stating what he believes in front of whomever he met, was considered by Scarlett as not a gentleman. She defined a gentleman to be someone who "always appeared to believe a lady even when he knew she was lying", she added that this "was Southern chivalry. A gentleman always obeyed the rules and said the correct things and made life easier for a lady."(GWTW, p.174). Part of the Southern etiquette was this kind treatment of the Southern ladies which was expected from most Southern men, in the Southern chivalry code, but Rhett Butler was just one who broke that code.

Furthermore, Mitchell praised the Southern skill of shooting with guns in the antebellum South. Mitchell wrote, "There was no need to teach any of the men to shoot. Most Southerners were born with guns in their hands, and lives spent in hunting had made marksmen of them all." (p.19). Southerners with their antebellum way of life were too skilled to be trained for war. They were already knights and fighters who were endowed with the talent of shooting since they practice hunting. Therefore, this probably gave them the arrogance and confidence to enlist in the army of the

Confederacy, and rush to the war, and believe deeply that they could beat the Yankees, which was far from being true.

Southern pride, chivalry, and tradition were at the heart of the Southern society. Self-esteem and generosity were always at play. Gerald was supposed to buy one slave Dilcey, for his slave Pork, from John Wilkes, a Southern white aristocrat. Yet, when an opportunity was presented that John Wilkes was going to give Dilcey away for free, Gerald's pride rose to the top and offered Mr. Wilkes three thousand dollars for Dilcey and another slave, Prissy. Gerald put it, "but never will I have it said that Gerald O'Hara used friendship in trade. I made him take three thousand for the two of them" and Scarlett explained that it was Dilcey who made Gerald buy Prissy since he was too kind hearted. Scarlett explained the reason he bought her "[it] was because Dilcey asked you to buy her." (Mitchell, p.30). Apparently, the request was given in front of John Wilkes, and Gerald as a sensible man could not let her down. He even pledged to never let a darky "marry off" away from his land.

The legend of the Old South has preoccupied many critics as to its way of life before the Civil War and how people actually lived in the Old South. W. J. Cash wrote in his *The Mind of the South* , describing the myth of the Old South how they lived in, "large and stately mansions, preferably white and with columns and Grecian entablature. Their estates were feudal baronies, their slaves quite too numerous ever to be counted, and their social life a thing of the Old World splendor and delicacy…" (Cash, 1991, xlix). Cash maintained that such southern values, sentiments, and habits were especially used in Sir Walter Scott related to the Cavalier and gentleman. Of course, they reverberated throughout the South as quality, gallant, aristocratic, happy darkies, and chivalry came to be identified with the South.

But Cash denied that planters could have been aristocrats, for they did not have enough time to be so. Even if one counts since the first settlement of Jamestown, in order for the settlers to survive it took them a long time(Cash), let alone establish customs and mores of aristocrats. Likewise, according to Suponistkaya, most of the planters were ignorant people such as Gerald O'Hara, and the Tarleton twins who were useless for any other activity except drinking, and playing cards, riding horses, or

partying and they “led an empty and idle life that was the direct result of slaveholding.” (Suponistkaya, 1992, p.881)

3.5 The War *in Gone With the Wind*

At the beginning of the novel, the rich and aristocratic planters were the ones to wage for the war. The Confederacy recruited mainly from the planters’ sons as they supply their own horses, equipment, and arms. However, these were not many, so the need for more recruits to endorse the troops was needed, “it was necessary to raise more recruits among the sons of small farmers, hunters in the backwoods, swamp trappers, Crackers and, in a very few cases, even poor whites, if they were above the average of their class.” (GWTW, p.18). It seemed to be a planters’ war; fighting for pride and prejudice. Since the white trash in the novel did not have enough money to help nor offer horses or mules, rich planters would supply the troops with more money. Therefore, Gerald O’Hara, John Wilkes, Buck Munroe, Jim Tarleton, Hugh Calvert, and all owners of large plantations save one had provided money so as to “completely outfit the Troop, horse, and man.” (GWTW, p19)

Southerners rushed to enlisting in the Confederacy so as to fight in the Civil War. Almost all of the Southern males in the novel went to war, save Gerald O’Hara. Mitchell stated in the novel:

> There was hardly a house in the town that had not sent away a son, a brother, a father, a lover, a husband, to this battle. They all waited to hear the news that death had come to their homes. They expected death. They did not expect defeat. (GWTW, p.241)

The South, it appears, did not have plans but had pride. It only expected to win the war because of the pride of aristocracy, which was far from being real.

Most of the war is played in the background to ease the flow of the events and especially that of Scarlett O’Hara, Ashley and Melanie, and Rhett. Mitchell’s novel does not describe battles, instead, the war is much more felt in the daily lives of Southerners such as the O’Haras and the Wilkeses and their plantations.

As the film critic, Roger Ebert, concluded the significance of the story which, “presents a sentimental view of the Civil War” and insinuated that “the war was fought not so much to defeat the Confederacy and free the slaves as to give Miss Scarlett O’Hara her comeuppance.” (quoted in Huntzicker, 2007: p.235) And the same can be said of the novel.

According to G. Glenwood Clark’s review of the novel (1937), Mitchell showed “loyalty, suffering and bravery in war [which are] not revealed exclusively on the battlefield; these qualities may be shown more powerfully in the ranks of the non-combatants.” (p132). The war is actually depicted from the view of the civilians. Women, the elderly, and the wounded had to stay and endure the consequences of the war providing their own version of the fight. Therefore, it was women who fought their own battles at home and on the plantation. Mitchell pointed out in the name of one of the characters, “the only reason we lasted as long as we did was because of the ladies behind us who wouldn’t give up.”(GWTW, p.572). Had it not been for these women who refused to surrender, the war could not have lasted long.

A terrible scene from the novel about the Confederate soldiers lying together wounded expresses the horrors of war that Southerners endured. Mitchell wrote that hundreds of wounded men faced the hot sun, “shoulder to shoulder, head to feet … lining the tracks, the sidewalks, stretched out in endless rows under the car-shed.
Some lay stiff and still but many writhed under the hot sun, moaning” while the place was surrounded by, “swarms of flies hovered over the men, crawling and buzzing in their faces, everywhere was blood, dirty bandages, groans, screamed curses of pain as stretcher-bearers lifted men. The smell of sweat, of blood, of unwashed bodies…rose up in waves.”(GWTW, p.340). The scene was bad but natural since the South was the battlefield for the Civil War, and therefore, most of the casualties were not far away and they were wounded as they returned.

Some Southerners took advantage of the war. Such was Rhett Butler, who was one of the most intriguing characters in the novel. He was an opportunistic Southerner who knew how to take make money out of the war situation. Probably his point of weakness was Scarlett, whom he wanted so bad at the beginning and he ironically influenced her badly. Butler always told her his thoughts even during the war. At one time, he mentioned the idea of international help coming from Europe to the Confederacy and

mocked the idea itself to Scarlett. Rhett said, "England will never help the Confederacy. England never bets on the underdog. That's why she's England. Besides, the fat Dutch woman who is sitting on the throne is a God-fearing soul and she doesn't approve of slavery" Butler continued arguing that help, again, was definitely not coming from France since she was busy with her own preoccupations in Mexico, "France… is far too busy establishing the French in Mexico to be bothered with us. In fact [Napoleon] welcomes this war, because it keeps us too busy to run his troops out of Mexico"(GWTW, p.226). For Rhett, the idea of assistance from abroad is a pure propaganda from the Southern newspapers to keep the Confederate soldiers' spirit high, but in reality the "Confederacy is doomed".

As for women, they participated in the war in the traditional way in caring for the soldiers, nursing the wounded, and providing food when possible. Besides, these women, "were making uniforms, knitting socks and rolling bandages"(GWTW, p.124). As most men left for war, other women were "growing more cotton and corn, raising more hogs and sheep and cows for the army."(GWTW, p.128)

After the war, Southerners still kept talking about the war forever. Confederates, Mitchell wrote, had one fresh topic to talk about all the time. Scarlett have had enough of these conversations as series of "ifs" kept on appearing on conversations "If England had recognized— "; "If Jeff Davis had commandeered all the cotton and gotten it to England before the blockade tightened—"; "If we hadn't lost Stonewall Jackson—"; "If Vicksburg hadn't fallen—" (GWTW, p.705). Scarlett was too exhausted to endure the talks of war which already ended and whose Cause she did not even believe in as she declared, "Oh, why can't they forget? Why can't they look forward and not back? We were fools to fight that war. And the sooner we forget it, the better we'll be." (GWTW, p.705). This is reminiscent of Twain's analogy of the South's cult after the war, where every topic seems to be about the war. Sometimes Scarlett looks like a Yankee woman who sees things from an un-Southern view. She does not comprehend the adherence to a Cause which was lost and not going to change life any better, let alone talking about it all along everywhere.

3. 6 A Fact-checker, Rhett Butler

Despite his notorious reputation, however, Rhett Butler had to face the Southerners in their hope of defeating the Yankees. One of his first lines in the novel was when Scarlett's father asked for his opinion about the war, and Rhett replied boldly, "I think it's hard winning a war with words, gentlemen" he went on explaining "there's not a cannon factory in the whole South" implying the Yankees superiority in case of war with the sheer number of immigrants who were willing to fight against the Confederates in exchange for food and money as he argued that the Yankees have, "the factories, the foundries, the shipyards, the iron and coalmines—all the things we haven't got… All we have is cotton and slaves and arrogance. They'd lick us in a month." (GWTW, p.106-107). This shows how the Southerners were feeling and naively thinking about the war with no strategies.

Rhett Butler is the kind of man who can relate to all women without the feeling of being anxious or bored. He does not have much respect for public opinion, for he does and says what he wants and when he wants it. In the same way, he encourages Scarlett to do likewise (Taylor, 1989). Straightforward and frank to the point of boldness, Rhett did not submit to the social construction of the Southern society verbatim like other Southern men just to earn the title gentleman. He did not marry a young lady just because the society expected him to. He explained to Scarlett, "why should I marry a boring fool, simply because an accident prevented me from getting her home before dark?" And he logically explained that he would not allow her, "wild-eyed brother to shoot and kill me, when I could shoot straighter? If I had been a gentleman, of course I would have let him kill me… But—I like to live." (GWTW, p.227).

Rhett was pragmatic to the truest sense of the word. He, unlike Ashley, is a man who solves problems and deals with situations pragmatically. For Drake, Rhett's "anti-traditionalism is more therapeutic than destructive." (1958: p.146). This is a man who gives presents when he feels like it, and still ironically warns Scarlett of the consequences of his presents saying, "I am not kind. I am tempting you with bonnets and bangles and leading you into a pit" (GWTW, p.231) emphasizing that he does not do charity nor does he do things without getting paid. Not only did he not want to go and fight for the South—especially at the beginning, but he also thought he should not fight for a land that scorned and excluded him from the society. He told Scarlett that he

should not be “kissing the rod that chastised me [it] is not in my line.” He then created his own equation with the South, “The South and I are even now. The South threw me out to starve once. I haven’t starved, and I am making enough money out of the South’s death-throes to compensate me from my lost birthright.” (p.227).

Taylor (1989) pointed out that Rhett was a parody of some early fictional characters. He has a dark, enigmatic past, a notorious reputation, a delicate taste an impressive self-control as well as, “a proud and determined ability to keep his distance and appear cruel to the woman he eventually overwhelms with passion.”(p.113). We can find the likes of Rhett in Victorian melodrama of eighteenth and nineteenth century literature such as Lovelace in Samuel Richardson’s *Clarissa*, Byron’s Don Juan, Madame de Stael’s Lord Nelville in *Corinne*, Jane Austen’s Mr Darcy in *Pride and Prejudice*, Charlotte Bronte’s Mr Rochester in *Jane Eyre*, and Heathcliff in Emily Bronte’s *Wuthering Heights* to mention a few (Taylor).

Pyron(1984) sees Rhett’s character as two-sided as he seeks equilibrium changing sides from role to role. Not surprisingly, his words are also two-sided since he perplexes his interlocutors with his canny oratory skills by changing the meaning of whatever he says to his advantage through his body language.

He was one of the most complicated characters in the novel, was more of a Southerner than Scarlett was. Even during the end of the war, he joined the Confederacy despite his mockery and his conviction that the South would lose the war. Throughout the years, Rhett Butler was more and more interested in some southern values which he had rejected in the past as the bondage of families, honor, security and descendance. However, once a Southerner, always a Southerner. Pyron (1984) argued that Rhett’s irony lies in his conviction that there is a way out of the South only to come back not just stay but also fight for the very society he once looked down at throughout the novel.

3.7 The *Gone With The Wind* Southern Women

There are many women characters in the novel. The researcher would only treat some of them, mostly the main characters. Reading GWTW gets one to comprehend the valuable role that women played during the war. Especially because women were denied full participation in the Southern society, for males were put on the front cover of every single activity, as Hellen Taylor argued, the novel made people realize "the kind of impact which women had on war and peacetime economies" (1989, p.9). Taylor further described the novel to be "the ultimate expression of the hopes, dreams and fears of Southern womanhood."(p.13)

According to Shirley Abbott, one of the most important skills required by a Southern lady is managing men, and that requires a woman "to be a belle". After having seduced the man into marrying her, the belle then becomes a lady. The difference between belles and ladies is that the ladies are busy with heaps of responsibilities while belles are only concerned about themselves. The belle, Abbott affirms, is not seeking "love but power—using the prettiest possible weapons" (2017: p.106). Even though beauty is an important component in the game, however, it is not always necessary, for brains count as well (Abbott). Reading the novel, one would easily recognize Scarlett O'Hara as a Southern belle. When talking about Southern women in *Gone With The Wind*, it is important to note that Scarlett does not act as a pure example of women in the South. She was virtually always the exception not the norm, and her behavior, attitudes, businesses, and dealing with Yankees was a shock even to the Southern ladies, save that of Melanie, who supported her out of love and courtesy.

According to Anne Jones (1981) Mitchell had contradictory definitions of a Southern lady. One comes from her mother, Maybelle Stephens, another from the conventional cult of the South that of "the still powerful vestiges of the helpless, dependent, ornamental version of femininity" (321). And a third one which stemmed from her peers at the time, the flapper, the byproduct of the Jazz Age. These conflicting views on women are mostly represented in the characters of Scarlett and Melanie. If the former is "the masculine" women, the latter, is the "feminine" one. As we will see further below, the masculine version is represented in Scarlett who rebels against the Southern traditional codes so as to survive, while Melanie adheres to her Southern principles despite everything.

Southern women, or Southern white women, however, were in charge of most of the plantations, bringing up the children, and handling the slaves. Such was not just Ellen, Scarlett's mother, but also her neighbor, Beatrice Tarleton who, "having on her hands not only a large cotton plantation, a hundred negroes and eight children, but the largest horse-breeding farm in the state as well." (GWTW, p.6-7). Likewise, Scarlett's mother, Ellen O'Hara, was Tara's mistress. Everything is run by her, from plantation fields to her family to the slaves. Abbott maintained that Ellen was "the archetype of the Southern lady, an authoritative definition of the species, and the first honest-to-God Southern lady" (p.80). These mistresses of the households were in charge of almost everything, most decisions run through them. Even, Gerald O'Hara, who thought he was calling the shots in his household with his Irish strong traits, yet almost everyone knew that his wife was, in effect, the one in charge, for "only one voice was obeyed on the plantation—the soft voice of his wife Ellen."(GWTW, p.29)

3.7.1 Ellen O'Hara, the Plantation Mistress

Ellen O'Hara was a Savanah beauty of French descent, a head taller than her husband but she walked in a way that made her inconspicuous in regard to the height of her husband. Not only was she an aristocrat, but also was tender, and modest to the people around her, and especially to slaves since hers, was "a voice never raised in command of to a servant or reproof to a child but a voice that was obeyed instantly at Tara." (GWTW, p.38). As an aristocrat in charge of the house, Ellen required time once invited to a party or received guests. It took her, "two hours, two maids and Mammy to turn her out to her own satisfaction."(GWTW, p.39). The psychological impact that Ellen had on her daughter Scarlett was almost long-lasting. Her presence itself was a comfort to Scarlett and the children in the O'Hara household. As Scarlett stated, "Mother had always been…a pillar of strength, a fount of wisdom, the one person who knew all the answer to everything."(GWTW, p.40), while Abbott wrote, "What luck for those three O'Hara girls to have such a silky darling for a mother!"(2017: p.81)

Even though Ellen was heart-broken by her black-eyed cousin, Phillipe Robillard who left Savannah in her youth, she never actually loved Gerald. However, she "represses her grief and walks the earth in a halo of piety and wifely loyalty."(Abbott, 2017: p.81). But Ellen, before the end of the war, catches typhoid leading her to death. Southern ladies in general were like other ladies being French, English, or even

Yankees in that they were loyal, delicate, and sweet. Mitchell is known for having romanticized them, as Blackwelder (2005) argued that Mitchell, "put Atlanta on the map, romanticized the nobility and suffering of women in the nineteenth century South. She created a fictional past that many white Southerners, especially women, embraced as historical reality." (p.43). Mitchell's women were pretty much romanticized either as household mistresses and aristocrats, or as pragmatic, independent ladies as Scarlett.

Abbott declares that Ellen O'Hara was the plantation mistress and that she preceded her time even before *Gone With the Wind* was written. Furthermore, long before Abbott, Thomas Nelson Page stated that the plantation mistress was **:**

> the most important personage about the home, the presence which pervaded the mansion, the centre of all that life, the queen of that realm; the master willingly and proudly yielding her entire management of all household matters and simply carrying out all her directions. (quoted in Abbott, 2017, p.83)

Abbott pointed out that the Southern lady was not a real person in the true sense of the word, but instead was a camouflage. She was "a utilitarian device" to mask the bitter truth. Hence, "What makes her powerful is not her own perfection but her ability to mask the imperfections of the world." (2017, p.84)

Ellen O'Hara plays a perfect example as she was the hidden mover and shaker of Tara, when she cares for her husband and children, the plantation, and the darkies as well. Shirley Abbott, in her book *Womenfolks: Growing up down south* (2017) wrote of women in *Gone With the Wind*, that they "function as the electrical charge that holds the South together." She went on "Nowhere before in American fiction had there been women of this caliber. Plucky heroines, maybe. Brave or independent." (p.80). Women like, Beatrice Tarleton who was able to even break some social construction rules in GWTW, that, "while no one was permitted to whip a horse or a slave, she felt that a lick now and then didn't do the boys any harm."(p.7).

Mitchell's mother, Maybelle, in some ways, according to Howard Harper, resembled Ellen O'Hara. Maybelle was, "strong, good, compassionate, realistic, and courageous." (2003, p.308). Likewise, in the novel, Ellen O'Hara keeps Tara together till she eventually died of a contagious disease, just like Maybelle who also died from an illness while caring for others.

