

## CIVILIZING "THE OLD SOUTH" THROUGH MARGARET MITCHELL'S *GONE WITH THE WIND*

Rasiah

Faculty of Cultural Science, Halu Oleo University-Kendari

### Info Artikel

#### Sejarah artikel:

Diterima  
September 2016  
Disetujui  
November 2016  
Dipublikasikan  
Januari 2017

#### Kata Kunci:

GWTW, Hegemony,  
Memberadapkan,  
Old South.

#### Key words:

*Civilizing, GWTW,  
Old South,  
Hegemony.*

### ABSTRAK

*Gone With The Wind (GWTW)* (1936) merupakan salah satu novel Amerika yang merekam pengalaman perbudakan kaum kulit hitam dan perang sipil yang dibayangkan terjadi pada era antebelum Amerika melalui sudut pandang kulit putih. Dengan memusatkan padakarakter protagonist perempuan kulit putih Selatan, pengarang berupaya untuk memberadapkan kehidupan "Old South" yang memiliki institusi ganjil perbudakan, dan mengutuk perang sipil yang telah memporak-porandakan kehidupan harmonis di Selatan. Inilah yang menjadi isu problematik yang ingin dianalisis dalam tulisan ini. Mengapa novel *GWTW* berupaya memuliakan kehidupan di Old South pada era sebelum perang sipil Amerika? Dengan perspektif hegemoni, penelitian ini menemukan bahwa novel *GWTW* merupakan salah satu sarana untuk mempertahankan narasi kolonial putih. Melalui representasi kehidupan harmonis di Selatan yang tampak pada tampilan perempuan dan laki-laki kulit putih yang rupawan, hubungan yang harmonis antara budak kulit hitam dan majikan kulit putih, gender, alam Selatan yang kaya raya, serta stratifikasi sosial menegaskan bahwa kehidupan di Old South pada masa antebelum merupakan gambaran kehidupan yang harmonis. Ini berarti bahwa protes terhadap perbudakan dan munculnya perang sipil merupakan hal yang tidak benar karena hal tersebut hanya memporak-porandakan tatanan kehidupan yang sudah mapan di Old South. Berdasarkan temuan penelitian ini, dapat disimpulkan bahwa novel *GWTW* merupakan kelanjutan dari wacana kolonial kulit putih yang muncul di era pasca kolonial (pasca perbudakan) untuk melegitimasi kekuasaan mereka.

### ABSTRACT

*Gone With The Wind (GWTW)* (1936) is an American novel which recorded the imagined experience of Black slavery and Civil War in the United States of America (pre and post-1865) based on the eye of White Southerner. Centered upon the Southern White female protagonist character, the author sought to civilize the Old South life in antebellum America which owned the peculiar institution of slavery and condemned the Civil War as it was rumaging the harmonious life in the Old South. The problematic case to be exposed in study is why and how the novel seemed to glorify the life in antebellum South that embraced racism in the odd slavery institution? By hegemony perspective, this study found that the effort to civilize the Old South in this novel is a way to persist the colonial White narration about the slavery institution. Through the depiction of Southern Belle and gentlemen hero, the natural landscape, the harmonious relation between Black slave and White master affirmed the life in the South was harmonious and stable. It means that the protest towards the Black enslavement and Civil War became irrelevant. To sum up, the discourse of White colonialism to legitimate their power as a ruler in society is continued to be constructed in post-colonial discourse, as this novel appeared in the twenty century.

(C) 2017 UNIVERSITAS NEGERI SEMARANG

## Background

*Gone With The Wind* (*GWTW*) is an American novel which lies its background on the Old South in antebellum era and reconstruction. The book was published in 1936 by Margaret Mitchell, a Southern writer. For this novel, the author was awarded the Pulitzer Prize for this novel a year later. The book is considered as a perennial bestseller with thousands of copies sold every year, and making it one of the most successful novel of all time. Besides, the critics also emerged in ambivalent about the literary merits of Margaret Mitchell's historical saga (Calisteo, 2011; Cullen, 1995).

As a novel, *GWTW* is primarily regarded as a romantic story centered on the love between the two main white characters, Scarlett O'Hara and Rhett Butler, taking place during the American Civil War and Reconstruction. The American Civil War and its consequences echoed in the background of the doomed love affair. However, it can be claimed that alongside the great love story, Mitchell in her historical saga provides a very detail description of life in the Old South covering the years 1861 to 1874. It depicted the characters of the aristocratic society that mostly happened in Atlanta, Georgia.

As the author, Margaret Mitchell, seemingly set the novel to represent Old South in more civilized way. It could be understood by the portrayal of the Old South (ners) in fair scenery, glorious, and tender (to Black). This fact is a little bit contradictive to the allegations during the antebellum era (especially those Northerners) who assumed that the Old

South was a complicated society, specially due to peculiar chattell slavery (Fontz, 2000). Allegations later emerged in lots of critics of the treatment of the Blacks in the slavery institution that has been degraded the humanity of Blacks as the God's creation, as what was novel of *Uncle Tom's Cabin* by Herriet Becher Stowe depicted. Different from *Uncle Tom's Cabin* that raised more incitement of hatred against the people of North to South and otherwise increased the Anti-North from the South, (Catton, 1978: 11), *GWTW* tried to redeemed into a romantic love story.

The term of the Old South actually emerged when the American Civil War ended (Hariyanti, 2010: 16). The Old South refers to the life in antebellum era before the Civil War occurred. The life in The South in that era had the pattern of manorial society, cavalier. The aristocrats along together with the owners of the plantations ruled the society. They lived in big white castle/manor in feudalistic way with their slaves. Their world dominated of prestige idea, bravely, and aristocracy. The second class is placed by the poor white, who those from ex-prisoners, sinners, and debtor, from Virginia and Georgia, farmer, and the fail European labours, and also lower class in slum area in Europ. After the civil war, the Old South was gone into pieces, and after thirty years later born a new type of people and society what was so called New South. New South was characterized by people whose physics and thinking as well as social life are similar to those modern Northerners and industrialistic.

Cash (1969: 439—440) states that

the positive image of the Old Southerners was proud, brave, honored, polite, generous, loyal, and speed in motion. However, they also had the negative images that were violent, intolerant, suspect to new idea, incapable to analyze, tend to react based on feeling, individualism, and narrow concept of social responsibility, and also the racial relation tended to justify the violence and injustice on the name of Southern values. The white Southerners society in South according to Wyatt—Brown (1982) lived their lives with the highest ethical and size that they argued have done everything according to God's command. They adhered to a moral code that is inferred as *the role of honor*. Honor does not belong only to the South, but more rigorous teaching integrated with the rest of their culture compared to other places. They also depicted had loyalty to family and country, the narrow view of the position and role of women, their attitudes toward racial hierarchy and compliance with all the community values are preserved (Hariyanti, 2010: 16). Moreover, Southerners were imaged as conservative, traditional, marginalized, and isolated in their place and their community, and these were very contrast to the American character which mobilized and born to be free.

The American South has colonized the imaginary landscape of popular culture. It is mythologized in literature, film, television, photography, music, art and the Southern tourism industry. Even though, it is the primary region of demonization and scrutiny in the USA, the romantic

conceptualization of the South renders many Americans starry eyed. The South occupies a paradoxical position because it was simultaneously a constituent and an antithesis of the rest of the nation. Jim Goad describes the South as "America's cultural nigger rendered in geographical terms" (Richard and Robinson 2004: 335). Stereotypical conceptions about the South as anti-reformation, anti-intellectual, and rooted in white supremacy and slavery are exemplified by the social subdivisions of the white-laced Southern belle and gentleman of the Old South, the submissive, master-loving, Black slave, and the Tobacco road hillbillies, and so on. Whether the South is portrayed as an agrarian utopia of lost causes or a subnormal dystopia of lynch mobs, the reality is that the real South exists somewhere in between (Richard and Robinson, 2004).

Margaret Mitchell took a nostalgia on the Old South mythology in her novel *GWTW*. It enhanced by the role of cinema that obscured American perceptions of the Old South and Southerners. Instead of memory of the Civil War as "white masculinist conflict" put forward in the conventional Civil War novels, Mitchell chose to civilize the Old South through the life of Scralet O'harato whom the novel focused on how women survive the war (Bargainier, 1989: 1137; Fahs, 1999: 1493). A Historian like Henry Steele Commager who was reviewed the novel determined that Mitchell "presents the myth without being taken in by it or asking us to accept it" (Commager, 1983: 197). It is paradoxical that many reader's approach to the Civil

Warera comes from a novel that does not endorse the Confederate cause at all. Least of all Scarlett herself, as the protagonist Southern white female character, found the war as an annoyance and was not too concerned about the general good as long as she and her family survived the war. In other words, *GWTW* emphasized on civilizing the myth of Old South, exactly, to glorify the past life of Old South.