The Southern ladies differed in their obligation of work. Abbott, contended that theoretically they worked, “not because they lacked servants but precisely because they did not”, and it was an aspect that “the richer the lady, the greater the job.”(2017,p.82)

However, once the Southern lady holds to her duties on the plantation, she is regarded as the most satisfactory in her society. Even though she did not invent the Southern system and traditions, she neither complained nor questioned it. She only carried out her duties in that system to the best of her abilities as an unannounced collaborator (Abbott, 2017). Ellen O’Hara acted and breathed as a Southern lady. Having her mind on her daughters, the plantation, and the slaves, she never wavered to please her husband Gerald, or listen to his conversations even if she did not approve of them. She did not care much for the war and politics, but Ellen discussed them anyway since “it gave Gerald pleasure to air his views, and Ellen was unfailingly thoughtful of her husband’s pleasure.”(GWTW, p.65). Scarlett knew that her mother was not intrigued at all by subjects of war, yet Ellen asks Gerald questions about the war only to satisfy his newly acquired Southern ego.

3.7.2 Scarlett O’Hara and the Spirit of Survival

According to Anne Goodwyn Jones (1985), Mitchell follows the conventions of women’s fiction. She uses women like Scarlett and Melanie as protagonists for self-assertion and self-made, while she gets rid of men by putting them in war, so that women can grow and build themselves. Scarlett strives so hard to get a place in man’s economic, business, and competitive world as she buys a sawmill and runs it by employing and firing people, and going out alone, just like men do, breaking up the tradition of risks to woman. For Jones, Mitchel created a “new woman” whose reward is not even love, and who gets into history. Scarlett is a symbol of Atlanta in her ups and downs, in her survival and her break from the past though she was not able to live in history and in the past as many of the people around her did like Ashley and Rhett. She challenges the Southern gender values and traditions and as she gets in history and reflects the South using Mitchell’s meditation on history.

Scarlett’s name, when Mitchell began writing the novel, was “Pansy”. However, the publishers demanded the name to be changed since it was usually given to homosexuals. Mitchell then changed it into Scarlett after the Irish class struggle, “‘the Scarletts who had fought with the Irish Volunteers for a free Ireland and been hanged

for their pains.'" (Taylor, 1989: p.79). In the same way, the surname was taken after the O'Haras who fought and died in the battle of Boyne defending their land. Hence, Mitchell created a name for her heroine which represented "the righteous struggle and martyrdom of a collective kind: Scarlett as symbol of a nation, a class, a family which saw its fight over land as historically and symbolically crucial." (Taylor, p.79)

As a green-eyed Southern belle, Scarlett was self-centered, as Mitchell described her to be naturally "unable to endure any man being in love with a woman not herself," (p.14) and she "could never long endure any conversation of which she was not the chief subject" (p.5). In the same way, Charles E. Wells described her using the criteria of Chodoff and Lyons, to have, "Vanity, egocentricity, self-centeredness, [and] self-indulgence… in abundance. Her whole life centered around her own wants, and what she wanted foremost was attention and adulation in a setting of comfort and security."(1976: p.355). Seemingly, these characters would not let her survive nor compete in a man dominated world, let alone a post-war one.

On the other hand, Scarlett at some point after the war, and especially after she started doing business, begin to change her concept of ladyhood. She no longer believed that being a lady is connected with the traditional codes of Southern society, therefore, she thought, "The silly fools don't seem to realize that you can't be a lady without money."(GWTW, p.578). Realizing the importance of money, she sets out to collect as much to secure herself, and to "never be hungry again". While her feeling of being a lady implies that "she is not much of a feminist."(Cobb, 2007, p.134). She is so pragmatic and anti-traditional, she did not care and believe in the Southern values that Ashley, Melanie, and even Rhett cherished; she only wanted survival by all means necessary. Scarlett was even struck by the sacrifice that the Southern women were making to the Southern Cause. She thought, "They're wrong—sinful, 'she knew the Cause meant nothing at all to her and that she was bored with hearing other people talk about it with that fanatic look in their eyes. The Cause didn't seem sacred to her."(GWTW, p.163). Furthermore, Rubin (1985) described her as**, "**a strong-willed young woman [who] cannot share in or understand the community pieties, and will not accept the role of Southern Lady that her society assigns to her" She, therefore, Rubin explains, "learns to cope with war, change, tradition in ways that appall others but enable her to survive and even flourish." (p.112).

Scarlett had endured a lot of events alone without the comforting shield of parents. She lost her mother during the war; her dad got mentally deranged over her death; she suffered for years from the unrequited love for Ashley Wilkes; the agony of the accidental death of her daughter Bonnie Blue to mention a few. In this regard, Taylor argued, "Scarlett is required to find superhuman resources of courage and self-reliance in order to cope." She went on acknowledging Scarlett's power and confidence to move on despite years of deaths to, "family and friends, the loss of a magnificent home and social world, unrequited love, three unsatisfactory marriages, war, childbirth, near-rape, miscarriage, social and sexual chaos… and still decide she can get what she wants by thinking about it tomorrow" (Taylor, 1989: p.98). Hence, Scarlett is all but a survivor in the real sense of the word.

Throughout the novel, Mitchell declares that Scarlett serves as an epitome for the survival of the South. She fought so hard and brought the southern tradition face to face with reality, as opposed to Ashley Wilkes, whose soul and world disappeared as soon as the Old South was gone. Scarlett, pragmatism incited her forward to use the situations available at hand to her advantage, and after returning to Tara she found out about the difficult conditions that the plantation was undergoing with a dire shortage of food, and hereupon, she vowed:

> As God is my witness, as God is my witness, the Yankees aren't going to lick me. I'm gong 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." (GWTW, p.405)

Contrary to this vision is that of Helen Taylor who believes that Scarlett was "emotionally flawed, willing to move and experiment with the times, and prepared to play dangerous games with her sexuality and loved ones" (quoted in Perry, 2002: p.238-239). While one of Helen Taylor women correspondents about GWTW wrote about Scarlett's behavior from Ellen O'Hara's point of view. She thought of her morals as 'dreadful'. Throughout the novel, the memory of Ellen plays as a reminiscent of how

far Scarlett deviated from the Southern codes which her mother expected her to follow (Taylor, 1989).

3.7.3 Other Women in the Novel

There is the category of the young ladies or the recently married Southern women such as Melanie. Melanie was raised, just like many Southern girls, "to make those about them feel at ease and pleased with themselves." Still, this was a Southern womanish quality to keep Southern men under control, and absorb any macho male pride out of it as if:

> It was this happy feminine conspiracy which made Southern society so pleasant. Women knew that a land where men were contented, uncontradicted and safe in possession of unpunctured vanity was likely to be a very pleasant place for women to live. So, from the cradle to the grave, women strove to make men pleased with themselves. (GWTW, p.148-149)

For Irina Suponitskaya Melanie— like Ellen O'Hara— embody the aristocratic women of the Old South. While Ellen serves as the typical mistress of the southern plantation, Melanie was loyal to her homeland, cared and engendered spiritual traditions in her children. Again, Melanie, just like Ellen, is the epitome of the southern woman in the novel. Despite the war, and the destruction that resulted from it, she does not betray her loyalty to the South. As many Southern women like her, Melanie engendered femininity, kindness and pleasantness to the people around her. Not only did her husband Ashley love her, but also virtually all those who knew her, even the white trash misogynist, Archie, save Scarlett who was jealous of her because of her marriage to Ashley. Mitchell described her as follows:

> What Melanie did was no more than all Southern girls were taught to do—to make those about them feel at ease and pleased with themselves. It was this happy feminine conspiracy which made Southern society so

> pleasant. Women knew that a land where men were contented, uncontradicted and safe in possession of unpunctured vanity was likely to be a very pleasant place for women to live. So, from the cradle to the grave, women strove to make men pleased with themselves. (p.148)

Drake (1958) described her to be, "the ideal of Southern feminine graciousness …there is toughness in her that is surprising…though she may starve, [she] cannot compromise her principles."(p.144). She lived on charity from Scarlett, however, she did not forgive nor forget what the Yankees have done to the South as she declared, "I can't forget. I won't forget. I won't let my Beau forget and I'll teach my grandchildren to hate these people—and my grandchildren's grandchildren if God lets me live that long!" (GWTW, p.830). Melanie, declared Clark (1937), has a driving urge of a deep loyalty which has its roots to her faithfulness and adherence to the past. Probably, Mitchell as a woman, was just like Melanie in that she did not forget about the South, and what the Yankees did to it, and romanticized the Old South with legendary myths.

Another unfortunate woman character was that of Scarlett's sister, Suellen. First, Scarlett married her fiancé in order to benefit from his money and save Tara. Second, Suellen was left at Tara with no money, and so she tempted into accepting money in exchange for loyalty to the Yankees which culminated in her father's death. This brought upon her disregard and scorn by her society. For them, "she had done worse than murder her father. She had tried to betray him into disloyalty to the South…it was as if she had tried to betray the honor of them all," and in so doing, "She had broken the solid front the County presented to the world." (GWTW, p.671). In the South, it was not accepted that one betrays the Lost Cause, let alone use it to earn money from it. However, Suellen was later to marry Will Benteen. It was more of an arranged marriage whereby Will makes Tara his home without being ashamed for living with a lady who was not his wife, and she would be protected and also get to forget Frank Kennedy whom her sister stole from her.

Southern women, in general, believed in their men, believed in their bravery, pride, and Just Cause. As nurses, these women "were whole-hearted and sincere in their devotion to the Cause. They really meant everything they said and did" (GWTW, p.163). Mitchell further wrote, "A Cause they loved as much as they loved their men...a Cause to which they would sacrifice these men if need be, and bear their loss as proudly as the men bore their battle flags." (p.162). They even compared their men with all the men of the world since the history of mankind, and yet they admire their men more with arrogance and pride, and supported them forever whether right or wrong. Furthermore, the character Tommy Wellburn, a war veteran, that Scarlett once nursed in 1863, summed up the role of the Southern women in the war. He declared that Southerners were able to resist the Yankees because of the unwavering capacity of the Southern ladies who refused to give in.

On the whole, women in the Old South were confined by the Southern social constructions which limited their potential to the luxuries of man. As man, "owned the property, and the woman managed it. The man took the credit for the management and the woman praised his cleverness... Women ignored the lapses of speech and put the drunkards to bed without bitter words. Men were rude and outspoken; women were always kind, gracious and forgiving." (p.56) Margaret here showed how man functioned at the center of the Southern society. He made mistakes, and women had to tolerate them; he got drunk, and she had to be patient with him; he got all the credit for whatever they did as she put it "it was a man's world." Ellen, even advised her daughter to be gentle with gentlemen when they speak "you must not interrupt gentlemen when they are speaking, even if you do think you know more about matters than they do. Gentlemen do not like forward girls." (p.57) In such a patriarchal society, women had to be nice, gentle, and tolerant with males even when they think differently or even when men are wrong, women had to be nice about it and avoid facing them. This might give an idea why slavery lingered for years in the South since women were confined by tradition and rules of ladyhood which served mostly the advantage of the Southern white planters.

3.8 The Collapse of the Southern Codes

The Civil War had a remarkable impact on the Southern society. Not only did Southerners participate and lose the war, but also lost the basis of their so-called Southern civilization. Few people realized it like Rhett, Ashley, and later Scarlett. She was juxtaposed by the circumstances she was put in and the way she was bred by her mother Ellen and Mammy. She had faith in her mother as a know-all that she could not imagine "Ellen could not have foreseen the collapse of the civilization in which she raised her daughters, could not have anticipated the disappearing of the places in society for which she trained them so well."(GWTW, p.410). Ellen taught them to be gentle, honorable, humble, and truthful since these qualities before the war allowed them to be treated well. However, these did not fit in during and after the war. Exasperated at the uselessness of the social constructions of the Southern society and the teachings of her mother Ellen, Scarlett desperately wondered, "Nothing, no, nothing, she [Ellen and the Southern civilization] taught me is of any help to me! What good will kindness do me now? What value is gentleness? Better that I'd learned to plough or chop cotton like a darky. Oh Mother, you were wrong?"(GWTW, p.410). Scarlett now was fully convinced that their civilization was "wrong" and was not what one needed in order to survive, and hence, Scarlett lived to know that there is more to life than just the comforts of aristocracy.

She always wondered about the Southerners support of the war, and the Lost Cause. She questioned their pride in defeat, "these proud fools who took pride in something they had lost, seeming to be proud that they had lost it."(GWTW, p.578). Scarlett was thinking somehow reasonably trying to improve her situation and the situation of her family and sisters at Tara, not by "pride" in something that was 'gone' but by hard work following the lead of her father, Gerald who started as a poor immigrant and achieved the long acres of Tara.

One of the main reasons of the fall of the South was that of the slave labor. These ladies and gentlemen of the South had slaves to work for them in the field, Mammies to take care of their household and kitchen, and they have to sit and enjoy the fruits of life. The aristocrat class virtually produced nothing; they did not contribute much to the economy of the South; hence, they were corrupted indirectly by slaves as Suponitskaya

(1992) argued that slavery, "[had] corrupted the breed of masters" (p.882). This view resembles very much Mitchell's as she wrote, "The South had been tilted as by a giant malicious hand, and those who had once ruled had been now more helpless than their former slaves had ever been" (GWTW, p.620). For the aristocrats were too busy getting books of poetry, traveling in Europe, and listening to music.

The war was lost, and the Southern plantation way of life was destroyed, the Yankees took over the South, and Carpetbaggers came to the scene with important positions, the Golden Age of the Old South was simply put to an end by the coming of the war. Scarlett O'Hara disregarded all of the traditions and mores of her community, and made a good situation out of a bad one. Scarlett O'Hara defends herself viciously not only against the Yankees but also against her own Southern society. She represents the new generation who did not give up and rebelled against the Old Southern tradition of which she and her entire family was a part of.

3.9 The Representation of Darkies

The idea that slaves were an inferior race was common both before and long after the Civil War not only in the South but in the North as well. But it was not as intense as in the South, nor did it last long in the North. Blacks were thought of in two ways; either as children who needed care or as ferocious underdeveloped savages (Abbott, 2017). The effect of slavery on rich planters on the South was long and remarkable that they probably realized their desperate dependency on the peculiar system. Many planters during and after the Civil War did not know what to do with themselves nor with their plantations since slaves used to do the dirty work on the fields and in households for them. As Frederick Law Olmsted stated that slavery had "corrupted the breed of masters" (quoted in Supontsinka, 1992: p.882) to this end, Rhett Butler concluded, "Our Southern way of living is an antiquated as the feudal system of the Middle Ages. The wonder is that it's lasted as long as it has."(GWTW, p.227). But Southerners did not bother about the peculiar system of slavery so long as it rewarded them with riches of cotton, tobacco, sugar and so on.

White Southerners, hence, seem to address the Northerners about slavery saying, "we're used to living around 'em. You Northerners aren't. You don't know anything about 'em." (Abbott, 2017, p. 74) Slaves were thought of as less than humans, or as if

born to work for whites, and therefore, they could not match the supremacy, and highness of the Southern aristocratic society. For instance, Scarlett could not resist working the farm under the Ladies' Hospital Committee likening herself to slaves, "It was never fun to be around Mrs. Merriwether and Mrs. Elsing and Mrs. Whiting and have them boss you like you were one of the darkies" and still "have to listen to them brag about how popular their daughters were." (GWTW, p153). Scarlett complains of the treatment of Mrs. Merriwether and the ladies since she labors hard as a slave, thus, acknowledging the misery of slaves, and hence, abhorring it. Yet, this only contradicts the novel's claim of slaves' happiness and satisfaction, for had they been so happy why liken Scarlett to them when she was unhappy and working hard.

Furthermore, most Americans regarded blacks to be an inferior race, and white people vacillate as how to treat them. They are "children in need of food and clothing and the knowledge of God, but they are also savages." (Abbott, 2017, p. 89) even long after the Civil War in the 1930s, some authors like the historian Frank Owsley described the black race as "barely rehabilitated cannibals" (Abbott, 89) The portrayal of blacks and slavery as less important reflects Mitchell's racial perspectives, according to Pyron, that despite depicting blacks as individuals—Dilcey, Pork, Mammy, Uncle Peter—rather than masses, yet slavery as an institution with field hands is almost nonexistent in the novel. Moreover, the aristocratic slaves that Mitchell depicted were more ornamental, and economically sterile and even slowed down the economy particularly at Tara in Scarlett's post-Sherman career (Pyron, 1980, p.14-15)

The white-slave relationship was a hyper complicated one in the South. Edmund Wilson stated Albion W. Tourgée's interpretation of the Northern idea of slavery as morally, politically, and economically wrong. The north only put up with it for the sake of peace-keeping, and "the Negro is a man" who has equal rights just like the white folks. On the other hand, he also stated the Southern idea of slaves, that they "are fit only for slavery. It is sanctioned by the Bible, and it must be right; or, if not exactly right, is unavoidable, now that the race is among us. We cannot live among them in any other condition." (Wilson,1962, 537). As Tourgée was a Northerner, to borrow Wilson's words, who 'resembled Southerners', he knew the South very well and how they treat and consider blacks. It is no wonder that even when Scarlett wanted to give credit to Pork for helping her family with bringing home food in times of war and food shortage, she insulted him. Scarlett protested, "Negroes were provoking sometimes and

stupid and lazy, but there was loyalty in them that money couldn't buy, a feeling of oneness with their white folks which made them risk their lives to keep food on the table." (GWTW: p.446) Even through giving credit to the darkies, this very credit has to also be equaled with some insults of being stupid and bone idle. Mitchell showed that the darkies had no problem in dedicating their lives for their 'white folks' that Pork's face 'beamed under the praise' (GWTW, p.447) for obeying the masters.

House mistresses like Ellen O'Hara had key roles in the household and the plantation because of "her nurture of the slaves at Tara, who work all day in the field or the great house"(Abbott, p.81). The thing with the slaves in the novel, and especially in Georgia, according to Abbott, was that they were a very strange kind. They did not have any marriages, save that of Dilcey and Pork, and only one baby was born.

Scarlett's treatment of slaves was somehow tough, despite the fact that Mitchell wanted to justify her actions for making the slaves appear to be too dumb to be useful. When Scarlett was looking for a midwife to help Melanie give birth, Prissy, the slave, told her that she can help but turned out to be as ignorant as Scarlett was. The latter got mad, and though she never hit a slave before, "now she slapped the black cheek with all the force in her tired arm." (GWTW, p.345) Scolding darkies to their faces was one thing that Scarlett adhered to, despite her mother's insistence on the mild treatment of them. Scarlett, it seemed, suffered a great deal with her house slave Prissy, for whenever she needed her help, Prissy let her down. When she asked her to help out with the cow, Prissy replied, "Ah's sceered of cows…Ah ain' no yard nigger. Ah's a house nigger." Scarlett furiously chided her "you're a fool nigger, and the worst day's work Pa ever did was to buy you." And then she promised to beat her once she recovers from her arm, "I'll wear this whip out on you." (GWTW, p.379) Yet, both field hands, and house-servant darkies are faithful to death to their owners.