Based on the Old South phenomenon in *GWTW*, this study intended to question that how does Margaret Mitchell's *GWTW* represent the Old South? And why the old South represented in the such way?

### **Method of Analysis**

This study is qualitative research which explores the *GWTW* from the hegemony perspective. The hegemony perspective allowed this study to show how the discourse of slavery in *GWTW* links the historical evidence with literary works in order to reinvent the past experience and address the ideology behind the story. In addition, this study showed how the White author raised the issue of the Black enslavement and civil war that imprinted from a twenty century perspective to maintain Southern white supremacy. The depiction of Blacks and Whites life in Antebellum South sought to make the story of slavery comfortable as if Blacks enjoyed being enslaved. However, this is only a pseudo-reality that exist in American society, as the White authors work to preserve the "legitimacy" of chattel slavery in the United States.

Dealing with the legitimacy preservation, Said (1978, p. x) points out that there are efforts to establish the "legitimacy" of the superiority of the colonizers (White) to the inferiority of the colonized people and culture (Black). It means that the cultural hegemony is viewed as an endless practice that continue to be constructed in (colonial and) post-colonial discourse. Hegemony is 'the entire complex of practical and theoretical activities with which the ruling class not only justifies and maintains its dominance, but manages to win the active consent of those over whom it rules (Gramsci, 1971 & 2009).

This study utilized the analysis of presentation (Hall, 1997: 15) in concreting the symbols appeared in this novel. Representation means the production of meaning through language. In representation, we use signs, organized into language of different kinds, to communicate meaningfully with others. Language can use signs to symbolize, stand for or reference objects, people and events in the so called "real" world. They can also refer to imaginary things and fantasy worlds or abstract ideas which are not in any obvious sense part of our material world. There is no simple relationship of reflection, imitation or one to one correspondence between language and the real world. Meaning produced by the practice, the "work" of representation. It is constructed through signifying—i e. Meaning—producing—practice (Hall, 1997: 28).

## RESULTS AND DISCUSSION

The word of civilizing is dealt to the civilization—that is cultural type or a way of life (Wei, 2012: 16). Wei (2012) states that civilization, in the sense of cultural type, is defined by a common mode of thinking or system of beliefs. Usually it includes not only a particular set of beliefs but also various cultural practices, despite populations speaking various languages or dialects. In most cases, civilization in this sense also shares a common geographic space—away of life should always provides the basis for identity, or a sense of belonging, to those who practicing its values, civilizing then defined as an effort to “make up” something become a specific cultural type of way of life which has lots important values practiced in it and it becomes a basis identity or a sense of belonging to those who practicing its values. Then, civilizing the Old South in this study means to make up some area in particular period in United States as a particular set of beliefs, mode of thinking, and values that they were practicing as the basic identity or a sense of belonging of those people in Old South of United States. So, *GWTW*, in this sense, tried to civilize Old South as particular period and geographical site in United States which had way of thinking and beliefs as its basic identity due to manners, social patterns, and cultures.

There three depictions that made the Old South glorious based on the analysis of *GWTW*; first plantation and natural landscape, second is Southern belle and romantic hero, and the last is Black- White relations.

## The Southern Plantation

The outstanding issue that appeared in *GWTW* is the landscape of Southern plantation, that is not only linked to the rich natural resources, but also the social status. The plantation was represented through Tara and Twelve Oaks. Tara and Twelve Oaks were fields owned by Gerald O'Hara's and John Wilkes' families. They were illustrated as symbols of the greatness of the plantation owners, with large house—castle, horses, slaves who worked on these plantations—indicated that it was as the source of permanence and social status. Olsen (2004: 37) said that in the South colonies (Virginia, Maryland, North and South Carolina, and Georgia) in the seventeenth century, economic and social structure rests on the owner of a large plantation owners.... They build large houses, and adopts the style and philosophy of life of the nobility. The following quotation showed how Gerald O'Hara as a Planter, an Ireland immigrant, really fond of South and decided himself as Southerner, and also adopted and follow the Old South ideas and customs. In *GWTW* explained that;

He liked the South, and he soon became, in his own opinion, a Southerner. There was much about the South--and Southerners--that he would never comprehend: but, with the wholeheartedness that was his nature, he adopted its ideas and customs, as he understood them" ... (Mitchell, 1936: 36).