Another romanticized category of slaves was that of the Mammies. The Mammy in GWTW plays an essential role in the Southern society. Not only does she take care of the children, but also teaches them all there is to learn about the Southern 'civilization', manners, attitudes, and simply how to be "ladies" for women, and 'gentlemen' for men. According to Taylor (1989), the respected character of Mammy – also called, 'the Great Black Mother of us all'— was idealized by white Southern

authors in their early novels wherein she played an essential part in the friendly relations depicted on the plantations. She was employed in Harriet Beecher Stowe's *Uncle Tom's Cabin*, Thomas Nelson Page's *Red Rock* (1898), Ellen Glasgow's *Virginia* (1913), and William Faulkner's *The Sound and the Fury* (1929) to mention a few. Taylor described the Mammy to be "a solid, enduring presence. Passive, patient, with no apparent needs or desires of her own, she is loyal to 'her' white 'family', hostile to Yankees, white trash and uppity Negroes, and a constant source of emotional and physical solace." (Taylor, 1989: p.169). One black novelist, Gloria Naylor, digged deeper into the myth of the Mammy and its idealized use by whites. She wrote:

> Her unstinting devotion assuaged any women that slaves were discontented or harbored any potential for revolt. Her very dark skin belied any suspicions of past interracial liaisons, while her obesity and advanced age removed any sexual threat. Earth Mother, nursemaid and cook, the mammy existed without a history or a future. (Quoted in Taylor, 1989: p.171)

Such a depiction on the part of whites implies that there is a long-entrenched relationship between the two races, and that it is unnatural to revolt against the white man since they treat them well.

Mammy, as Mitchell depicted her, thought she was in charge of the O'Haras, and believed that "she owned [them], body and soul, that their secrets were her secrets"(GWTW, p.22). She was usually in line with Ellen in doing so, "Ellen, by soft-voiced admonition, and Mammy, by constant carping, laboured to inculcate in her the qualities that would make her desirable as a wife." (GWTW: p.57). Taylor (1989) described this pretty well saying that "Mammy is Scarlett's conscience, counsellor, best friend. She expects—and gets—no gratitude." (p.173). She was a constant reminder to Scarlett of Tara, and her mother Ellen in that she guides and advises her with what to do and what to avoid.

3.9.1 Inadvertent Racism

As to racism, the book was written in the 1930s before the Civil Rights movement and most readers took the black-white relationship for granted. Taylor stated one of her respondents who read the book in the 1940s to have never seen a black man in her life, and therefore, accepted the novel's depiction of blacks without questions. Mavis Findlay spoke for many when she changed her mind about the treatment of slaves in the novel, and even expected Mitchell to do so, had she been writing her book after the Civil Rights Movement, because people were not well aware of the sophisticated, exploitative, long-entrenched relationship between Whites and Blacks in America, "It was rather a romanticized version of [their] relationships." (Quoted in Taylor, 1989: p.192)

One of the scenes that depict pure racism when Scarlett was broken with "her clothes soaking wet and her hair struggling and her teeth chattering" looking 'hideous' and passed a number of negroes who laughed and grinned amongst themselves. Furious, Scarlett reacted:

> How dared they laugh, *the black apes*! How dared they grin at her, Scarlett O'Hara of Tara! *She would have them all whipped until the blood ran down their backs. What devil the Yankees were to set them free, free to jeer at white people!* (Emphasis added, GWTW, p.558).

This is a really racist passage which functions as a reminder that even though Mitchell depicted the happy darkies in the antebellum South, but Scarlett gave her away. Not only did she call them "black apes" but also she would plan to whip them so bad only for laughing at her.

In addition, the aristocratic Scarlett O'Hara of Tara fears two things. First she fears white trash to be equal with her, "these low common creatures [white trash] living in this house, bragging to their low common friends how they had turned the proud O'Haras out."(GWTW, p.511). Moreover, Jonas Wilkerson, the O'Haras former overseer was in charge of the Freedman's Bureau after the war, which posed "the greatest threat to Scarlett's proprietorship of Tara" (Sheley, 2013: p.8). Jonas was teaching the negroes that they were "as good as the whites in every way and soon white and negro marriages would be permitted" and soon each negro "would be given forty

acres and a mule" (GWTW, p.494). Second, she cannot bear the idea that slaves would be invited to her house in Tara, as it appears, was beneath their status qua. She could not imagine white trash, "bring[ing] negroes here to dine and sleep" for, she heard that Jonas, the white trash, "made a great to-do about being equal with the negroes, ate with them, visited in their houses, rode them around with him in his carriage, put his arms around their shoulders."(GWTW, p.511). There could not be anything more racist particularly the way the blacks were treated by Scarlett, she could not stand the idea that white man—even white trash— put their hands on blacks' shoulders.

The white trash were scorned and despised by the planters as well as the house negroes in the novel. Not only were they poor enough to beg for cotton seeds, but also were mocked by the house negroes, for they believed that they were "superior to white trash," in that they "were well-fed, well-clothed and looked after in sickness and old age. They were proud of the good names of their owners, and for the most part, proud to belong to people who were quality" (GWTW, p.48). Mitchell here gave a romanticized version of the South which contradicts with some historical accounts that slaves were well treated let alone happy.

Likewise, Taylor, pointed out that historically speaking the Mammy, in reality, was not that respected nor was she fat, nor did she possess the perfect wisdom. Overwhelmed with tasks, she could not have been an overweight older woman. Instead, she was usually a young woman, content with the meagre diet given to her even by the most generous planter family. The famous run-away slave, Frederick Douglass gives an account of what his grandmother was like in his *Narrative of the Life of Frederick Douglass* illustrating the false image of the Mammy:

> She had served my old master faithfully from youth to old age. She had been the source of all his wealth; she had peopled his plantation with slaves; she had become a great-grandmother in his service. She had rocked him in infancy, attended him in childhood, served him through life, and at his death wiped from his icy brow the cold death-sweat, and closed his eyes forever. She was nevertheless left a slave—a slave for life—a slave in the hands of strangers; and in their hands she saw her children, divided, like so many sheep, without being gratified with the small privilege of a single word… they took her to the woods [in old

age], built her a little hut... and then made her welcome to the privilege of supporting herself there in perfect loneliness; thus virtually turning her out to die!" (Douglass, p.61)

Douglass declared that this treatment that his grandmother received deepened both his understanding and loathing for slavery. The ingratitude that the white man gave to Mammies, like Douglass's grandmother was what turned Yankees, and abolitionists to refuse the peculiar institution. That being said, white Southern authors tend to romanticize the Mammy so as to normalize the relationship between whites and their slaves.

Mitchell's novel was particularly criticized for her novel because of her treatment of slaves. She was chastised by critics because of her neglect and misunderstanding of the 'black bondage' in the South. According to Darden Asbury Pyron (1984), the reflection of slave labor in the novel is nonexistent. The estates such as Tara do not seem to be labored by slaves, and therefore, its 'broad acres' are made by Gerald O'Hara and his skill of entrepreneurship with the slaves excluded. Pyron added, "Slaves are merely social ornaments for the upwardly mobile white farmers."(p.192). Slaves play remarkable roles only as individuals—as opposed to the masses of the unknown slaves especially those at the fields— like Mammy, Pork, Uncle Peter, Dilcey and Prissy who are 'house servants' and therefore, 'members of the family' (Pyron, 1984).

3.9.2 Ah done got nuff of dis freedom!

Darkies in the novel cannot handle freedom, since they do not know what they want nor what to do with their freedom, let alone their lives. As Scarlett met with Big Sam, a former slave at Tara who left it during the war, he jumped in her wagon and they started discussing the situation as to whether he would work for her. Then he refused for fear of getting caught after having murdered a white man. Scarlett directed him, and Mitchell made it look like he was a child who does not know what to do in the absence of their parents as she wrote it, "His face glowed with relief at once more having someone to tell him what to do."(GWTW, p.746). Big Sam who was employed by Scarlett as she fired white trash Jonas Wilkerson. This, in part led him, to save Scarlett from an attempted rape in Shantytown (Flora, Mackethan, & Taylor).

Darkies have to be told what to do otherwise, they cannot survive, they would never endure without the Southern white man's orders, enslavement, and directions. It even gives them self-satisfaction as pointed by Sam where deep down he was relieved that again someone is telling him what to do, he is not even free from himself. Darkies have to be represented, as Karl Marx argued, "they cannot represent themselves, they have to be represented."

Slaves are referred to as lost animals in chaos, and since they could not read nor write, they would ask whites to write their masters, and get them out of this 'wild' freedom:

> Abandoned negro children run like frightened animals about the town until kind-hearted white people took them into their kitchens to raise. Aged county darkies, deserted by their children bewildered and panic-stricken…cried to the ladies who passed: 'Mistis, please, Ma'm, writ my old Marster down in Fayette County dat Ah's up hyah. He'll come tek dis ole nigger home agin. 'Fo' Gawd, Ah done got nuff of dis freedom!'" (GWTW, p.622-623)

As if freedom does not suit them, and they cannot do without the white man's enslavement. Mitchell's depiction of the freed slaves after the Emancipation and Reconstruction, shows the attitudes of the white Southerners not only at the time but also during the time of writing the book, since these attitudes have reverberated for decades in the South, until the coming of the Civil Rights Movement, and the end of segregation. As Howard & Straus (2005) stated, "Though some of the book's salves are devoted and wiser than their masters, the African-American characters in the book had no existence beyond the borrowed light of those who owned them."(p.189).

In the same regard, Scarlett believed that slaves were dumb, and they were not worth freeing by the Yankees. She wondered, "How stupid negroes were! They never thought of anything unless they were told. And the Yankees wanted to free them." (Mitchell, p.386) Again, the darkies themselves, did not believe in their own freedom. For instance, Pork, the faithful slave, told Scarlett when she came back to Tara and asked him about the number of slaves left, "'dem trashy niggers done runned away an' some

of dem went off wid de Yankees'" (GWTW, p.385) and she wondered how out of a hundred only three were left.

3.10 Conclusion

Gone With the Wind is the story of Scarlett O'Hara set in the antebellum South, during the Civil War, and during Reconstruction. The reader sees her struggle for survival throughout the novel as she fell in love for Ashley Wilkes but it was an unrequited love that did not bloom in marriage. The novel focuses mostly on women, especially Scarlett the heroine, her sister-in-law, Melanie, and Rhett Butler.

Writing about the South, Mitchell romanticized the Old South in that it was a land of Southern civilization with plantation aristocrats who were gentlemen, belle women who were plantation mistresses, and happy servant darkies. Not only was the South a desirable place, but a land of cotton and plantation that most planters loved and were ready to fight for, despite their impotent mind and body. As the war came, Southerners were so proud of their way of life, and rushed to its defense that it is hard to imagine a Southerner who did not enlist in the army of the Confederacy. Their false-exaggerated confidence in winning reflected their pride in aristocracy by doing nothing and expecting too much.

Even though Mitchell did not intend to glorify the South, nor did she intend to be a racist, however, she did treat slaves in her novel badly. Not only was there virtually no mention of the field slaves, who suffered most from the peculiar system, but also slaves were depicted as happy darkies.

After the war, she got into business as she vowed never to be hungry again instead of depending entirely on a system that was thwarted entirely by the war. By the close of the novel, Scarlett comes to terms with herself and the realities she had to face. Her love for Ashley turned out to be illusory, and therefore she lost him; and she lost Rhett because she only realized too late that she loved him as he made up his mind that he would no longer give a damn. While Melanie who stood by her, protected her, believed in her, fought for her, also died.

Scarlett realizing that Ashley's love was all the way a mirage pretty much resembles, in part, the South's civilization which was also a mirage that belonged to the past, and one needs to change to cope with the necessities of the present.

Chapter THREE

William Faulkner's South

4. Introduction

William Faulkner's treatment of the war varies from one novel to another. On the whole he treats the war usually in the background, telling a story of a character or a family and setting the plot in the war. Though never quite focusing on it as in *Absalom, Absalom!* and *Light in August*, his treatment of the South, race, miscegenation, and the Civil War is a bona fide of Southern identity.

Faulkner is one of the few writers who claim their own genius to be theirs. His own fiction is set at particular place in a specific time with an apocryphal county and a various stories and novels involving the same characters that are ubiquitous in most works, and novels that are intertwined so closely that in order to understand a novel very well, one has to, at least, read as many of the other novels as possible.

The novel tells the story of Thomas Sutpen, a white Virginian who comes from nowhere, and settles in Jefferson, Mississippi. The story is set before, during, and after the Civil War. The war is only mentioned as a guiding timeline for the reader to know when exactly the events are taking place and what happened to Sutpen as his story was told by several narrators.

Sutpen's impact on the readers lies in his various interpretations by the various narrators in Yoknapatawpha. The absence which serves as a great presence made him difficult to define even to confine his nature and identity. For Robinson (2013), the missing clarity of his story resulted in various attempts in understanding him, and therefore, reading and rereading his story. Sutpen "is 'absent' from the texts that revolve around him"(Robinson, 2013: p.45). Hyatt H. Waggoner wrote that *Absalom, Absalom!* "gets its chief effect as a novel from our sense that we are participating in its search for truth. *Absalom!* draws us in, makes us share its creative discovery, as few novels do" (Quoted in Mathews, 1967: p.468). The New York Times observed in 1950 about Faulkner's South to be "too often vicious, depraved, decadent, corrupt" and further added that both incest and rape could be "common pastimes in Faulker's 'Jefferson, Miss.' But they are not elsewhere in the United States." (See Woodward, 2008: p.266)

Cleanth Brooks, the famous scholar on Faulkner, regards, *Absalom, Absalom!* among Faulkner's greatest and least understood works. C. Hugh Holman (1966)

argues that *Absalom, Absalom!* combines together in a complete way and in a one united form a unique sense of the past in that Faulkner's materials are his immediate surroundings in the South illustrating the Southern myth.

There are at least five narrators of the Sutpen tragedy, Quentin Compson (A Harvard freshman), Shreve McCannon (a Canadian roommate of Quentin); the father of Quentin (the son of Sutpen's best friend), and Quentin's grandfather, General Compson, Sutpen's only friend, and Rosa Coldfield (Sutpen's sister-in-law). Through these narrators, Sutpen was constructed in the mind of readers as legendary because they strive hard to get to him only to get less of him. The more one is close to understanding and interacting with him, the more varied information they get about him, and therefore, the more confused they become.

Absalom, Absalom! presents the myth of the South and its process of the delusion of the truth. The conflicting points of views of the novel, for Swiggart (1962), have twofold aims, one is to understand along with Quentin Compson Sutpen's fall, and the other to comprehend the defeat of the South.

The researcher works on the analysis of Faulkner's *Absalom, Absalom!* which only talks of the Civil War in the background, and where most of the events center around the rise and fall of the design of Thomas Sutpen from poverty to aristocracy and the dream of a white dynasty to the eventual fall of the entire family. The chapter also focuses on the version of Faulkner's South. The aspects of the white rich planter, the treatment of the Civil War, women, slaves, and miscegenation.

4.1 Laying the Background on Faulkner and his *Absalom, Absalom!*

William Cuthbert Falkner, born in September 25, 1897, in New Albany, Mississippi, in which his Father Murry Faulkner worked for the family railroad as a passenger agent. Faulkner was named after his great-grandfather, William Clark Falkner (1825-1889) who was a soldier, author, banker, and railroad developer often called the Old Colonel. During the Civil War, his great-grandfather was elected Colonel of the 2nd Mississippi Infantry and fought bravely at the Battle of First Manassas. After having been elected to the Mississippi legislature, he was murdered in a duel in 1889. Still, the Old Colonel is the prototype of Colonel John Sartoris in Faulkner's fictitious Yoknapatawpha County (Anderson, 2007).

William Faulkner was an avid reader, though he did poorly even in English and dropped out of school later. He was denied enlistment in the United States army due to his height and weight. But in 1918, he enrolled in the Royal Air Force in Canada and was trained in Toronto. According to Brooks, Faulkner was fortunate to be born in Oxford Mississippi in the late nineteenth century. Faulkner spent most of his life in Lafayette County, Mississippi. He is believed to have transformed his place into the fictional famous Yoknapatawpha County. The "postage stamp" of land is a rich embodiment of the South and a global microcosm for humanity. He grew up during the first two decades of the twentieth century, and still caught up with the older culture. He still remembered vividly the memories from the Old South and could get fresh accounts of the Confederate veterans and the elderly Southerners (Brooks, 1985).

Despite the fact that Faulkner was a Southerner and an American, however, he was deeply rooted in European descent. His influencers include a list of writers like Cervantes, Scott, Balzac, Dickens, Flaubert, Dostoevsky, Hardy, Conrad, Mann, Joyce, and Proust (See Blzikasten, 1995). A special influence might come from Dostoevsky. The latter's setting is usually urban with small houses, alleyways, and garrets. The Russian city makes one chocked, and the southern countryside, is no less a prison—despite the abundance of wilderness— than the St. Petersburg. For, Faulkner, most of his settings are done in the countryside; the open air, as in Jefferson which was surrounded by the wilderness (Weisgerber, 1968). Hence, William Faulkner is labelled as "the Dostoievsky of the South" (Quoted in Honnighausen, 1997: p.210)

Critics debated the idea that *Absalom, Absalom!* was not only Quentin and Sutpen's story but also Faulkner's as well. As a Southerner who created the narrators in the novel, he learned for a fact that he could not understand nor interpret the past. Therefore, the thread of the Southern storytellers goes all the way back from Sutpen to three generations of Compsons all the way down to Quentin, who eventually deliver it to the extreme Northerner, Shreve McCannon (Uroff, 1979).

Written between the years 1934 and 1936, *Absalom, Absalom!* came in a very tough period in Faulkner's life. Unstable marriage, financial difficulties, in addition to Faulkner's brother Dean who died in an aircraft crash, and Faulkner felt guilty since

he was the one who bought it for him. At first the novel was called, "The Dark House" (Hobson, 2013), it starts and ends in the dark, and its view is very tragic (Porter, 2007). But, the title of the book was changed into *Absalom, Absalom!* which is taken from the Bible in Second Samuel (Faulkner, 2003).

When first started working on *Absalom, Absalom!*, Faulkner wanted to make only one narrator, Quentin. However, He worked on the novel for more than a year, reconstructed it with three more narrators, and himself as an occasional commentator in disguise. He declared later that he had used Shreve instead of Quentin so as to be "the commentator that held the thing to something of reality," in the form of "a solvent to keep it real, keep it believable, credible, otherwise, it would have vanished into smoke and fury." (*Faulkner in the University*, 1959, p.75).

Faulkner, in *Absalom, Absalom!* invites the reader into the dialogues of the plot as a necessity so as to make him or her take part directly in the actions of the novel, especially the storytelling. *Absalom, Absalom!* is, according to Porter, a number of voices conversing with the reader just like Quentin Compson who strives hard but in vain to get a coherent conclusion of the events (Porter, 2007).

When asked about the central character of *Absalom, Absalom!*, Faulkner replied that it was Sutpen, "the story of a man who wanted a son and got too many… that they destroyed him." He further added, that it is also the story of Quentin Compson and his "*his hatred of the bad qualities in the country he loves. But the central character is Sutpen*."(See Faulkner, 2003. p. 283 emphasis added.)