Southerners made agriculture as the basis of their lives and put land and everything above and below it as private and the family's most valuable property.

Land was a factor of production that was mostly dominant in the plantation. Land ownership became survival in lives—ownership of land was a permanency of social status with its main function as a soil and agricultural plantations.

The preview of plantation in the South also further enhance South scenery, and the natural life radiated from plantation, calmness, providing peace in the hearts of Southerners. The following quote showed the feeling of the Southerners towards the plantation.

They looked out across the endless acres of Gerald O'Hara's newly plowed cotton fields toward the red horizon. Now that the sun was setting in a welter of crimson behind the hills across the Flint River, the warmth of the April day was ebbing into a faint but balmy chill (Mitchell, 1936: 5).

The function of land had become such an important thing in Old South, not only as the source and center of Southerners' life, but also as an aesthetic landscape which brought peace in people's soul. Mitchell seemed to negate the perception of plantation brought to desolation land, for farming systems in the South were still using the traditional system, "moving land" (Rungke, 1964), *GWTW* illustrates the cotton plantations for miles provide a welcome warmth of the sun, quiet, and give satisfaction, and even resembles the virgin forest plantations, dark, and cold even though when it was in a very hot day.

It was a savagely red land, blood-colored after rains, brick dust in droughts, the best cotton land in the world. It was a pleasant land of white houses, peaceful plowed

fields and sluggish yellow rivers, but a land of contrasts, of brightest sun glare and densest shade. The plantation clearings and miles of cotton fields smiled up to a warm sun, placid, complacent. At their edges rose the virgin forests, dark, and cool even in the hottest noons, mysterious (Mitchell, 1936: 5).

Another opinion also said that the plantation was a source of oppression and suffer of the slaves (Haryanti, 2010). In *GWTW* showed that Black slaves were very enjoyed to work in land. This was embodied through Big Sam, A Nigger who worked at the O'Hara's plantation, even when the Civil War and slavery ended, he refused to leave Tara, Big Sam kept working at Tara and helping his ex-master (Mitchell, 1936:657). This fact indicated that allegation upon plantation as a source of black suffering was refused in this novel.

How important of plantation in the South let Scarlet willing to marry Old Frank Kennedy, an old wealth businessman, just to pay for Tara taxes imposed by the Yankees after the Civil War. It is stated that "she was fond of him and grateful for his help in saving Tara" (Mitchell, 1936: 540). Mitchell, actually, wanted to criticize the Civil War and the Yankee who destroyed the beauty of the plantation South and made the Southerners fall in suffer and hunger, as expressed in the quotation below.

When she rose at last and saw again the black ruins of Twelve Oaks, her head was raised high and something that was youth and beauty and potential tenderness had gone out of her face forever. What was past was past. Those who were dead were dead. The lazy luxury of the

old days was gone, never to return.... Twelve Oaks rise before her eyes as it had once stood, rich and proud, symbol of a race and a way of living (Mitchell, 1936: 355).

Twelve Oaks in this quotation was another plantation owned by John Wilkeas, the father of Asley Wilkeas, another prominent family in the Old South, honorable family, rich, as well as had a number of slaves. In this place before the Civil War, the people from the high classes were invited to berbeque, as a symbol of ritual among people over the Old South. Twelve Oaks was a symbol of grandeur, glory, and honor of Old South society that was left shattered after the Civil War. The Civil War had ruined everything, killed people, ruined plantation and Southernes' mansion, and also brought Southerners to hunger as Scarlet said "As God my witness,.....the Yankees aren't going to lick me.....i m never going to be hungry again. ....(Mitchell, 1936: 355).

Based on this analysis it sum up that *GWTW* tried to build a good image of the Southern plantation as a symbol of honor, natural resource, and life style, negating the stereotypical image of it as the source of Black slaves suffer and mistreatment.