Faulkner himself acknowledged the impact of the Civil War on Sutpen's downfall. His South was wrecked by the war but he did not give in and kept on trying to get a dynasty despite the circumstances in the hope of "get[ting] even" with the black nigger who told him in his childhood to "Go to the back door."(Faulkner, 2003, p. 284)

Absalom, Absalom! revolves around the fierce dream of Thomas Sutpen in building a Grand Design dynasty in Mississippi during the mid-nineteenth century. Sutpen arrives in Jefferson on a Sunday in June 1833. He bought a piece of land from the Indians via questionable means with his Haitian slaves, later known as the 'Sutpen's Hundred'. To reinforce his position and earn respectability in the Southern

society, he marries Ellen Coldfield; the daughter of a respectful man, Goodhue Coldfield, and one of the most respectable girls in Jefferson, Mississippi in 1838. She begot him two children, Judith and Henry. All goes as planned until one day a boy named Charles Bon comes to the scene with Henry. In the Christmas of 1860, Judith and Bon— Henry's university friend— fall in love. Sutpen trying to ban their love and marriage, tells Henry that Bon has some black blood ancestry.

When the Civil War broke out, Henry and Bon go off to fight in the Civil War, whilst Sutpen goes to the war at the head of a Mississippi volunteer infantry regiment and soon took over Colonel Sartoris regiment and fought bravely. By 1865, Henry kills Bon and turns into a fugitive who runs from justice. As the war ended and the Confederacy got defeated, Sutpen returned back only to find his plantation in ruins. Henry disappeared, Judith widowed by the death of Charles Bon before even becoming his wife. Ellen died of a disease. Sutpen still did not give up on the design and wanted to start all over again despite the old age. He proposes marriage to Rosa Coldfield, his sister-in-law but with the condition that she begets him a boy before marriage. At the hearing of such a condition, Rosa got outraged and refused the marriage.

Sutpen, so desperate for a son to take over his dynasty, seduces a white trash young girl named Milly. He impregnates her and she gave birth to a girl. Disappointed by the girl, Sutpen reviles her, leading her grandfather to get furious enough to murder him. After four decades, Henry returned to the mansion to hide, and the mansion was put to fire and got burned to the ground. And Sutpen's sole remaining heir to the dynasty, was a moaning negro idiot.

4.2 White Southerners and Their Aristocratic Ideology

The nature of the aristocrats of the Deep South is clarified to be "but the natural flower of the backcountry grown prosperous." (See Backman, 1965, p.597). In the antebellum Mississippi, a man could declare the title of gentry once he possesses both the land and the slaves. The main power of the gentry of the Carolina, Tidewater, and Natchez plantations lay rather in the impact they leave on the lower classes of the South. To this end, the plantation aristocracy was like a goal, like the "crown of a Southerner's achievement" as it catered to reward the successful and the ambitious.

However, after the shame, guilt, and humiliation of defeat in the Civil war, they disguised the fact and romanticized the planter tradition (Backman, p.598). Therefore, the legend of the Old South, Cash argued, extended:

> …the legend of which the backbone is, of course, precisely the assumption that every planter was in the most rigid sense of the word a gentleman.
>
> Enabling the South to wrap itself in contemptuous superiority, to sneer down the Yankee as low-bred, crass, and money-grabbing, and even to beget in his bourgeois soul a kind of secret and envious awe, it was a nearly perfect defense-mechanism. (Quoted in Backman, 1965, p.598)

In the same way, Cash questioned the aristocracy of the South especially that it was not well settled, let alone create an aristocracy. The society, Cash maintained, was mainly made of farmers and laborers since the beginning of Jamestown. Hence, how on earth could "[Southerners] spring up to be aristocrats in a day." (Cash, 1991, p.5-6)

The majority of settlers in the South were from English descent and "the half-wild Scotch and Irish clansmen of the seventieth and eighteenth centuries." (See Backman, p.599). Thomas Sutpen's beginning was a humble one. Born in West Virginia mountains, in 1807 to a Scottish mountain woman, and an ex-prisoner of Old Bailey in the mountains of West Virginia. His was a white trash family with a number of children. There, "the land belonged to anybody and everybody and so the man who would go to the trouble and work to fence off a piece of it and say 'This is mine' was crazy" (See Backman, 1965, p.599).

During Sutpen's teen years, his family moved to Tidewater Virginia where they first encountered the plantation system. He was from a low class "whose houses didn't have back doors but only windows and anyone entering or leaving by a window would be either hiding or escaping, neither of which he was doing" (AA.p.188). There, the people he knew lived in log cabins, where men go hunting and women set fire for cooking, and where the only non-white people were the American-Indians,

and where his imagination was never stroke by “a place, a land, divided neatly up and actually owned by men who did nothing but ride over it on fine horses or sit in fine clothes on the galleries of big houses while other people worked for them.” (AA, p221). However, he was sent by his father on an errand to a plantation house, Young Sutpen was:

> following the road and turning into the gate and following the drive up past where still more niggers with nothing to do all day but plant flowers and trim grass were working, and so to the house, portico, the front door, thinking how at last he was going to see the inside of it, see what else a man was bound to own who could have a special nigger to hand him his liquor and pull off his shoes that he didn’t even need to wear,” (AA, pp.185)

Sutpen went in good faith on business to that house as a child, for the house’s own interest that concerns the plantation. However, he was told to go to the back door by a nigger servant who upon the instructions of his own master told him “never to come to that front door again but to go around to the back”(AA, p.188). He was stunned by the occurrence that he had to retreat and think of it. He decided that he had to do something about it in order to be able “to live with himself for the rest of his life”(AA, p.189).

Young Sutpen’s poor family was not used to any kind of luxuries and took such luxuries for granted, even his hair, he not only never combed it, but he never even thought about it until that day when he encountered the nigger servant before he even stated his errand. His innocence as a child, made him believe that once he comes on a business which concerns the house’s plantation at least, he would be listened to, but he was turned down by a monkey nigger, who was hair-combed, and better clothed than him.

Sutpen was humiliated beyond repair as he came to realize for the first time, how his family was looked upon by the rich man – not the ‘monkey nigger’— who “must have been seeing them all the time—as cattle, creatures heavy and without grace, brutely evacuated into a world without hope or purpose for them.” (AA, p235) He then, came to realize that the only way to combat them is to have what they have as land, slaves, and a mansion, these which enabled the rich man to establish his status

and glory in society. He headed to Haiti, there, he crushed a slave rebellion, and married the planter's daughter, and turned into the owner of the house and slaves.

4.3 Sutpen's Design of Joining the Southern Aristocratic Ladder of Society

In *Absalom, Absalom!*, Thomas Sutpen is a legendary mysterious man who came to the South, out of nowhere, and joined the Southern society, class, and tradition to establish his long dreamt of design of making a dynasty. Sutpen, who was in many ways legendary since all narrators in *Absalom, Absalom!* talk about or refer to; making him a larger-than-life type of character. Even though they all talk about him, however, no narrator knows the exact truth about him; it is all but a legend, a myth, quite similar to that of the South as a place.

Sutpen was about twenty-five when he first arrived in Jefferson, but it was not easy to tell, for "at the time his age could not have been guessed because at the time he looked like a man who had been sick." (*AA*, pp.24). Bayard Sartoris described him in *The Unvanquished*, to be "underbred, a cold ruthless man who had come into the country about thirty years" before the war broke out and "nobody knew from where except Father said you could look at him and know he would not dare to tell" (p.153). Rosa Coldfield, Ellen's sister, wanted the Sutpen story to be told, and narrated it to Quentin Compson. She often referred to him as 'demon', "It seems that this demon—his name was Sutpen—(Colonel Sutpen)…Tore violently a plantation." (AA, pp.5) Sometimes she labels him an ogre, or a jinn (AA,pp.16), at other times, she calls him "a beast" (AA, pp.127).

White trash young Thomas Sutpen had an incident in West Virginia that changed his entire life. Sutpen was sent on an errand by his father to a wealthy white planter. Once he arrived, he was received by a better-clothed monkey nigger who told him to go to the backdoor before he even stated his errand which was meant for the

white man's own interest. Uroff argued that Sutpen's incident at the backdoor in his childhood contributed greatly to the mapping and building of his design in that:

> [his] imagination is fired by his humiliation. Feeling himself inferior, he creates a hero to whom it is no shame to be inferior and whom he aspires to be. He devotes his immense energies to this fiction and he remains true to it to the end. (Uroff, 1979, p.433)

Shocked at the treatment he received, young Sutpen wanted to avenge himself so as to "to live with himself for the rest of his life." (AA, pp.189). Faulkner described his plan of revenge:

> Sutpen wanted to get rich only incidentally. He wanted to take revenge for all the redneck people against the aristocrat who told him to go around to the back door. He wanted to show that he could establish a dynasty too—he could make himself a king and raise a line of princes. (Faulkner, 2003, p.288)

Faulkner declared that Sutpen was driven by revenge and the idea that no was inferior because of class. He uses "the same outward trappings": "He didn't say, I'm going to be braver or more compassionate or more honest than [Pettibone]—he just said, I'm going to be as rich as he was, as big as he was on the outside" (*Faulkner in the University* p.35). In order to establish the dynasty and join the aristocrats, Sutpen was equipped with a design. To begin with, he was white, and "all necessary was courage and shrewdness and the one he knew he had and the other he believed he could learn if it were to be taught."(AA, p.197). Cleanth Brooks notes that Sutpen regards the Southern tradition not as "a way of life 'handed down' or 'transmitted' from the community" but rather as "an assortment of things to be possessed… to be gained by sheer ruthless efficiency." (Brooks, 1990 p.298).

He could have killed the nigger with no questions asked but Sutpen knew that this was only a momentary solution. He thought deeper and discerned how the rich man could have seen him and his family. He imagined "the rich man (not the nigger) must have been seeing them [he and his family] all the time—as cattle, creatures heavy and without grace, brutely evacuated into a world without hope or purpose." (AA, pp.190). Realizing both that he and his family were white trash and that he could

not beat such a wealthy man, and people like him, Sutpen decided to join the class of aristocrats. He told Quentin's grandfather that in order to "combat" them, one had to have what these aristocrats had which allowed them to act in that way. Hence, he had "to have land and niggers and a fine house to combat them with." (AA, pp.192)

Sutpen then, thought of a design. He perfected a design in his head which he thought would allow him to accept himself and avenge not the monkey nigger, but especially the rich man. He revealed his design to Quentin's grandfather, "I had a design. To accomplish it I should require money, a house, a plantation, slaves, a family—incidentally of course, a wife." (AA, pp. 212). Sutpen's deepest quality, according to General Compson, lays in the fact he can "do anything" and also "do it bigger and better than those who would presume the right to do so through heredity and the status quo [including] the magnitude of his failure."(Robinson, 2013: p.51).

Sutpen "was amoral, he was ruthless, completely self-centered…[he] ignores man…[he] does not believe that he belongs as a member of a human family" (Faulkner, 2003: p.287). H nonetheless, "violated all the rules of decency and honor and pity and compassion, and the fates took revenge on him" (quoted in Bjork, 1963 p.198). Even the way he got his resources was questionable as described in *The Unvanquished*, "He had got some land and nobody knew how he did that either. And he got money from somewhere" Colonel Sartoris told his son Bayard that the people in Jefferson "all believed he robbed steam-boats, either as a card sharper or as an out-and-out highwayman" (p.153). Faulkner further explained that Sutpen did not believe that he belongs to the universal human family since, "He was Sutpen. He was going to take what he wanted because he was big enough and strong enough, and I think that people like that are destroyed sooner or later."(Faulkner, 2003, p.287).

Taking the first step towards his design, he went to Haiti and married Eulalia Bon, the daughter of a sugar planter of French descent in 1827, whom he left alongside with her child, Charles Bon, since they were part black and therefore, were not "adjunctive to the forwarding of the design." (AA, pp.211) He then came to Jefferson, Mississippi with two pistols and twenty niggers and "skuldugged a hundred miles of land out of a poor ignorant Indian and built the biggest house on it you ever saw" (AA, pp.145) Sutpen realized that in order to strike it rich in the South, in Jefferson, he needed respectability "the shield of a virtuous woman" (AA, pp.9), and

he could only get it if he married a respectful woman. This was provided to him by Yoknapatawpha County as Goodhue Coldfield, a Methodist steward who wedded him his daughter, Ellen Coldfield. The latter gave him two children, Judith and Henry.

4.3.1 Sutpen's Plantation and Mansion; Sutpen's Hundred

Sutpen's Hundred is located in Jefferson, Mississippi in Yoknapatawpha County. The mythical kingdom which Faulkner created for nine of his novels. It contains an area of 2400 square miles, and 15, 611 inhabitants, of whom Faulkner is the sole owner and proprietor as he sealed in the map of *Absalom, Absalom!*

Sutpen arrived at Jefferson with a band of negroes and a French architect so as to work on Sutpen's Hundred, as a plantation and a mansion. For two years they built the Sutpen's Hundred. According to General Compson, who commented on the architect to be an artist, "only an artist could have borne those two years in order to build a house." (AA, pp.29) Sutpen was an enigmatic man who would not reveal his design nor his material to anyone save General Compson who was the closest to a friend he had. (AA, pp.8) The Jefferson society did not know with what or how he bought (got) the land; "It was the Chickasaw Indian agent with or through whom he dealt and so it was not until he waked the County Recorder that Saturday night with the deed, patent, to the land and the gold Spanish coin," the town of Jefferson then knew that he acquired "a hundred square miles of some of the best virgin bottom land in the country." (AA, pp.25-26) Sutpen mysteriously bought a piece of land, that he would name 'Sutpen's Hundred' with some Spanish gold coins, which was again mysteriously acquired that even the narrators did not know its source.

Once establishing his Sutpen's Hundred, Sutpen turned into, "the biggest cotton planter in Yoknapatawpha County" and his 'design' "had already been fulfilled" (Cowley, 1946, pp.xvii) Here, Charles Bon, from his first wife, came back with Henry to Sutpen's Hundred and was engaged to his sister. Sutpen soon found out about Charles Bon's real identity and told Henry that the marriage should not proceed. Henry killed Bon. Sutpen came back and found that his wife died of a disease, Henry a fugitive, and his slaves ran away and freed by the Union army. Even though Sutpen did not give up and tried to survive his plantation, and mansion and again the design,

nevertheless he was a human with time, age, and fate after him. He then asked General Compson, “where did I make the mistake in [the design]?” (AA, pp. 212)

4.3.2. Sutpen’s Trouble was Innocence

Sutpen was a planner, whose design failed, and he came back after the war to restart again with it. However, he knew as Mr. Compson said, that he no longer worried about courage nor shrewdness, for, he was worried about time, “all that he was concerned about was the possibility that he might not have time sufficient to do it in… He did not waste any of what time he had either.” (AA, pp.223) Sutpen’s mistake was innocence, and also was his stubbornness of sticking to the first plan without even changing or modifying it along the way; no further alternatives in case his plan failed; if it failed, he would start all over again following his previous procedures verbatim. He tried at least three times or even four times following the exact same pattern of his original design without changing it, expecting the aspired result; a pure white son for a dynasty. First with his first wife, Eulalia, who begot him Charles Bon; he left her and her son because they were both half-black. Second, Henry Sutpen—the son who was to be the heir— got rid of Bon and vanished. Third, he tried again with Miss Rosa who eventually felt insulted and then refused him. And finally, with Milly Jones (white trash), Wash’s daughter who begot him a girl, whom he insulted and was punished for it by her grandpa by killing him with a scythe. All these designs were nearly perfect, but not as Sutpen wanted them; therefore, the dream fell apart.

General Compson stated that Sutpen’s trouble was “innocence”, and that he suddenly knew “ not he wanted to do but what he just had to do, had to do it whether he wanted to or not… he knew that he could never live with himself for the rest of his life.” (AA, pp.178) This passage describes what Karl Marx calls “ideology” which the aristocrats impose on the proletariat so as to manipulate them and stay in power. The ideology here was that Sutpen had to do what he thought he was obliged to do so as to be able to respect himself. He could not revolt since he was alone, and could do nothing to a system long entrenched in the Southern society, all he could do was to join them since he could not beat them.

Furthermore, Sutpen was too innocent to realize that he was white trash in West Virginia as General Compson described him "He didn't even know he was innocent." (AA, pp.185) He had always taken things for granted; the white aristocrats, the white trash, the slaves; plantation ownership and so on. He only realized that he belonged to that category of "cattle, creatures heavy without grace, brutely evacuated into a world without hope or purpose" (AA, pp.190) when he was fourteen years of age. As soon as he realized this, he knew for a fact, that he was not equipped to do his design. As mentioned in the novel, "this was the last thing in the world he was equipped to do" (AA, p.178) He did not know that he needed to join the class of aristocrats, nor did he know that there was a possibility of joining them.

During the war, Sutpen summoned his son, Henry to tell him about Charles Bon and the marriage with Judith "He must not marry her, Henry. His mother's father told me that her mother had been a Spanish woman. I believed him; it was not until after he was born that I found out that his mother was part negro." (AA, pp.283) Sutpen was probably too naïve in believing Eulalia's father. He took his words for granted; he probably did not ask nor did he investigate her; he was only satisfied that he had a wife and "accepted her in good faith, with no reservations… I did not demand; I accepted them at their own valuation" (AA, pp.212) They purposefully hid from him the fact that Eulalia was half black, which, had Sutpen known, "would have caused [him] to decline the entire matter." (AA, pp.212) and such a mistake cost him both time, age and money that he had to start all over again.

Cleanth Brooks wrote about Sutpen that he was a man who never lost his innocence. He argued that he "refuses to accept the limits that are imposed on humankind, and finally destroys his children and himself in his effort to achieve his great dream of founding a dynasty." (Brooks, 1985, pp.338) Sutpen did not accept the reality of his status as he was past sixty after the war and still wanted a son. He could have accepted the imperfection(s) of his design but he overwhelmed himself with the-larger-than life quality of always having to have a son of pure white blood. Eventually, his whole design not only collapsed but also brought destruction on him and on his children as well. Brooks also commented on Faulkner's novels that he often emphasizes in them "their power to nurture, to sustain, and to hold steadfast." (Brooks, pp.339) This is true of Thomas Sutpen in *Absalom, Absalom!* in that he held steadfast to his design till old age, even till it brought him death. Brooks again

overgeneralizes the defeat of characters in most Faulkner's novels—including *Absalom, Absalom!*—to be men "who failed to grow up" (Brooks, pp.340)

Sutpen's innocence, according to Carolyn Porter, is a tragic one, even Faulkner commented on it, "The Greeks destroyed him, the old Greek concept." (quoted in Porter, p.119). Sutpen was innocent in that he was ignorant, just like Oedipus. He could not grasp that every move he makes constitutes a step in the making of his design, "Each effort he makes to achieve his design leads to its undoing." (Porter, 2007, p. 119).

Furthermore, as Sutpen told General Compson, whether or not the design was good or bad, it was not important. Sutpen's forcing himself into the design with all the efforts, even risking his life, hence, his life, to use Uroff's words, "has been lived not innocence but in ignorance."(See Uroff, 1979, p.434)

Cleanth Brook describes Sutpen's innocence to be an "innocence about the nature of reality." (quoted in Bauer, 1988, p.56). We could get a clear vision of Sutpen's innocence from the person who was closest to a friend, General Compson who describes his innocence as follows:

> that innocence which [he] believed that the ingredients of morality were like the ingredients of a pie or cake and once you had measured them and balanced them and mixed them and put them into the oven it was all finished and nothing but pie or cake could come out. (AA, p.211-212)

Sutpen deals with the things and especially humanbeings mechanically without further preview of an unexpected behavior or an unexpected plan; if he sees, plans it, then it necessarily be true, which was so base for the magnitude of his design. The words of Wash Jones here serve some truth about Sutpen's innocence as Wash believed:

> Hit dont need no ticket from nobody to tell me [about your bravery provided you have already got a paper from General Lee confirming it]. And I know that whatever your hands tech,

> whether hit's a regiment of men or a (sic) ignorant gal or just a hound dog, that you will make hit right. (AA, p. 228)

The innocence and the firm belief by both Wash and Sutpen that the blessing of Sutpen is larger than life to the extent that whatever he touches, he makes it right. Nevertheless,

Both the South and the whole country lost its innocence in the Civil War being "its most fratricidal conflict, that flaw is larger than Sutpen himself can reveal" (Sundquist, 2013, p.108)

4.4 Where did I (the South) Make the Mistake

Sutpen's mistake probably came from his first marriage in Haiti with Eulalia Bon whom he repudiated alongside with her son, Charles Bon. The reason, of course, was that she seemed to possess "Negro blood". She was put aside with her son, despite the fact that she belonged to a wealthy Haitian planting family providing the accurate ingredient that Sutpen needed to accomplish his grand design. However, as Mr. Compson explained, had Sutpen accepted her African drop of blood ancestry "it would not have been an error" especially because nobody in the Mississippi knew about it. Consequently, because he did not "acquiesce", the "mistake" brought him "his doom" (Singal, 1997). Sutpen, was fully convinced that this is something he could not live by, or make him able "to live with [himself]."

The problem with Sutpen, Henry, and the South is that 'curse' of slavery and the consequences that came with it. We can clearly conclude that according to Sutpen's knowledge of aristocracy and class, any black blood was denied access to it no matter how close could that be. Second, "it is the miscegenation not the incest that [one] cannot stand", is a proof of the South's crisis of not wanting to intermingle and inter-marriage with negroes and blacks, for that would create a huge hole in the Soul of white Southerners. As Millgate argued, Sutpen's "failure as a man lies in his refusal to regard even his own family as other than the instruments of his design" he further emphasized another failure adding, "[Sutpen's] failure as a Southerner lies n his refusal to regard the Negro as a human being." (1971: p.58).

That is why Bon was killed by Henry, and even if Henry did not kill him, Faulkner asserts, Sutpen would have done it himself (Faulkner, 2003). Even Lincoln himself remarked this in a speech in 1857 reflecting Jefferson's ideas saying, "There is a natural disgust in the minds of nearly all white people at the idea of an indiscriminate amalgamation of the white and black races."(quoted in Sundquist, 2003, p.109).

Furthermore, Sutpen could have confronted Bon with the truth. He could have told him that he as his father, and Henry and Judith's, and hence, they could not commit incest; reconcile Bon, and keep Henry and Judith, and told him to leave him, his family, and the whole design alone. But this was too risky, for Bon might take advantage of him and backfire.

Even though Sutpen kept his black daughter servant, Clytie, in the house since she was a clear negro, but for Bon it was different. He could be mistaken for a white man. Therefore, the repudiation is more than just part black, it was an attempt on the white race to be replaced or be equal with or be confused with, as Shreve illustrated, "Jim Bonds [miscegenation] are going to take conquer the western hemisphere."(AA, p.302).This miscegenation is worse than the curse of slavery itself since it paves the way to equality between the two races, and this by no means, was possible in the mindset of Southerners like Sutpen and his son, who represent the South.

His innocence might also be said to know things but not be quite conscious of them or their ramifications. For instance, Quentin talks of Sutpen reflecting on his visit to that house where he was rejected, and Sutpen "learned the difference not only between white men and black ones, but was learning that there was a difference between white men and white men…" (AA, p.183). That is, he had begun to discern that without being aware of it yet. How would one know the difference and not be aware of it, unless one is innocent, where one sees it, knows it, but cannot make sense of it. White aristocratic men are different than white trash, but still do not make quite a difference, Sutpen accepted it as it is since he was born like this, some people had plantations others like his father did not, unless he had an accident where he was rejected by a monkey slave telling him to go to the back door which Carolyn Porter called the "crisis" of Sutpen (Dore).

Thomas Sutpen, who is always innocent according to General Compson, did not submit to the rules and conditions governing humankind. He kept on trying and

thinking that "no sins of the father came home to roost" and that it was "just an old mistake in fact which a man of courage and shrewdness…could still combat if he could only find out what the mistake had been. He never did give up. (AA, p.215). Eventually, he brought destruction over his children and himself in so desperately trying to achieve his ultimate dream of making a dynasty(Brooks, 1985: p.338).

A number of critics on Faulkner's *Absalom, Absalom!* like Mrs. Lind,Mrs. Vickery who regards Sutpen as "a mirror image of the South" and many others believe that Sutpen represents the South (Quoted in Backman, 1965, p.596). Likewise, Mickael Milgate believes that for both Quentin and Faulkner ", the story of Sutpen is in some sense an image of that South of which he is himself inescapably part." (1971p.57). If we assume this thesis to be true, then, we can also think of the South to be innocent in using the peculiar institution of slavery which Southerners did not know where it was going to lead them. The "curse" both came back to haunt the South even after decades of exploitation, only to bring it to ruins after the Civil War. Likewise, Sutpen's son, of mixed black blood, came back to him and brought doom upon his family, mansion, and design.

Sutpen told General Compson about the tenets of his design. That in order to combat these Southern white aristocrats and avenge himself, one could not beat them on his own—knowing what he knows about his roots, origins, and economic status—but one could only join them so as to beat them at what they are good at. Eventually, Sutpen had to have what they have and that is "money, a house, a plantation, slaves, a family—incidentally of course, a wife."(AA, p.212). Being a white man with a plan that could only allow him access to the aristocratic institution, he did not have a choice but to join them. According to Bauer, "Sutpen's plan is to 'join' rather than 'beat' the social system of the Old South" (Bauer, 1988, p.54).

David Paul Ragan concluded that Sutpen wanted to be "a participant in the power structure" (quoted in Casebook, p.193). A system of 'pouvoir' so strong and embedded in history that killing the slave servant who told him to go to "the back door" or even the house owner would not do solve the "crisis" since then he had to kill every white master with property and their slaves which was impossible even to think of accomplishing.

Sutpen meets his first wife in Haiti where he was told she was of French descent. Taking things for granted, he did not question them. He "accepted her in good faith, with no reservations about myself, and I expected as much from them. I did not even demand…out of ignorance of gentility in dealing with gentleborn people… I accepted them at their own valuation"(AA, p.212), however, they intentionally hid from him the fact which was reason enough for him not to marry her.

Part of the innocence of Sutpen is that his first "mistake" with the first wife from Haiti was agreed to by paying and providing for her and her son so as to clear his conscience. But he was only thinking that as soon as his conscience was assured of being 'not guilty' by paying, things were even, and "rectif[ied]". However, we could clearly understand Sutpen's innocence from General Compson's reaction. He said that it was not that simple that as soon as things were settled for you, are necessarily settled for the woman. Compson stated, "what conscience to trade with which would have warranted you in the belief that you could have bought immunity from her for no other coin but justice?"(AA, p.213). She was a woman, and as Shreve put it to Quentin, "your father said that when you have plenty of good strong hating you dont need hope because the hating will be enough to nourish you"(AA, p.243)

Or, his innocence probably lies in his discipline of applying and sticking to his one design mechanically. Taking cause and effect to the extremes that if "married", he would have an heir and a "dynasty", which was an unflagging equation to him. To this end, he did not consider the possibility of the plan going South, and hence, no plan 'B', nor a backup plan just in case.

Again, part of his innocence can also be said to be shared by humanity itself. The limited knowledge of humans and the limited capacity of foreseeing things in the future; of not knowing that his part black son of his first marriage would eventually come back home and ruin his entire life alongside with the design.

4.5 The Creation of a Mythical Kingdom; Yoknapatawpha County

Faulkner opens his legendary Yoknapatawpha County with *Sartoris* (1929) in his best years from 1929 to 1942, in which eleven novels were produced. Yoknapatawpha—with Jefferson as its seat, is believed to be modeled on the region and culture of Mississippi. The population of the County ranges from old plantation

families to poorer whites and "white trash" scorned even by blacks (Brooks, 1985: p.336).

Realizing the importance of his country, Faulkner set out to continue the chronicles of his Yoknapatawpha County. Trying with *Soldier's Pay*, and *Mosquitoes* in the imitation of other authors in that using Southern locales, Faulkner found out that his strength lied in the country and tradition nearest to his own. Charles Mallison's opinion about his native land suggests the imaginative boundaries which Faulkner drew of the human drama, his strong identification with his native region and people, "one unalterable durable impregnable one: one people one heart one land" surrounded by the "green ridge" of Alabama and the "long wall of the levee and the great River itself" and "the North: not north but North, outland and circumscribing, and not even a geographical place but an emotional idea."(*Intruder in the Dust*, 1948 pp.151, 153, 210)

Finding his true subject and drawing the confines of the Yoknapatawpha County, Faulkner, at the beginning, did not have any "intention to write a pageant of a county" he was only using fastest "tool to hand." Yet when he eventually realized that he actually was creating a pageant, he knew he found his own treasure:

> Beginning with Sartoris I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and that by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top. It opened up a gold mine of other people, so I created a cosmos of my own. (Kerr, 1969: p.17-18)

Faulkner realized fully the value of his "gold mine" only after having written *Sanctuary, The Sound and the Fury,* and *As I Lay Dying*, "… about that time I realized there was a great deal of writing I wanted to do, had to do, and I could simplify, economize, by picking out one country and putting enough people in it to keep me busy." Faulkner further stated that by so doing he earned time and saved himself the trouble to sum up his life in "one compact thing" which could be read all together at the same time (*Faulkner at Nagano*, 1956: p.80-81).

Faulkner called the South “a make-believe region of swords and magnolias and mockingbirds which perhaps never existed anywhere” (quoted in Porter, 2009, p. 706). But, in order to cast aside the moonlight and magnolia myth of the South, “Faulkner combined in original ways fictional techniques old and new to create a voice so distinctive that it would damn imitators to oblivion” With a number of narrators, with a strong stream of consciousness, repetitive and varied style of narration, with the oral tradition in storytelling, inventing new ways in the admixture of old literary genres, with a very twisted prose style “became Faulkner’s stock-in-trade.” (Flora & Bain, 1987, p.5-6)

This mythical kingdom of Yoknapatawpha County is located in northern Mississippi with borders between the sand hills and the river bottoms’ black earth. Almost all the inhabitants of the county are farmers or woodsmen save the storekeepers, mechanics, and professional men living in Jefferson. Their economy is mainly based on baled cotton for the Memphis Market (Cowley, 1980: p.135).

According to Malcolm Cowley in his introduction to *The Portable Faulkner*, Faulkner created his Yoknapatawpha County based on Oxford, where he spent most of his childhood. He attended public school, though without a graduation from high school, when his family moved to Oxford. Malcolm Cowley described him to be more equipped with “talent and background than he was by schooling.” (pp.viii). He established a magnificent imaginative labor “that has not been equaled in our time” and a double work where, first, “ a Mississippi county” was invented to constitute a “mythical kingdom” that was equivocal and alive in its most salient details; and second, “to make his story of Yoknapatawpha County stand as a parable or legend of all the Deep South.” (viii).

Likewise, Malcolm Cowley calls the Yoknapatawpha County a legend. Since, according to him, it is not meant as a historical account of the country south of Ohio. He summaries it saying that the planters who governed the Deep South were either aristocrats like the Sartoris clan, or new individuals like Colonel Sutpen. These two types wanted to build a social order on the soil they took from the Indians. Slavery was like a guilt in their ‘design’ and way of life that turned back against them like some sort of a curse bringing the Civil War upon them. (Cowley, 1980: p.142)

While other critics as Howard Odum, who declares that he knows Yoknapatawpha County, "I myself have known Yoknapatawpha," and it is not a definitive imaginative place, for "I have been close enough to Faulkner's quicksands to sense something of its terrors and have often imagined, behind the cedars and columned houses, that anything could happen there." (Morris & Morris, 1989: p.3)

By the publication of the map of Yoknapatawpha County in *Absalom, Absalom!* in 1936, Faulkner acknowledged for his readers the interrelationship between his many novels. Faulkner enlarged the scope of his Yoknapatawpha county by coming up with a new dimension, introducing characters and events from a number of points of view and through a long time. By publishing the map of Yoknapatawpha in *Absalom, Absalom!*, Faulkner connects several novels together with captions that resume events which took place in the novels; *Sartoris, The Sound and the Fury, As I Lay Dying, Sanctuary,* and *Light in August,* and also those in *Absalom, Absalom!* Faulkner believes that the novelist uses social background in fiction, not as an end but as a means. He explains, "… It's the story of human beings in conflict with their nature, their character, their souls, with others, or with their environment."(Faulkner at Nagano, pp.156-157)

Hence, *Absalom, Absalom!* according, to Cowley, seems too complex but its structure is "the soundest of all the novels in Yoknapatawpha series—and it gains power in retrospect" (Cowley, The ¨Portable Faulkner, 1967: p. xxv). The novel is also so central in the making of the Yoknapatawpha saga which projects as a drama of the South with its self-destruction on 'microcosmic' as well as 'epic stages'. Such a drama is a web of conflicts between authors and the audience which entails Sutpen's drive with his imagined design which backfires a painful exact opposite, in addition to his coming into the Yoknapatawpha scene which both defines and destroys him. All narrators in the novel came to the conclusion that "the contrived nature of [Sutpen's] standing in Jefferson and Yoknapatawpha" because apparently, he seemed to be conscious of the way he was perceived (Robinson, 2013: p.49). Unlike Sartoris in *The Unvanquished* who was perceived by his son while riding his horse to be "doing things bigger than he was", Sutpen contrives the looks on the simplest matters as he was described, "a man who contrived somehow to sager even on a horse". This in part shows the importance of his role-playing in the county and that he was doing it on purpose. (quoted in Robinson, 2013, p.50)

4.5.1 The Dark House Divided.

Sutpen's first marriage in Haiti was broken by miscegenation, and Negro blood. This came back to Sutpen's mansion and Sutpen's Hundred and divided it by the very first mistake he made in Haiti. His first marriage came back only to hunt him down and destroy his design once and for all in the form of his miscegenated son, Charles Bon. Sundquist compared Linclon's House to Sutpen's where both of them wanted to preserve their houses and worked industriously to keep it safe despite the fact that they faced a crisis and tried to delay it. Hence, the Civil War imposes a resolution with its consequences. Both Sutpen and Lincoln get their designs from the Declaration of Independence and the American Constitution via their careers and public actions (Lincoln's speeches and Sutpen's story) which "embody the essential American Dream and its fundamental 'mistake'"(Sandquist, p.113).

Lincoln abolition of slavery did not start from the beginning, it was gradual. Had he started it, it would have been looked at as "a mockery and a betrayal". For he would have started the first step into dividing the House, and still—betraying the Founding Fathers, who were not clear themselves on the question of slavery. He wanted to save the Union by preserving the institution of slavery where it already existed. Similarly, Sutpen is willing to do whatever it takes to improve the salveholder's design of paternalism without accepting a "negro" son in the design. Still though, his son Bon was not interested in the design but rather in his father's recognition as a son, as he put it , "If he had [acknowledged me as his son], I would have agreed and promised never to see her again or you or him again. But he didn't tell me." (AA, p.272).

Lincoln said in his House Divided speech in 1858 that slavery was a recurrent problem which would not cease to exist "until a crisis shall have been reached and passed" that a house which was not united cannot stay intact. The young man candidate from Kentucky elucidated his opinion clearly that within the government of the United States cannot prevail for ever divided by slavery "I do not expect the union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. » (Quoted in Sundquist, 2003, p.111)

The Emancipation Proclamation was more of a millitary and political move than an act of liberating the slaves (Sunquist). The curse of slavery divided everything in its way ; characters, and narrators along with "everyone of its many real and mythic houses (of Sutpen, of Compson… and the House Divided), every marriage in fact and fantasy, blood and memory— everything, even the form of the novel itself." (Sundquist, 2003, p.115)

In the novel, Faulkner chastised the South with its moral and ethical practices. Thomason Elizabeth argued that "The story of Sutpen is analogous to the story of the South, and Faulkner suggests that they ultimately fail for the same reasons" By lying the tenets of their civilisation, success, and comfort on the exploitation "of another race [African slaves], the South is doomed to fail because an immoral design is not sustainable" (2002: p.6-7).

4.5.2 The War came in on Yoknapatawpha County in *Absalom, Absalom!*

The Civil War was the main historical event in *Absalom, Absalom!* since it comes to it, goes through it, and declines after it. On the other hand, there are roughly any 'realistic' details of the war, and the novel "seems to be only incidentally concerned with the War."(Rueckert, p.111). According to Miller, a number of incidents on the Civil War are taken from the history of Faulkner's hometown, Oxford, Mississippi, which is "Faulkner's model for his fictional Jefferson. No major battles were fought in or near Oxford although several skirmishes did take place in the neighborhood: this is also true in Faulkner's Jefferson."(1963, p.202-203). The representation of the war in most of Faulkner's works, therefore, is due to the shortage of battles on Faulkner's hometown; only several skirmishes which are represented in Yoknapatawpha County.

William Faulkner slightly touches on the Civil War in most of his novels. He mainly treats the Civil War in *The Unvanquished*. Scenes from the history of the town are known memories which are similar in the history of Oxford and its surroundings as "the mustering of troops; Van Dorn's raid on Grant's military stores; the burning of the square." Using these, Faulkner shows his mixture of history with fiction (See Kerr, 1969: p.92). By 1861, John Sartoris was seen wearing the first Confederate

uniform in town, and Sutpen was his second in command in the regiment, as he stood on the balcony of the courthouse as the troops started enrolment (Kerr). But Faulkner's novel, according to Behrens, included themes like, "war and violence, lust and murder, hatred and revenge, sin and retribution, pride and ignominious defeat." (Behrens, p.28)

Christopher Lasch, who was a history professor at the University of Rochester, contended his interpretation of the Civil War. He wrote that the events of the eighteenth and nineteenth century culminating in the Civil War "Not only did away with monarchy but undermined established religion, landed elites, and finally overthrew the slaveholding oligarchy of the South." The outcome, Lasch wrote was " a society based on individualism, competition, and the pursuit of the main chance." (quoted in Cleanth Brooks, 1987, p.144).

Mark Twain wrote about the South and the Civil War and how they date from it. It is probably by the sheer coincidence or maybe Faulkner, a Southerner himself, already knows that. In *Absalom, Absalom!* we are told that Ellen was sewing a garment for Judith's wedding, and she was still doing it, "when Mississippi seceded and the first Confederate uniforms began to appear in Jefferson where Colonel Sartoris and Sutpen were raising the regiment which departed in '61." (AA, p.63) The narrator dates from the secession of Mississippi from the Union, and the whole novel supports the idea of mapping the history if the South before, during or after the war. As the story develops, we learn about Thomas Sutpen's family with reference to the war and the South, the Civil War, every now and then, there is an incident in the family and there is a marker of the Civil War.