### **Southern Belle and Romantic Hero**

Mitchell in *GWTW* also represents the Southern belle and romantic hero who symbolized with "knights and ladies fair" in the Old South. Women in Old South expressed in a lot of symbols like a pretty pictures of fashion, attitude, and politeness. The supreme example of the Southern lady

in *GWTW* is Scarlett's mother Ellen O'Hara. She was decribed as beautiful and remote, generous and moralistic, she cures the sick, sootes the anxious, and resolve the complex. It is expalined in the novel that "it had never ocured to him that only one voice was obeyed in plantation—the soft voice of his wife Ellen" (Mitchell, 1936: 30). Another explanation about Ellen O'Hara as the embodiment of Southern lady is as follow.

She would have been a strikingly beautiful woman had there been any glow in her eyes, any responsive warmth in her smile or any spontaneity in her voice that fell with gentle melody on the ears of her family and her servants. She spoke in the soft slurring voice of the coastal Georgian, liquid of vowels, kind to consonants and with the barest trace of French accent. It was a voice never raised in command to a servant or reproof to a child but a voice that was obeyed instantly at Tara, where her husband's blustering and roaring were quietly disregarded" (Mitchell, 1936: 33).

Another example of Southern Belle also embodied through Melanie Hamilton, a woman whom called Mitchell on a number of occasion the character who was really her heroine. What melanie did, the narrator explain "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 (Mitchell, 1936: 156). Melanie is actually a real manifestation of a Southern belle who owe the desired-character of the Southern community; simplicity and kindness, love and truth. It is pictured that;

Melanie had her shyness, her sudden blushes, her modesty, but she did have common sense—of a sort, I'll admit that ...Like Aunt Pitty, Melanie has the face of a sheltered child who had never known anything but simplicity and kindness, truth, and love,....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 (Mitchell, 1936: 126).

The depiction of Melanie was contrasted to Scarlett, as the protagonist Southern female character. Scarlett represented as a stubborn and selfish. Even though she was considered as one of the symbol of Southern Belle which presented at the first page in more modern vision. She is an example of new Southern belle to whom Mitchell wish to survive in the Civil War and after, without leaving the character of Southern lady. In the first page Mitchell showed the character of Scarlett that;

Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin—that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns (Mitchell, 1936:1).

The above quotation describes a "beauty" which cultivated from a blend of variety sources. Scarlett inherited from Irish, France, and Savannah mix bloods. As a multi ethnic, the United States also have national and regional cultures with each of specificity in its values (Grillin, 1971). Mitchell paints a picture during the Old South community through Scarlett O'Hara's life, as a symbol of Southern belle, the real meaning as "Southern beauty" in aristocratic Southern civilization. Scarlett is a symbol of a Southern belle of the upper middle class. The luxury of valor which indicates not only supported by the physical appearances, but also manners, which early inherited by gentle and religious mother, and disciplined upbringing from Mamy as slave, made Scarlett perfect and elegant as a Southern lady. People in the Old South expected implicitly and explicitly to preserve and instill religious values in their children from an early age (Hariyanti, 2010: 200).

The representation of Southern Belle also combined with the depiction of Southern gentlemen as they represented through Ashley Wilkes and Rhett Butlers. Ashley Wilkes is a man who really uphold the values of the South. Ashley was one figure very closely with imaging Southern men who can not break away the values of the South. Although Ashley depicted educated but the most important thing to have by the Southern gentlemen is to uphold the southern values. It is explained in the novel that "Ashley Wilkes was elected as a captain, because he was the best rider in the County and because his cool head



was counted on to keep some semblance of order” (Michell,1936:15).

Ashley represents the symbol of Southern gentlemen in both side positive and negative. In positive side, Ashley embodied the principle of Old South gentlemen, centering on loyalty, either to family and state, honor, and fond of tradition. But the negative side was, Ashley showed the anti reformation—made him can not stand on changing society. In Old South, people did not care about education—the most important was gentlemen able to ride horse, and running plantation, and it also made them could not survive in the changing structure brought by Civil War.