Sutpen got integrated very well and very quickly into the South and the Southern tradition, that he not only earned 'respectability' and the quality of 'being feared' which he seemed to enjoy as Rosa Coldfield told Quentin, but also earned the feeling of belonging to the extent of defending the South. Sutpen, the outsider, with the strange name— never heard before, so weird, and feared with his way of life, and designs, and exploitation of the slaves and even the French architect— set out to fight for the Confederacy alongside Colonel Sartoris.

Sutpen, according to Ralph Behrens, has some of the traits of a tragic hero. Miss Rosa and Quentin saw him as "larger than life". (1974: p.26) He also proved to everyone including himself how competent and brave he was in the Civil War. Behrens, argued that Sutpen "proved himself a competent leader in the Civil War, and his heroism there makes him somewhat analogous to the Greek hero." (Behrens, p.26). But, the war and its actions are not fully described, they are only played in the background, we sometimes hear of some little action, like "looting" the store of Mr. Coldfield, or that Confederates might kill him if they found out he did not fight for the Cause.

Confederate Southerners, as in the other novels *Gone With the Wind*, and *Cold Mountain*, had their Southern pride of winning and beating the Yankees in an almost full-fledged chivalry. This chivalry is embedded almost in all Southerners, and Sutpen is no exception. Once he was leaving for the war, and came to kiss his daughter and servants goodbye, he told his servant, "Wash, I'll send you a piece of Lincoln's coat tail from Washington." (AA, p. 221)

Thomas Sutpen is linked to the Civil War, the South, and slavery deliberately. The novel starts with a title from the Old Testament , "Would God I had died for thee O Absalom, my son, my son" and is concluded by a chronology and a genealogy. The book revolves mainly around family, history, and pure bloodlines. Sutpen's life is interrupted by history and purity tremendously in that the Civil War devastates his plantation, and in the desperate search for an heir to his dynasty with a pure bloodline, he denies his first son- believed to have half-black blood, and this turns the family upon and against itself in one of the most self-destructive family drives (Rueckert, 2004: p.100).

4.5.3 Defeat in *Absalom, Absalom!*

The shame of defeat had to have reasons behind it. For Miss Rosa, it is related to Southern monstrous men like Sutpen. He brought a curse with him not only upon her family, and himself, but on the entire South, and the South can by no means win with him in it, that is why God let them lose the war, "[Even] God Himself was seeing to it that it was performed and discharged to the last drop and dreg." she went on confirming, "Yes, fatality and curse on the South." (AA.p.14). She wanted her story to

be told so that people "know at last why God let us lose the War: that only through the blood of our men and the tears of our women could He stay this demon and efface his name and lineage from the earth."(AA. p.6).

The curse of slavery permeates in the South in several works of Faulkner. It gives, in the words of Bjork, "a sense of doom." It is mentioned in Cowley's *The Portable Faulkner*, as follow: "This whole land, the whole South, is cursed, and all of us who derive from it, whom it ever suckled, white and black both, lie under the curse? Granted that my people brought the curse onto the land" (*The Portable Faulkner*, 1967: p.273-274). According to Bjork, "In the South, God's curse on man is dramatized in the institution of slavery." (1963: p.198) The curse could only be erased by the bloodshed of the Civil War; a giant, powerful destruction upon not only his designs but also Jefferson, Mississippi in Yoknapatawpha.

By the end of the war, Southern soldiers started to go back to Jefferson, and Rosa described their status quo. She contended that soldiers began to return home even though they risked their lives "and lost everything, suffered beyond endurance and had returned now to a ruined land, and not the same who had marched away but transformed—and this the worst, the ultimate degradation which war brings the spirit, the soul" (AA, p.126)

For, after the war Sutpen came back home, and the South was defeated and ruined and so was his plantation and Sutpen's Hundred. Faulkner described him after the war, "Then, he lost everything in the War like everybody else, all hope of descendants too"(*The Unvanquished*, p.153). Not only the South, and his plantation, and mansion were affected by the war, but also his design dream as he:

> found his chances of descendants gone where his children had attended to that, and his plantation ruined, fields fallow except for a fine stand of weeds, and taxes and levies and penalties sowed by the United States marshals and such and all his niggers gone where the Yankees had attended to that. (AA, p.146)

The curse destroyed the whole South. Even though slavery might have existed before in Jefferson, Mississippi but the main focus was on Sutpen's band of slaves. In an interview with Faulkner, he was asked about the theme of the "curse" in the South

in his novel, and what it meant. Faulkner confirmed that "the curse is slavery, which is an intolerable condition—no man shall be enslaved—" For him, the South should have figured out a way out of slavery all by itself, without the interference of the Yankees as he added, "[the South] can't be compelled to do it. It must do it of its own will and desire, which I believe it will do if it's let alone." (Faulkner, 2003, p.287).

Faulkner's characters in the South in *Absalom Absalom!* almost all went to war, fought and survived the war. The exception was Mr. Goodhue Coldfield who, "hated that threat to the dissolution of the Union… His background was a tradition of fidelity to the United States as it was. He had no agrarian tradition behind him in which slavery was an important part of it." (Faulkner, 2013, p.291).. Sutpen's sons, Henry and Bon, also went to war, and came back. General Compson seems to have survived the war. It was ironical how Rosa and Ellen's father, couldn't survive the war and died in his attic in his house though he did not participate in the war.

It shows how Faulkner's male characters were brave, courageous and outlived the war, which is in a way, more of romanticizing the South and its chivalry. The author's glorification of the war as well as General Sartors was evident in his description in *The Unvanquished* by the boy Bayard smelling his father, General Sartoris, "that odour in his clothes and beard and flesh too which I believed was the smell of power and glory" (p.11). the glorification and bravery of Bayard's father in the war is immediately connected to the Southern boys' memory with the powder of the guns that his father used to defend the South and its cause.

Unlike, General Sartoris, he was large in the eyes of his son, Bayard, and "does things bigger than he is", Sutpen was "the biggest thing in their sight and his own too" that after he went to war so as to protect and defend his land, "lost the war and returned home to find that he had lost more than the war even"(AA, p.290-291). He lost not only the war, and the battles but also the traditions, the aristocracy, the land, the negroes, and more importantly, the dream and the design of establishing a dynasty, Bayrad Sartoris described him as he heard from his father, General Sartoris that Sutpen, "lost everything in the War like everybody else, all hopes of descendants too" (The Unvanquished, 1970: p.153)

Still, Sutpen as a Southerner was not defeated, and his spirit was not yet vanquished. After returning from the Civil War, he did not seem to be affected by the

war and its consequences and loss of his possession, sons, and all. On the contrary, he set out to realize his dream again of finding a dynasty as Bayard described him, "yet he came back home and set out single-handed to rebuild his plantation" (*The Unvanquished*, p.153). This also can be explained in Wash Jones words to Sutpen, " 'Well, Kernel, they mought have whupped us but they aint kilt us yit." (AA, p.225). Douglass T. Miller described the Confederate soldier to be "usually a cavalry officer of good family, [who] is portrayed as a Cavalier gentleman, fighting with a reckless heroism and gallantry that makes even defeat a vindication." (1963, p.201).

However, Miller denies the fact that Faulkner wanted to glorify the South equivocally. On the contrary, he accepted the popular vision embraced by most Southerners meanwhile giving a realistic version that it was a myth. For instance, Faulkner described Miss Jenny's narration of stories of the way Bayard Sartoris died since the battle of Manassas. She was eighty and told the story many times that "as she grew older the tale itself grew richer and richer, talking on a mellow splendor like wine" (quoted in Miller, 1963, p.202)

The Civil War's material and physical consequences on Yoknapatawpha County were paramount. Jefferson got burned and so did several plantations like that of the Sartoris mansion. Sutpen's Hundred after the war was also much destroyed. As Miller pointed out, "Even Sutpen's superhuman efforts could not restore the prewar prosperity on his plantation." (1963, p.203). Miller further explained that Faulkner's depiction was realistic:

> The South, after four years of warfare within its own borders, was not only defeated; its whole pattern of social organization lay in ruins. The fighting and foraging of armies had wrought great desolation; the freeing of the slaves had upset the South's labor system; food and money were both scarce, since crops had not been planted, markets had been closed and transportation systems had been ruined." (Miller, 1963, p.203)

There are reasons why the South lost the war. One of the narrators Faulkner employed described the Civil War years as the war came to an end, “it was 64’ or 65’ and the starved and ragged remnant of an army having retreated across Alabama and Georgia and into Carolina; swept onward not by a victorious army behind it,” but by range of names of battles that were lost on both sides “Chickamauga and Franklin, Vicksburg and Cornith and Atlanta” such battles were lost mainly because of “generals who should not have been generals”(AA, p.276) According to the narrator, the war was not lost because of the disproportionate number of Southern soldiers or their ammunitions but because of the Southern generals, who were not supposed to be generals, “who were generals not through training in contemporary methods or aptitude for learning them, but by the divine right to say ‘Go there’ conferred upon them by an absolute caste system.”(AA, p.276). As aristocrats or as wealthy owners of plantations, these generals turned into commanders and leaders without the slightest skill learned about wars. Faulkner here criticized the South for its caste system of power and the glorification of the generals who constituted the real reason behind the defeat of the Civil War.

4.6 Tell About the South

Quentin Compson’s roommate at Harvard, the Canadian Shreve McCannon, asked about the South, ‘what is it like there?’ he went on “What do they do there?”, “Why do they live there?”, “Why do they live at all?” Quentin, replied, “you can’t understand it. You would have to be born there.” This is what Shreve, the extreme Northerner, could not comprehend since he was not a Southerner, and once he asked “tell about the South”, he was just not qualitied enough to even hear it, since “[he] would have to be born there” (AA, p.289). since Shreve and his people “don’t live among defeated grandfathers and freed slave… and bullets in the dining room table and such, to be always reminding us to never forget.” (p.289)

In the same way, the Yankees who invaded the South with its ‘peculiar business’ could not understand it as they were Northerners. Faulkner himself commented on the issue that the slavery in the South was supposed to be ended by Southerners themselves. Then, he narrates a story that is long and violent which shows something interesting about the history of the Deep South in that, according to Quentin, it is not

as much a region as it is a 'frustrated nation' wanting to live back in the past (Malcolm, 1980: p.139).

Faulkner through his character Quentin Compson conveyed the sense of the past in the present and the cruel weight of that past in the South. In his *Absalom, Absalom!* Faulkner has Quentin who, according to Simpson, represents a "highly self-conscious, romantic, doomed embodiment of the lost Confederacy" (quoted in Grant, 2004: p.105-106) to describe the South to Shreve. Shreve gets firsthand information as he ended up speculating about what the South is like:

> something you live and breathe in like air? a kind of vacuum filled with wraithlike and indomitable anger and pride and glory at and in happenings that occurred and ceased fifty years ago? a kind of entailed birthright father and son and father and son of never forgiving General Sherman, so that forever more as long as your children's children produce children you won't be anything but a descendant of a long line of colonels killed in Pickett's charge at Manassas?" (AA, p.289)

According to Richard Gray, the South as a myth is "obsessed with guilt and burden of the past, riddled with doubt, unease and the sense that, at their best, human beings are radically limited and, at their worst, tortured, grotesque or evil." (Gray, 2004: p.118). However, Quentin corrected Shreve, and informed him that the South is larger than life in its myths, and legends to be understood by someone who was not born there. To this end, "The mystery of the white Southerner," Howard Zinn observed, "comes from a trait that he is presumed to possess in quantity and quality sharply distinct from that of everyone else. That trait is race prejudice." (Howard Zinn, p.6, 2002)

Quentin who was asked the question by his Canadian roommate Shreve, "tell about the South?" was himself asking the question more than once, "why tell me about it?" one reason of "tell[ing]" was of romanticizing and glorifying the South. As Mr. Compson told his son Quentin, about the South, and the ladies in it and the war as well. "years ago we in the South made our women into ladies. Then the War came [and change that] and turned the ladies into ghosts" (AA, p.7) that no matter how Southerners declare the traditions of the South and the Southern belles, they are still not believed just like you don't believe in ghosts.

Another reason of "tell[ing]" was that Quentin—unlike Shreve— was a Southerner. That being said, his grandfather, was the closest of a friend that Sutpen ever had, and who was responsible for letting Sutpen "have got a foothold here… and [hence] marry[ing] Ellen." More importantly, as Mr. Compson put it, "So may be she consider you[Quentin] partly responsible through heredity for what happened to her and her family through him." (AA, p.8)

When Shreve asks Quentin, "tell about the South, what's it like there, what do they do there?", we could almost hear Mark Twain answer him in *Life on the Mississippi*. We find Twain saying that the South was largely affected by the works of a romantic Scottish novelist of the nineteenth century, that he is almost "responsible for the war" that because of him "every Southern gentleman [was] a Major or a Colonel, or a General, or a judge" and because of him again the Southern identity as well as aristocracy was shaped (Life On the Mississippi, 1883, 467-469). Twain would go on illustrating to Shreve that the Civil War—unlike in the North where "it has long ago been relieved of duty"— is a part of the South that it identifies it. In the South, every Southerner, either male or female participated in the war, that the latter is so quintessential to the being of the South that, "the war is What A.D. is elsewhere, they date from it." (Life on the Mississippi, 1883, p.454-455)

According to W. J. Cash, the main reason behind the sudden appearance of the Southern literature was in fact social, "that the outburst proceeded fundamentally from, and represented basically the patriotic response of the men of talent to," the urgent need of the South in defending itself, and making its pride at home more effective, as well as, "justify[ing] itself before the world." (See Basset, 1997: p.415)

Thomason pointed out that Faulkner showed his readers that it is hard to arrive at the whole truth, for it has many versions just like the story of Sutpen. Therefore, she affirms that "The challenge is for the reader[s]," and it is up to them "to make decisions about which narrators are reliable in which instances."(2002, p.8). In the same regard, Faulkner was asked in Japan about any of the narrators who have the right view about Sutpen, and he affirmed that the truth cannot be possessed by one individual since it blinds them as it has many phases. However, "taken all together, the truth is in what they [Miss Rosa, Quentin, Mr. Compson, and Quentin's grandfather] saw though nobody saw the truth intact." Nonetheless, the truth,

according to Faulkner, is “when the reader has read all these thirteen different ways of looking at the blackbird, the reader has his own fourteenth image of that blackbird, which I would like to think is the truth.” (Faulkner, 2003: p.290)

4.7.1 Dragged in the Past with Ghosts of the Civil War

Faulkner’s characters in most of his works are quite conscious of the Civil War and its impact on the Southern society. For, the war “stands at the center of Faulkner’s chronology. Time moves quite freely toward the war from the ante-bellum period or back to it from the latter nineteenth and twentieth centuries.” (Miller, 1999: p.316). For instance, a boy who grew up in the South and as surrounded by people “to whom the past was still alive and who lived in it more than in the present” (Kerr, 1969: p.20). Just as Twain described the South to date from the Civil War, so was Faulkner’s employment of the Civil War in his works. For instance, in *Intruder in the Dust,* we find this description:

> For every Southern boy fourteen years old, not only once but whenever he wants it, there is the instant when it’s still not yet two o’clock on that July afternoon in 1863, the brigades are in position behind the rail fence, the guns are laid and ready in the woods and the furled flags are already loosened to break out and Pickett himself with his long oiled ringlets and his hat in one hand probably and his sword in the other looking up the hull waiting for Longstreet to give the word and it’s all in the balance, it hasn’t happened yet. (*Intruder in the Dust*, p. 194)

Likewise, Quentin Compson in *Absalom, Absalom!*, is torn apart by the present where he should go to Harvard in the deep, defeated South since 1865 inhabited by ghosts, dead and alive just like the ghost of Rosa who refused to die since she was an old one. The notion of defeat in the South is entrenched in the region’s history and consciousness that it is so hard not to think of it or consider it no matter where one was born in the South. The South lost the war to the Yankees, and therefore it is dead

since then. Even Quentin, who was born in 1891, felt the Southern defeat after several decades. Quentin believed:

> the deep South dead since 1865 and peopled with garrulous outraged baffled ghosts [Rosa amongst them], listening, having to listen, to one of the ghosts which had refused to lie still even longer than most had, telling him about old ghost-times; and Quentin Compson… having to be one for all that. (AA.p.4)

Furthermore, Quentin is, again, torn by the present that he was too young to be a ghost, but as a matter of fact, he was one since he was born in the same deep South that made all the ghosts before him. Faulkner described him to be "not a being, an entity, he was a commonwealth. He was a barracks filled with stubborn back-looking ghosts…" (AA, p.7).

Since he was born and bred in the deep South just as Miss Rosa, Quentin, as a post-Civil-War-born Southerner, was also affected by the echo of the Civil War which refused to set him free even though he did not participate nor witness it; making him a ghost. Therefore, being a Southerner, means being a ghost. Partly because he was a Southerner and he has to be a war ghost and be loyal to the Lost Cause, and partly because he cannot escape the war talks being told over and over again by Southern people, and in his case, listening "to the 'unvanquished' the 'maiden spinster aunts which had never surrendered'" (Quoted in Kerr, 1969: p.20-21), his Grandfather, and his father. Nearly five decades of age difference, yet according to John Pikoulis, they are both impotent as Southerners refusing to accept their condition. Despite this age difference especially in relation to the war, they are so alike that it would be hard to tell them apart (Pikoulis, p.67).

The Southerners as ghosts, and Quentin and Faulkner himself, were no exception, to the tradition of growing up hearing stories of the war, and the South from their elders. The narrator in the first part of the novel, described Quentin who, "had grown up with that; the mere names were interchangeable and almost myriad. His childhood

was full of them; his very body was an empty hall echoing with sonorous defeated names" (AA, p.7).

Upon listening to Rosa Coldfield, Quentin suddenly joins the past and started witnessing even "watching" the Sutpen's slaves overrun "the hundred square miles of tranquil and astonished earth and drag house and formal gardens violently out of the soundless Nothing" culminating in the creation of the Sutpen's Hundred (AA, p.4). Quentin wanted to skip the past so as to get to the present as he told Shreve, "I am older at twenty than a lot of people who have died" (AA, p.301). Even Shreve learned that Southerners, as "ghosts" outlive not only other people but also themselves by "years", and he emphasized the word three times, as he suggested that people from the South "outlive [them]selves by years, and years, and years." (AA, p. 301).

Quentin is, for Porter, two different Quentins, one embedded in the stories of the past that he turns into a ghost, while the other, strives to live again just like a young man (Porter, 2007). Quentin with "…his very body [which] was an empty hall echoing with sonorous defeated names" (AA, p.7) was "trapped in the past" (Porter, 2007, p.112) even though he was too young to merit the status of a ghost, "but nevertheless having to be one for all that." (AA, p.4). as soon as the "two separate Quentins" have a dialogue and in that telling the story, they both discover 'bitter truth' and also "enable a connection between past and present that recognizes rather than denies history." (Porter,2007, p.112)

4.7 Women in Faulkner's South in *Absalom, Absalom!*

Faulkner is considered a racist by some critics and especially by African Americans particularly by his use of words "negro", "nigger", "monkey" which are racist words and Affirmative Action would punish their users. Likewise, his treatment of women is not popular at all, especially by feminists; for most of Faulkner's women are oppressed and depict a sort of weakness. However, Faulkner in a way, stated the facts as they were, in a form of absolute realism without having to paint nor decorate them to his audience.