Another Southern gentlemen also embodied by Captain Rhett Butler, a man from Chalerston, a husband of Scarlet. Not like Asley Wilkeas, Rhett depicted as a more energetic man, a blockade runner, he described as a rich man but mysteriously, everybody did not know where he got her wealth. “Scarlett never discovered just what business brought him to Atlanta, (Mitchell, 1936: 183). Rhett Butler also described as a man with a romantic aura of the dashing blockaderunner (Mitchell, 1936: 184). Scarlett, although she hated Rhett Butler, but he admitted that Rhett no fear for the Yankee, as expressed bellow:

Suddenly she thought of Rhett Butler and calm dispelled her fears. Why hadn't she thought of him this morning when she had been tearing about like a chicken with its head off? She hated him, but he was strong and smart and he was not afraid of the Yankees (Mitchell, 1936: 305).

Rhett and Scarlett symbolize the a new spirit of South, nostalgically looking back to the old days but prepared to adapt and do whatever it takes to build a prosperous life amid the depredations of the war. Rhett's shifting allegiances (he allies himself with the Yankees when it suits him and reinvents himself as a Southern Democrat when it seems expedient symbolize the rapid changes to which the South had to adapt in order to survive.

Meanwhile, Ashley and his wife Melanie embodied the old spirit of South, centering on family, honor, and tradition. After the war, Ashley spends much time dreaming about the gracious old days of plantation life. When Scarlett installs him as manager of one of her mills, he proves a failure at that too. Ashley is clear-minded enough to see what is happening. It is said that: “in the end, what will happen will be what has happened whenever a civilization breaks up. The people who have brains and courage come through and the ones who haven't are winnowed out” (Michell, 1936: 440).

### **Black-White Relation**

The division between races is probably the most heated topic surrounding the Civil War, as it was the main cause of it. In *GWTW*, Margaret Mitchell's attitude towards Black people is an accurate portrayal of prevailing white attitudes in the time when the theme was set. In the antebellum era, the slaves were viewed as happy people, content with what their master's bidding, while their white masters were strict yet kind, and rarely

take to beating as a form of punishment. Frederickson (1978: 52) illustrated the view of white southerner about the negro in the chattel slavery that "Negro Slaves are the most cheerful and merry people we have among us". In *GWTW*, the embodiment of this view represented through Gerald O'Hara that depicted as a kind master, unable to conceal his kindness to his slaves. It is explained that "beneath his choleric exterior Gerald had the tenderest of hearts. He could not bear to see a slave pouting under reprimand, no matter how well deserved" (Mitchell, 1936: 32).

The white plantation owners in *GWTW* were shown as friendly towards their slaves, often rewarding them for good behavior. When Pork, Gerald's Black valet, married Dilcey, a slave from John Wilkes' family, Gerald bought her from John as well as her daughter Prissy, as a gift to Pork (Mitchell, 1936: 19). From this point, Mitchell wanted to confirm that the relationship masters and slaves in the South takes place in a pleasant situation, neither abusing nor suffering as being criticized by those Northerners or abolitionists. The chattel slavery was looked upon as though it was simply a part of life and culture that has changed. This is related to Runkle's statement (1964) that revolution which appeared in the era of Civil War in the South seemed almost in the absence of bourgeois development. "Revolution came from outside, not inside. The big enemy from the high class was not those from Negro and poor whites, but Northerners.

Mitchell's view on antebellum

slavery and the descriptions of post-war discrimination were biased toward that of the people of the Old South's views. Mitchell approved of the slaves like Mammy and Pork who stayed with their white masters after the war, calling free slaves "free-issue niggers" and describing their lives as "a never-ending picnic, a barbecue every day of the week, a carnival of idleness and theft and insolence" (Mitchell, 1936: 781). None of the characters speak highly of the freed slaves and even Mammy, a slave herself, holds them in contempt. Demonstrating this disapproval for free blacks is the scene when Scarlett gets attacked by a free slave in Shantytown, only to be rescued by Big Sam, a slave who has tried freedom and rejected it, only wanting to return home to Tara. In *GWTW*, the Ku Klux Klan is portrayed more positively than negatively, seeming as an organization that simply wanted to protect the ladies of the South. Also, while the Freedman's Bureau is historically known for assisting former slaves build new lives, Mitchell portrays it as an "organization run by cynical opportunists...dedicated to agitating Blacks against whites" (Mitchell, 1936: 555-574). The topic of discrimination of whites against blacks is covered up by the rebellious and dangerous nature of a few of Black.