Harold Bloom wrote in the Introduction to *William Faulkner's Absalom, Absalom!*, in regard to Faulkner's treatment of women in his novels from *The Sound and the Fury* to *A Fable*, in which he focuses "upon the sorrows of fathers and sons, to the disadvantage of mothers and daughters. No feminist critic ever will be happy with Faulkner."(Bloom, 2008, p.1)

On the other hand, women in the Southern society play an important role for granting a man social status in society, and particularly in Jefferson, Yoknapatawpha. Sutpen probably knew and had a design which "incidentally" included a wife, since according to Rosa, "all he would need would be Ellen's and our father's names on a wedding license (or on any other patent of respectability)" (AA, p.11). For her, Sutpen was not a gentleman and in order to make up for that he needed "the shield of a virtuous woman" and her "respectability" (AA, p.9).

According to Jean Mullin Yonke not all Faulkner's women are stranded by white patriarchal mores. A number of women who experienced the Civil War went beyond the traditional roles given to Southern women, "In addition to running plantations and supervising slaves while male relatives served in the army, these women provided emotional support and supplies for their soldier kinsmen."(1990: p.39).

For instance, Sutpen called on Rosa Coldfield one afternoon and she came to him, and he did not wait to yet tie his horse and spoke "the bald outrageous words exactly as if he were consulting with Jones or with some other man about a bitch dog or a cow or a mare." (AA, p.136) Rosa was insulted by the way Sutpen treated her, for he once put his hand on her hand and talked to her in front of Judith and Clytie, but then waited for some days and called her "he had not thought of it until that moment" the moment he decided to speak to her. She was called upon unannounced as if he was talking to an inanimate object.

In the novel, women in the South can be categorized into three types. Virgins, "whom gentlemen someday married, the courtesans to whom they went while on sabbaticals up to the cities, the slave girls and women upon whom that first caste rested ad to whom in certain cases it certainly owed the very fact of its virginity."(Quoted in Glicksberg, 1949, p.154). Bon tried to teach Henry about colored women who were used for the white man's entertainment, but Henry regarded them as prostitutes.

Furthermore, any society during a war sends its male fighters to the battlefields and the Southern society is no exception. With their chivalry and Southern pride, almost all Southern men, young and old, went to fight for the Confederacy against the Yankees save Wash Jones and Rosa Coldfield's father, who did not believe in the war, and was a unionist. Twenty-year-old Rosa, and Southern young women like her, were left without so much a possibility for marriage. Rosa argued, "I, a woman and at the age for marrying and in a time when most of the young men whom I would have known ordinarily were dead on lost battlefields," (AA.12) that she had to live with Sutpen for two years, after the death of her father Mr. Coldfield, he was her only next of kin; her sister's husband.

Rosa Coldfield was an orphan and had nowhere to go to, therefore she was obliged to stay in the house of her sister. Still, after her sister's death, Sutpen proposed to her and she could not find a better solution than to submit to the man in whose house she eats and drinks, because as a "woman young and at the age for marrying and in a time when most of the young men whom I would have known ordinarily were dead on lost battlefields." (AA, p.12)

Despite Rosa's acquaintance with Sutpen and his attitudes towards Ellen and his children, she agreed to marry him at first after the war as an act of patrotism. She stated how he "had fought for four honorable years for the soil and traditions of the land where she had been born" (AA.p.13) This bravery, of defending the land, and the South's way of life where she was born, identified him in her eyes as a hero, despite what she believed about him. After the war, Sutpen seemed to her, never to give up even if the South lost. He had even received a "citation of valor" from his Commander-in-Chief.

However, Miss Rosa Coldfield is both ashamed and outraged by Sutpen's suggestion of marriage only after coupling and giving birth to a male heir. She depicted him as a demon "partly to compensate for her own feelings of sexual guilt" since once he is a demon, he would only make her his victim not a partner (Uroff, 1979).

Rosa had a huge hate for Sutpen. She kept calling him different names "beast", "monster", "demon" to name few. The reasons might vary; maybe because he made his children sad, or maybe because he was the reason why Ellen's family fell apart—

Henry killed his brother Bon, who was engaged to his sister Judith—or maybe simply because he insulted her when he seduced her into marrying him only if they begot a boy. However, Rosa's criticism of slavery is nonexistent. She does not seem to be bothered by them, being enslaved, or fighting each other, nor is she bothered by her father's staying in his attic and not going to war; her main hatred is fully directed against Sutpen for forty three years.

Ellen Coldfield Sutpen, was Rosa's sister and twenty seven years older than her (Kirk & Klotz, 1963). She married Thomas Sutpen and moved to his big house to live with him even though she feared him terribly. For Yoke, plantation ladies traditionally were supposed to marry at a young age, take care of their husbands, give birth to children, take care of the plantations, the slaves, and their children (Yoke, 1990).

People in Jefferson in general and Southern women in particular tended to have a past and a background from which they come from and be identified with in their small society. For instance, Ellen's aunt, "being a woman…one of that league of Jefferson women who … had agreed to never forgive him for not having a past."(AA, p.40). Even men acknowledged the role of women in the South before the war. Mr. Compson told Quentin that Southern women were ladies, until the war changed them into ghosts, "Years ago we in the South made our women into ladies. Then the war came and made the ladies into ghosts. What else can we do, being gentlemen, but listen to them being ghosts?"(AA.p.7).

Southern women supported their men during the war and even sewed Confederate uniforms. Sartoris womenfolks began to "piece together a regimental flag out of silk dresses and present it to Colonel John Sartoris's unit [including Sutpen who was second in command]" (Yonke, 1990: p.48). When Southern soldiers came back, women would provide help, food, and nursing, "We fed them; we gave them what and all we had and we would have assumed their wounds and left them whole again if we could." (AA, p.126-127). In addition, women and girls of Jefferson threw a party and were present in the "ceremony of [the regiment's] departure" but Ellen was forbidden to participate in it by her father, the Unionist (AA, p.64).

As Ellen was close to death, she requested from her sister, Miss Rosa Coldfield to take care of her children, even though both of them, Henry and Judith, were older than their aunt. Henry left as he fought with his father and repudiated his birthright, and

Judith was alone. Rosa found herself with the only option that any Southern lady would have, and that is "the natural thing would have been for her to go out and live with Judith, the natural thing for her or any Southern woman, gentlewoman. She would not have needed to be asked; no one would expect her to wait to be. Because that's what a Southern lady is."(AA, p.67-68) Southern attitudes or tradition were probably a second nature; once a lady was alone, she moves to her next of kin without permission and without even being invited. That was without breaking any social construction rules.

Contrary to the norms of Faulkner's Woman was Judith Sutpen. She serves as one of the gentlest, nicest women in Faulkner's novel. She not only did not harm anyone, she is depicted as an angel. She inherited Sutpen's strong nature. She fell deeply in love for Charles Bon, and waited for him to espouse her for four years. Judith did not contact Bon because her father forbade her planned marriage (Yonke, 1990). Still, She endured the fright of the death of her fiancée, and buried him. More importantly, according to Cleanth Brooks, "She refuses to commit suicide." However, he went on, Judith "is doomed by misfortunes not of her making"(Brooks, William Faulkner: The Yoknapatawpha County, p.319)

Charles Bon was killed by her brother Henry. Even though she lost her fiancée and her mother died, and yet she was calm, and patient. She was to raise the son "the son of her fiancé by his octoroon mistress, nursed him on his deathbed, caught his sickness, yellow fever, and died shortly before he did." (Kirk & Klotz, 1963: p.92) Cleanth Brooks described her as one of the most favorable character in *Absalom, Absalom!* who takes her iron will after her father, yet who "is not ruthless but compassionate."(Brooks, p.340)

Judith was one of the class aristocratic women who were traditionally idle, but the war expected some behavior from them. For instance, Judith had to cater for the wounded alongside other women of Jefferson in a hospital (Yonke, 1990).

Cleanth Brooks, maintains that women in Faulkner's fiction, are typically, "instinctively wiser than men. They viewed with almost amused contempt the codes of honor and the facades of rationality behind which men lived."(Brooks, 1985: p.339). Brooks went on explaining that women, as a result of staying home, were closer to the Southern life than men, and therefore, "were the great sustaining forces

in a family or a civilization…Rarely does Faulkner depict one of his women characters agonizing over a decision. They usually know at once what is to be done."(Brooks, 1985, p.339).

4.8 Slaves and Miscegenation in *Absalom, Absalom!*

Slaves in *Absalom, Absalom!* were not regarded as humans, for Rosa always described them as "wild". Even Sutpen who owned them later in his adulthood, did not think of them much as humans in his childhood especially when he was sent to the plantation house by his father. He told General Compson that he could not even take revenge on the nigger since he not only would not resist it but also he is like a "toy balloon with a face painted on it" because " the niggers were not it" (AA, p.186).

In much the same way, Rosa always looked at them in a non-human regard ever since her childhood. For instance, her aunt used to tell her "to go and play with her nephew and niece [Henry and Judith]" but there was no mention of Clytie, Sutpen's black daughter. Rosa did not mention any ties with Clytie nor would she "even play with the same objects which [Clytie] and Judith played with… the very objects [Clytie] had touched."(quoted in Snead, p.131).

Still, the negro slaves of Sutpen are, for Rosa as she narrates to Quentin, not humanly and they are not governed by human rules. At one instance, she described his wild negroes to be "fighting naked, fighting not white men fight, with rules and weapons, but like negroes fight to hurt one another quick and bad."(AA, p.20). We could only assume that Rosa regard them as "wild" which is a quality of animals, and also, with "no rules" just if they were in a jungle in an indication to their inferiority and their natural affinity with lawlessness, and more importantly, "to hurt" themselves, "quick and bad"; these are qualities of animal beasts who only fight for the sake of hurting. At another, she calls them "a pack of hounds" (AA, p.17) who could not even speak English.

In order to back up Rosa's thesis of the question of the negroes humanity, Quentin from *The Sound and the Fury*, reflected on the negroes saying that "a Southerner had to be always conscious of niggers…that a nigger is not a person so much as a form of behavior; a sort of obverse reflection of the white people he lives among." (quoted in Glicksberg, 1949: p.156).

Slaves and negroes in general in the novel are treated as herds, and usually in masses even as individuals. Just like the Arabs in Albert Comus' *The Stranger*. In several instances, the reader finds, "and the negro would let Ellen and the children out" and, "the negro turned upon him." (AA, p.17) "a negro woman sitting beside the bed with a fan and Judith's white face on the pillow." (AA, p.17-18). The narrators, would use the word "negro" usually as unidentified, unknown person whom you cannot name but only refer to, since, according to Glicksberg, "The negro is the element of horror, the sense of guilt, that pervades the South."(1949: p.160)

Sutpen brought his slaves from Haiti to the Mississippi, and "transformed the [Mississippi] wilderness to a plantation, was part of a large historical movement. He was part of the movement of slavery from the islands to the mainland and from the Eastern seaboard to the Southwest."(Backman, p.600-601). As the rest of the Western world kept on moving with industrial development, the South was more isolated and in defense of the threat of the North so as not to destroy its 'peculiar system' which was the very source of its economy. Therefore, the South was more inclined to get to violence as the historian C. Vann Woodward stated on the South right on the edge of the Civil War:

> The South had been living in a crisis atmosphere for a long time …The South, therefore, felt itself to be menaced through encirclement by a power containing elements unfriendly to its interests, elements that were growing strong enough to capture the government. The South's insecurity was heightened by having to defend against constant attack an institution it knew to be discredited throughout the civilized world and of which Southerners had once been among the severest critics. Its reaction was to withdraw increasingly from contact with the offending world, to retreat into an isolationism of spirit, and to attempt by curtailing freedom of speech to avoid criticism." (Woodward, 2008: p.62)

Woodward went on that the South wasted a lot of its 'intellectual energy' to persuade the rest of the world of the 'positive good' of its peculiar institution, yet its efforts were all in vain since it could not even persuade itself (quotd in Backman p601).

The slaves are nameless even as individuals, and the only way by which they can be named or identified is when they are directly attached to the white man, by blood, or by parenting. For instance, a slave or a black woman, is a "negro" woman only unless she has some mixed white blood that identifies her like Clytie. She seems to have a name and a character since she was Sutpen's daughter; the fact that she is Sutpen's daughter gives her a name and identity which makes her more than just a "negro" girl.

However, she was still a slave who was like other negroes. Rosa Coldfield described Clytie to be "wild: half untamed black, half Sutpen blood" whose fidelity is "savageness" and though she never thought of herself as "a slave" but still "free, yet incapable of freedom."(AA, p.126). Rosa explained that despite the fact that she, and Judith, and Clytie slept together in the same room, they, "did it for safety."

Critics of Faulkner sometimes bring the subject up of neglecting the voice of negroes, and putting them on the margin. For instance, Elizabeth Kirsch commented on the issue that his novel "remains unable to conceive of the true history of the Other from the perspective of that Other."(Quoted in Panajotović, 2017: p.2)

On the other hand, Charles Bon, Sutpen's son from his first marriage, is part white and part black. He somehow gives a clear vision of the mindset of white Southerners on slaves. According to Faulkner, even Charles Bon himself " knew that he was a Negro, but until he found it was important to Sutpen, that wasn't important to him. That he was a gentleman, had been well bred, cultured, much better bred and cultured than Henry himself was." (Faulkner, 2003, p. 290) For slaves were not regarded as humans, and it was clear that they might not evolve to an equal status with the whites, and most of them were dumb, and inferior just like Jim Bond at the end of the novel. Faulkner further illustrated that:

> Bon got into that business… because he formed a friendship with Henry and felt that Henry, the ignorant country boy, had given him a sort of worship …when he saw the sort of stiff-necked man [Sutpen] was and knew that that was his father too, he in a way had given his father a chance to say, I will acknowledge you, but if you—I do openly and you stay here, you will wreck what I have devoted my life

to, and so take my love and go, I think Bon would have done it. (2003 : p.289-290)

But things were more complicated than the mere of acknowledging him as his son. Not only did he have a Negro blood with his mother, but also he was a threat to his father's grand design.

It was the miscegenation, to borrow Glicksperg words, "miscegenation, the crime of crimes in the South"(1949, p.154), which white Southerners feared most in the novel, for they might represent or give hope to mulattos to think of being equals with the whites. In fact, it was the prosalvery authors who first coined the term, 'miscegenation' which orignally come from '*miscere*' which means to mix and *genus* meaning race (See Sunquist). Therefore, not only Charles Bon, but also Clytie—both Sutpen's children—were not acknowledged as his children since they probably bring him a sense of shame and guilt. Charles Bon**,** for Melvin Backman, "represents both the doomed victim and fated undoer of the "design". He incarnates in a sense the tragic history of the American Negro." (Backman, p.600).

Bon, who was Henry and Judith's brother, wanted to marry Judith Sutpen probably as a revenge pre-planned by Sutpen's first wife, Eulalia. Even though Henry learned of the fact of brotherhood, and incest, but he did not mind the marriage out of incest. However, in the war, Sutpen told Henry that Bon's "mother's father told me that her mother had been a Spanish woman. I believed him; it was not until after he was born that I found out that his mother was part negro."(AA, p.283).

This was like slap on the face of Henry which transformed the entire relationship between him and his brother Bon. Henry lost his brain and forgot that Bon saved him in the war. But Bon was clearly heartbroken as he learned of the conversation between Sutpen and Henry, for he was waiting for some acknowledgment on the part of his father, Sutpen so as to stop marrying his sister, "And he sent me no word? He did not ask you to send me to him? No word to me, no word at all?...He didn't need to tell you I am a nigger to stop me. He could have stopped me without that."(AA, p.285).

Sutpen's mistake lied in him denying Bon acknowledgment of fatherhood of, knowing he was his son, and keeping silent not even talking to him or giving him a sign which says so. Forgetting and ignoring the 'other' does not eliminate the other (Sneak, 1987). As, Bon told Henry:

> He should have told me. He should have told me… I was fair and honorable with him. I waited. You know now why I waited. I gave him every chance to tell me himself. But he didn't do it. If he had, I would have agreed and promised never to see her again or you or him again. But he didn't tell me." (AA, p272)

Bon was that "forlorn nameless and homeless lost child."(AA, p.215). His personality was "gentle sardonic whimsical and incurably pessimistic" (AA, p.102). He was taught in his life that "he had never had" a father (AA, p.251). He went to Sutpen's house, according to Melvin Backman, looking for a "word, a sign, a look, a touch from Sutpen which would say you are my son. He got no acknowledgment, he got nothing." (Backman, p602). The refusal of Sutpen's acknowledgment of Bon as his son, as Millgate pointed out, "becomes an apt image of the South's tragic failure to acknowledge and accommodate the minimal human needs of the negro." (1971, p.58).

Bon faces Henry, "So, it's the miscegenation, not the incest, which you cant bear."

(AA, p.285). Henry warns Bon of marrying Judith again and again since he was part black, but Bon, only provokes the worst in him, "I'm not [your brother]. I'm the nigger that's going to sleep with your sister. Unless you stop me"(AA, p.286). Henry then gunned Bon down and killed him.

But, Bon had no place in Sutpen's design, he was even the destroyer of the design. Not only that he was not acknowledged as his son, but also his presence was a grave danger to Sutpen. Faulkner observed that, had Sutpen believed that his hidden secret of fathering Bon would be ever known, he "may have killed Bon himself. If it had ever come to that point, he would have destroyed Bon just as he would have destroyed any other individual who got in his way" (Faulkner, 2003, p.289)

However, Bon as his name suggests, was good. He reconciled the problem with Judith even when he was dead. He replaced a picture of Judith with that of an octoroon and a kid in a metal case that was given to him by Judith. According to Quentin and Shreve's analysis of the situation in the novel, Bon declared that, "it will be the only way I will have to say to her, I was no good; do not grieve for me" (AA, p.287). Bon, who suffered from his father's recklessness and unrecognition of him as

a son, knew well what it meant to be heartbroken emotionally. Therefore, it was a sort of an apology sent beforehand so as not to break Judith's heart.

By the end of the novel, Shreve came to the conclusion that Sutpen's story was one of race in the South, "you have got one nigger left. One nigger Sutpen left,' and "you still hear him at night sometimes. Don't you?" He insinuated that miscegenation preoccupies the Southern white mindset and will continue to do so to the point where people like "Jim Bonds are going to conquer the western hemisphere."(AA, 302). The main threat was the miscegenated blacks like Jim Bond who would eventually take over the entire western hemisphere. Therefore, that was what the Civil War did, as Cleanth Brooks stated in his book *On the Prejudices, Predilections, and Firm Beliefs of William Faulkner***:**

> The Civil war had freed the black man from his state of being a slave, but there had been no serious or sustained effort to give him his full civil rights. After nearly a century of neglect on the part of American society generally, there was a lot of unfinished business, and Faulkner asked the South to put its own house in order, specifically with the elimination of segregated schools." (1987: p.139)

It was not until after Faulkner's death that the African American under the Civil Rights Movements were granted desegregation in schools, buses and public places.

4.9 Conclusion

Faulkner's *Absalom, Absalom!* revolves around the story of the rise and decline of Thomas Sutpen. An extremely ambitious white man, Sutpen is so determined to achieve wealth, reputation, and a dynasty in the design. His design had to be complete and full-fledged, otherwise, for him, at least, it would not be accomplished. The design was of marrying a white lady, having a plantation, and negroes, and having an heir to his dynasty. The wife must be of pure white blood; it is so essential to the design to be accomplished. Sutpen's mistake was his innocence which he never knew till it caused him the collapse of his whole design. His first marriage would come back and haunt him in the form of his son, Charles Bon whom he renounced along with his mother, as he knew his mother was part black.

When the war came, it affected every aspect of the Southern society. The plantation system, the slavery, and men and women. Faulkner held the belief that the war brought a metamorphosis on the collapse of the aristocratic Southern families. Almost all male characters in the novel went to war, except Mr. Goodhue Coldfield, who was a much of a unionist, and Wash Jones who stayed in Sutpen's Hundred. But, after the war, Sutpen, like many Southerners lost their plantations, slaves, and also his design.

Absalom, Absalom! is a novel that rendered ambivalent feelings and one which stemmed out of a dream of dynasty, miscegenation, incest, and compulsion. Quentin Compson expressed such ambivalence, as he was the teller, analyzer, and the listener of Sutpen's story. Quentin had to listen to old stories about the South, the war, and plantations. Being a Southerner— just like Faulkner whose memory was a collection of many stories about the South, and the Civil War, which was a fuel to his material for his writings— Quentin is a ghost. As most Southerners listen to their elders telling them stories about the South and the War, as they revive it again in that they become filled with stories just as ghosts.

There are different themes in the novel. Race, and miscegenation were entrenched in *Absalom, Absalom!*. The theme comes out of the realistic view of the Southern society where Faulkner is part of. Unpopular about his treatment of women, Faulkner wrote about women the way he knew his society at the time was treating them;

oppressed and weak and mostly controlled by a patriarchal society where the male is the center of the universe.

Faulkner knew very well his native region, the south. He also knew that there are many versions, and imagined versions of the south, and people talking about it, its history, its people, its legends, and myths. An expert, a southerner per se, Faulkner, would "tell [us] about the South" in the novel, and what it meant to be a Southerner as both Quention and Shreve discuss the South and its myths. Hence, it is so difficult to understand it that one might even love it and hate it simultaneously, and still has to be a Southerner, be born there, to be qualified to understand it.

Faulkner himself was asked if he loved the South in Japan, and he replied that he both loved and hated it. Despite some of the things that he didn't like there at all, yet Faulkner declared that he would defend the South since he was born there, and it's a place he calls "home." (Millgate, 1962: p.44-45). To this end, we might somehow conclude that the voice of Quentin was in a way the voice of Faulkner in that Quentin in the novel, wanted to convince himself and Shreve that he does not hate the South, "I don't hate, I don't hate it, I don't." by the end of the novel. Despite the idea that gets into his heart of hearts that he might hate it, and did not know, but he asserts that "[he] do[esn]'t hate it." In clear reply to the voices in his head so as to convince himself and the people who remind him of reality, namely, Shreve.

General Conclusion

The Civil War is regarded by many historians and critics to be the most momentous conflict throughout the history of the United States. Since up to now, some people in states like Mississippi, Georgia, and South Carolina urge to raise Confederate flags. In 2003, Richmond unveiled its only statue of Abraham Lincoln bringing forth a huge number of protestors. Thus, writing on the South and the Civil War continued unabated particularly in the twentieth century where writers rushed to the defend of the South against the attack of the Sahara Bozart.

As we have seen earlier, there were different Souths each of which represents an author's standpoint of the war and the region. On the one hand, Young and Mitchell's works give a romanticized image of the plantation myth in the South. On the other, Faulkner's work give more of a realist version of the South in that debunking the plantation legend of South, portraying slaves, miscegenation, the rise and fall of aristocrats and by extension, the rise and fall of the Southern family.

Young, like many of his contemporaries as Faulkner, and Mitchell well-implemented family stories, diaries and letters in their works. The plot *of So Red the Rose*, for instance, was based on Young's McGehee ancestors that he mentioned one of them in the novel, Alfred Alexander Young, who fought for the Confederacy in battles in Memphis, Vicksburg, Jackson, and Atlanta. (Pilkington, 1985 p.357). In the same way, Mitchell, made Ellen O'Hara, who was the mistress of the Tara plantation the embodiment of her dead mother, Maybelle Stephens Mitchell. Likewise, Faulkner used his grandfather, William C. Falkner, as a prototype for his character in *The Unvanquished*, as General Sartoris.

The planters in *Gone With the Wind*, *Absalom, Absalom!*, and *So Red the Rose* are different. Gerald O'Hara was a sensible man who loved his wife so much that he lost his mind when she died. He engendered the love the land in his daughter, Scarlett. The McGehees and the Bedfords are interrelated with blood, and Hugh McGehee discusses many topics with his son, who loves him. However, the people in Jefferson, Mississippi did not think of love when thinking of Sutpen. They remembered ruthlessness instead of justice, and fear instead of respect, but not love. Nor did Sutpen love his sons, neither Henry, nor Charles Bon. He let Henry kill Bon.

In Young's South, the planters' class owned everything and controlled the Southern life, for most of the great houses in Natchez belonged to the planter class. In so doing, Young showed the values of the two large families, the Bedfords and the McGehees. Family life accentuated integrity, conduct, respecting others, and living life artistically. Children are summoned to submit their wishes, and learn how to behave accordingly. Young's South is portrayed to revolve around parties, etiquettes of the Southern gentlemen and the ladies of the South. Young's Southern planters had their work and their economy cut out for them by the slaves in the plantation as they enjoyed a luxurious life. They believe in chivalry and the power of the South thinking that the Yankees could not conquer the Southern spirit, and that if war ever takes place, it would be over in few months.

This view is quite similar to that of *Gone With the Wind*. As Southerners met at the Wilkeses party discussing the war, thinking that they could lick the Yankees in a month. Being useless, to borrow Suponistkaya's words, Mitchell's aristocrats had an idle life which was the byproduct of slavery, and therefore, they seem to have lost themselves after the war. Ashley is one such a southerner who lost his soul in trying to adjust to world, without the Old South's traditions.

Mitchell's South was a world of a romanticized South whereby the plantation myth was pertinent to the South with ladies, gentlemen, aristocrats, and happy darkies. Still, after the war, Mitchell sent men to fight in the war and left women at home to fight their own battles of nursing, coping with hunger, and even doing business—something the traditional society of the South was not accustomed to.

As for Faulkner's *Absalom, Absalom!*, almost all the men in Jeff. Miss. went to war save, Rosa's father and Wash, the white trash. Even Sutpen told his servant Wash that he would send him Lincoln's coat tail from Washington. But on the whole, Faulkner did not overgeneralize the beating of the Yankees, the mood was that they go to war and fight. New aristocrats like Sutpen returned back from the war and wanted to restore the remnants of his *Sutpen's Hundred*, but no account was mentioned of what happened to the rich planter that Sutpen saw as a child.

Women in *Gone With the Wind* and *So Red the Rose* were not defeated or at least were not as much defeated in the Civil War as were their Southern men. Scarlett O'Hara fought her way out of the war with all her might, as she vowed "never to be hungry

again" and Melanie refused to integrate with the Yankees. While Young's women stayed strong in that they participated in nursing the wounded Confederate soldiers as well as running the plantations and even protecting themselves and their households with guns. The treatment of women is somehow similar to Mitchell's, as women turned into nurses like Scarlett and Melanie, and also ran the plantations like Ellen O'Hara. Southern women refused to give up on the Lost Cause. By contrast, Faulkner's women are treated realistically, in a patriarchal society where they did not have much of a choice but follow what the powerful males have to say. Judith was waiting for her fiancée, Bon to come back from the war and marry her, Ellen Coldfield had to submit to Sutpen's orders that he corrupted her and eventually died of disease, while her sister, Rosa Coldfield, took care of her father, survived the war, and the curse that Sutpen brought on her, her family and her South. She refused to "lie still" and instead she chose "to be a ghost". Once she could not do much about the evil in Sutpen, she only told his story.

As for the war, Mitchell's *Gone With the Wind*, Young's *So Red the Rose*, and Faulkner's *Absalom, Absalom!* share the fact that they do not describe battles, instead, the war is much more felt in the background of the daily life of Southerners such as Scarlett O'Hara, Melanie, the McGehees and the Bedfords, Thomas Sutpen and their plantations. Knowledge of the war is revealed to readers through letters, telegraphs, news from the returned soldiers and so on. Hence, the impact of the war is accentuated more on the plantation and the Southern codes and virtues rather than battles.

Faulkner in his treatment of the Civil War with his *Sartoris*, *Absalom, Absalom!*, *The Unvanquished*, and *Go Down, Moses* has a common ground with Stark Young in that they both believe that the war was a strong reason in the demise of the Southern aristocratic families. Faulkner understood that the war hastened the demise of the aristocratic families as well as the institution of slavery.

Slavery is present in roughly every Southern novel, yet it remains unchallenged with few individual exceptions of denouncing the peculiar institution. The McGehees as owners of many slaves, were against it, however, did not know how to end it. The slaveholders who mistreat slaves are considered as villains. Just like the war, slaves are usually set in the background in most Southern novels, save *So Red the Rose* in which

they get some noticeable attention. Virtually all the novels of the 1930s did not focus on the slaves' perspective of the war, and Faulkner's *The Unvanquished* treatment of the disaffected Loosh and the group of slaves moving across the roads to their "homemade Jordan" makes the exception not the rule (Pilkington, 1985). Slaves in Absalom, Absalom! were not regarded as humans. Rosa calls them, "wild" while, Sutpen calls the Nigro who told him to go to the back door in his childhood, "monkey nigger". Rosa again does not consider them as humans but as since they were not governed by human laws.

Part of the mantra that Quentin Compson repeats in *Absalom, Absalom!* of "I don't hate it;[the South]" seems to exist also in other Southerners in *Gone With the Wind*. Jonas Wilkerson, an overseer at Tara, was kicked out of the job because of his philandering. He, a Southerner, hated the South and all Southerners because of their courtesy to him and their scorn for his social status disguised in the courtesy. He hated Ellen O'Hara the most because she was the epitome of the South.

Sutpen knew that every southern aristocrat had a family who share love, fidelity, and the same blood. But he did not quite comprehend the sense of sharing the same blood, since his son, Charles Bon, was outcasted because of his miscegenation—his mother was part black. Even though Sutpen's grand design was to create a dynasty and have an heir, yet Bon, though family, yet he did not fit in the design. On the other hand, Stark Young's Hugh McGehee understood the traditional values of the Southern culture and that is the projection of family commitment. Scarlett sacrificed herself, and even made herself Rhett's mistress just keep Tara and the people on it alive and not hungry. By contrast, Sutpen's failure to understand the blood bond made him lose nothing less than everything. Not only his design, not even his sons, the white and the miscegenated alike, but also a decline of the entire Sutpen family representing the demise of the Old South.

Sutpen's design was almost achieved and then crushed at least twice because of his innocence and adherence to the miscegenation that he could not stand. His own son, Charles Bon, Charles Good, comes back only to demolish his entire design all together. Sutpen is without a past as Faulkner provided us with very little about his life before he came to Jefferson and settled in the Sutpen's Hundred. And also, without even a future, since the curse falls onto his entire family, that he was killed by Wash Jones with a

Scythe, his daughter from Milly is also killed. Charles Bon killed by Henry, and Judith died. Miscegenation destroyed the whole line of Thomas Sutpen with all his white children even the part-black ones save the idiot Jim Bon. Ironically, only the idiot Jim Bond, Charles Bon's grandson who was the sole survivor of the Sutpen family. As if Faulkner was saying that slavery, and by extension miscegenation, was the reason for the demolition of the South.

Despite the similarities between the characters, there are other important differences that make Gerald, Scarlett, the McGehees, the Bedfords, and Sutpen quite different. Unlike Scarlett, Gerald, Rhett, Melanie, and many of the main characters in *So Red the Rose,* who were quite clear and say their voices to the utmost detail of what they think, Sutpen, as a character seems very mysterious, and is hardly seen from a direct point of view, we only hear about him from different narrators, who construct him, more or less as a legend in the minds of readers. A character that is larger than life, we have to collect all the data from the different characters, plus our own opinion as neutral readers, so as to somehow come to terms to the nature of his character and person.

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Abstract

The South of the United States has long been different than the North and the rest of the country since the early settlements in the New World. These differences kept on growing leading to a Secession of the South from the Union, and hence, culminating in the Civil War (1861-1865). Having been defeated in the war, Southerners found it difficult to accept defeat and its consequences. The defeat was in battles but not in spirit. Therefore, the burden of fighting again fell on Southern novelists, but not with arms and weapons, but in literature and belle letters. In so doing, Southern novelists found their way in writing about the antebellum Old South, the plantation legend, Southern aristocracy, and the treatment of darkies.This research work tackles the representations of the Civil War by major Southern American authors, namely Stark Young's *So Red the Rose*, Margaret Mitchell's *Gone With the Wind*, and William Faulkner's *Absalom, Absalom!* seeking to represent their society during the war. That being said, different Souths were created. This thesis examines the employment of the Civil War in the works of the aforementioned Southern novelists. Though Young and Mitchell's Souths glorify the South, Faulkner's give a realistic view of it. Stark Young's main characters live in the interconnected cotton plantation houses; the McGehees, and the Befords. They are well-educated, and cultured. The paterfamilias of the Bedfords opposes Secession while that of the McGehees is pro-Secession. Young's novel glorifies the plantation life as well as the planters. Margaret Mitchell's romanticizes the Old South, in that focusing on the Southern chivalry, the Southern aristocratic lifestyles, and promotes women, mainly Scarlet O'Hara, to take the lead and challenge the patriarchal Southern society. Faulkner's *Absalom, Absalom!* depicts the rise and fall of the enigmatic Thomas Sutpen in pursuing his design of creating an aristocratic dynasty. But even though his design was accomplished, Sutpen faces the racial burden of the South, miscegenation as one of his sons kills the other. His family, his design, the South, and even himself fell apart by the end of the novel.

Keywords : Southerners, different Souths, The Civil War, Stark Young, *So Red the Rose*, Margaret Mitchell, *Gone With the Wind*, William Faulkner, *Absalom, Absalom!*

Résumé

Le Sud des états unis était toujours différent du Nord et du reste de pays dés la colonisation de l'Amérique. Ces différences ont évolué à travers le temps culminant en Sécession et finalement à la Guerre Civil (1861-1865). Le Sud n'était pas prêt pour accepter la victoire du Nord. Les Sudistes ont essayé de continuer la guerre par une autre forme, celle de la littérature. Ils écrivent sur le Sud d'avant la guerre de Sécession, la légende de la plantation, le Sud aristocratique, et le traitement des esclaves. Le présent travail traite la représentation de la guerre civil américaine par des romancier Sudistes major comme Stark Young, Margaret Mitchell, et William Faulkner, et leur travails *Les Rose de Sang*, *Autant en Emporte le Vent*, et *Absalon, Absalon!* respectivement. En essayant de représenter leur society dans la guerre, des diffèrent types de Sud ont était crée. Les caractères principaux de Stark Young habitent dans les familles de McGehee et Bedford. Ils sont cultivés et bien éduqués. Le père de Bedfords s'oppose la Sécession par contre celui de les McGehees est pour. Le roman de Young glorifie les planteurs et leur vie sur les plantations. Mitchell romance le Sud d'avant la guerre de Sécession ou elle met l'accent sur les vertus chevaleresques, la mode de vie aristocratique Sudiste. Elle soutient les femmes, surtout Scarlett O'Hara contre le system patriarcale du Sud. Faulkner dans son *Absalom, Absalom!* dépeint l'ascension et la chute de Thomas Sutpen quand il cherche à réaliser son 'Design' ou il fera partie de l'aristocratie du Sud en créant une dynastie. Mais malgré le 'Design' est achevé, Sutpen est stagné à cause de son innocence et surtout par le problème de miscégénation. Un de ses fils tue l'autre, et sa famille, son 'design', le Sud, et même lui-même était détruit.

Mots clés : Sudistes, des Suds différents, La Guerre de Sécession, Stark Young, *Les Roses de Sang*, Margaret Mitchell, *Autant en Emporte le Vent*, William Faulkner, *Absalon, Absalon!*.

الملخص

لقد اختلف جنوب الولايات المتحدة الامريكية عن الشمال وبقية الولايات منذ نشأة الدولة. هذا الاختلاف توسع مع السنين ليودي الى الخروج من الاتحاد والدخول في الحرب الاهلية الامريكية (). كان من الصعب ان يتقبل سكان الجنوب خسارة الحرب فالخسارة شملت الحرب ولم تشمل الروح, وعليه وجد الجنوبيون ضالتهم في الادب حيث يكتبون حول الجنوب قبل الحرب و اسطورة مزارع القطن و غيرها و ارستقراطية الجنوب و معاملة العبيد.

هذه المذكرة تتطرق الى كيفية تمثيل الحرب الاهلية في اهم اعمال الكتاب الجنوبيين وقد اختار الباحث ثلاث كتاب وهم : ستارك يانج و كتابه "ساو راد ذو الروز", مارقاريت ميتشل و كتابها "ذهب مع الريح" و ويليام فولكنر وكتابه "ابسالوم ابسالوم". وعليه نشا لكل كاتب نوعه الخاص به من الجنوب. تعيش شخصيات يانج الرئيسية في حقول وبيوت عائلتي ميجايهي و بادفورد وهم على مستوا من الثقافة و العلم. يعارض الاب في عائلة البادفورد الخروج من الاتحاد بينما يدعم الاب ميجايهي الخروج. تضفي رواية يانج طابع رومنسي على المزارع و المزارعين الجنوبيين. تضفي مارقارت ميتشل أيضا طابع رومنسي على الجنوب قبل الحرب و تتناول بعض القيم الجنوبية مثل الفروسية و حسن المعاملة و أسلوب الحياة الارستقراطي حيث تروج لكفاءة المراة مثل بطلتها سكارلت اهارا. تصور رواية ويليام فولكنر نجاح وسقوط توماس ساتبن في تحريه لتحقيق مشروعه في بناء سلالة ارستقراطية لكن مع ان مشروعه اكتمل الا انه اصطدم بمشكل العرق و تمازج الاجناس حيث ان احد أبنائه قتل اخاه, في النهاية عائلته و مشروعه و الجنوب و حتى ساتبن نفسه تدمر.

الكلمات المفتاحية: الجنوبيون, انوع مختلفة من الجنوب, الحرب الاهلية, ستارك يانج, ساو راد ذو الروز, مارقاريت ميتشل, ذهب مع الريح, ويليام فولكنر, ابسالوم ابسالوم.