### **Conclusion**

The depiction of Old South as a civilized society in *GWTW* displays the persistence of white hegemony in the twentieth century over the imagined slavery story in America. As the Southern white author, Margaret Mitchell sought to represent the Old South as an almost exact

view of the time period in glorious life, in the symbols of plantation, Southern belle and romantic hero, and Black White relation. All the Old South attributes are fascinating the people not only the decade of the twentieth century but also in the recent time. It proved by the out of print, reprinted all time, because *GWTW* has displays the picture of Old South that has never known before, except the peculiar chattel slavery that considered against the American founding father principle. Representing the Old South in civilized way make *GWTW* became exceptional and popular.

### References

- Bargainnier, E, F. 1989. "Moonlight-and Magnolias' Myth". In *Encyclopedia of Southern Culture*. edited by Wilson and Ferris, 1136—1137. Chapel Hill, University of North Carolina Press.
- Calisteo, C, G, 2011. *The wind is never gone: Sequels, parodies, and rewriting of GWTW*. North Carolina and London: McFarland Company, Inc.
- Cash, W.J, 1969. *The mind of the South*. New York: Vintage Books.
- Catton, B, 1978. *The American Heritage Library: The Civil War*. New York: Houghton Mufflin Company.
- Commager, H, S, 1987. "the last of its Genre". In *GWTW as Book and Film* (ed. Harwell): 194—197. New York: Paragon House.
- Cullen, J, 1995. *The Civil War in Popular Culture: A Reusable Past*. Washington, D.C.: Smithsonian Institution Press.
- Fahs, A, 1999. "The Feminized Civil War: Gender, Northern Popular Literature, and the Memory of the War, 1861-1900". Dalam *The Journal of American History*, 85(4): 1461-1494.
- Foutz, S, 2000. "Theology of Slavery: Western Theology's Role in The Development and Propaganda of Slavery" *Quodlibet Journal*, 2(1) [www.quodlibet.net](http://www.quodlibet.net).
- Frederickson, G. 1971. *The Black Image in the white Mind: the Debate on Afro-American Character & Destiny, 1817-1914*. USA: Wesleyan University Press.
- Gary, R.J. and Robinson, O. 2004. *A Companion to the Literature and Culture of the American South*. Massachusetts: Blackwell.
- Gramsci, A. 1971. *Selection from the Prison Notebook (ed & Trans. Hoare & Nowell-Smith)*. London: Lawrence & Wishart.
- Gramsci, A. 2009. Hegemony, intellectuals, and the state Cultural Theory and Popular. Dalam J. Storey , *Cultural Theory and Popular*. Harlow: Pearson Education.
- Grillin, J, 1971. "National and Regional Cultural Values in The United states", in *The Proper Study of Man. Perspectives on social Science*. USA: The Macmillan Company.
- Hall, S, 1997. *Representation: Cultural Representations and Signifying Practices*. London, Thousand Oaks, and New Delhi: Sage Publications.
- Hariyanti, T, 2012. *Wasiat Orang Amerika: mengungkap tabir surat wasiat masyarakat kulit putih Amerika Bagian Selatan*. Yogyakarta: Genta Press.

- Mitchell, M, 1936. *GWTW*. (A Project Gutenberg of Australian eBook edition).
- Olsen, K. W. (2004). *Garis Besar Sejarah Amerika (terj)*. Jakarta: Kedutaan Besar Amerika Serikat.
- Runkle,G, 1964. "Karl Marx and the American Civil War". In *Comparative Studies in Society and History*, 6(2): 117-141.
- Said, E. (1978). *Orientalisme: Menggugat Hegemoni Barat dan Mendudukan Timur sebagai Subjek (Terj. Ahmad Fawaid)*. New York : Vintage Books.
- Schweitzer, G.K, 1970. *Modern Technology and American Values*. Kenneth [Steward@angelo.edu](mailto:Steward@angelo.edu).
- Wei, Ruan 2012. "Two Concepts of "Civilization". In *Comparative Civilizations Review* 67: 16—25.
- Wyatt—Brown,B, 1982. *Southern Honor. Ethics & Behavior in the Old South*. London: Oxford University Press.