

GENDER IDEALS VIOLATION IN DOMESTIC AND ECONOMIC LIFE AS FOUND IN MARGARET MITCHELL'S *GONE WITH THE WIND*

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ABSTRACT

*This study aimed at describing the violation of gender ideals of the main female character in Margaret Mitchell's *Gone with the Wind* in relation to domestic and economic life and describing the possible reasons of why she violated them. The design used was content analysis in qualitative paradigm. Codifications and indicators were established to help to analyze the data. The theories used to analyze the data were the expansionist theory in gender, the Freudian Psychological theory, and the self-actualization theory. The finding shows that Scarlett O'Hara has violated the domestic ideals as a belle, wife, mother, and widow. She also violates the Victorian rules dealing with women and economic life. Scarlett's violation of the rules in her society is caused by the internal factor and the external factor, the Civil War. It is the emergency, the occasion, and the condition at that time that makes her violate them. Her controversial acts in her society can be considered as a constructive change as it gears to women improvement and equality. The violation of gender ideals of her time does not always mean a negative deviation. It can also bring improvement for a better life.*

Keywords: *gender ideals, violation, domestic sphere, economic life, *Gone with the Wind**

INTRODUCTION

Gender is one of the universal dimensions on which status differences are based. It occurs in all parts of the world not only in third world countries but also in advanced societies. The advanced society, in this case, the United States, which is known for its advanced life pattern, science, and technology, surprisingly, still practices gender segregation (Gauchat, Kelly, & Wallace, 2012). Their research indicates that segregation in occupation still becomes the major leading determinant factor of gender earnings inequality. In other words, gender equalities which are theoretically accepted are yet half-heartedly practiced. As discussing gender in real life of American society is indeed beyond the researcher's field of competence; therefore, the researcher has decided to analyze the aspects of gender as it is exposed in the literary work entitled *Gone with the Wind* (GWTW) as shown by its female main character, Scarlett O'Hara. GWTW was written by Margaret Mitchell in 1936. It is her only novel and is published many times since then. The novel features up-to-date issues on gender so that the analysis will be relevant to the current circumstances. If literature is seen as a means to understand life, readers can learn a lot from this novel. As stated by Gibson (2007), there is a close relationship between literature and reality since literature offers the understanding of the world and the meaning of life. GWTW is the story of a woman who has a great strength in overcoming all odds to care for her family and herself during the Civil War. It also gives a sense of the world of how women should behave and function in the domestic sphere and the outside world, especially in the economic life.

Research on GWTW so far is about an analysis of this novel and its false depiction of the South (Wójcik, 2008). Other research focuses on the comparative study, such as comparing the original version and the simplified version in terms of its lexical structure (Ahaour *et al.*, 2013),

comparing two Chinese version of the novel (Baohe, 2012), comparing the cultural similarities between Ireland and the South (Clukey, 2013), comparing the translation forms from two Chinese version of GWTW in two different period of time that is seen from the cultural perspectives (Wang, 2010), and analyzing the heroine business and financial success from the gender perspective (Kovács, n.d.). While other study focuses on how the novel helps shaped the Southern nation into history (Kares, 2011). One research, however, is found to be a discussion of gender and business in American and Southern context through the novel's perspective (Lajtern, 2011). So far, there has been so scarce research that is conducted to find out how the women's roles at that time and how gender equality are depicted through the main female character. Therefore, more research needs to be conducted to find out how gender ideals are practiced and how they are violated for the purpose of survival as depicted in the work of fiction.

Based on the description, this research focuses on investigating the main female character violation to the gender ideals that is employed at that time in relation to domestic life and economic life. Thus, this research is intended to answer the following research problems (1) what roles and ideals that are violated by the main character in relation to domestic life? (2) What economic ideals which are violated by the main character? And (3) what are her reasons for violating the domestic ideals and economic ideals of her time?

METHODS

A qualitative research approach on literary work is formulated, and the content analysis design is used. The data are in the form of dialogues, events, actions, other characters' opinions about the main character, and the author's illustration that has any relations with gender ideals and roles violation as stated in the research problem. Data indicators are set up to help the researcher in collecting and analyzing the data. The data indicators are made based on traditional theories of gender in the Victorian era (Abrams, 2014; Cordea, 2013) as the main background of the novel that is written during and after the Civil War in which the Victorian era is practiced. Some of the behavioral codes are also taken from the novel since they are stated explicitly. The data are divided into two main parts; they are the domestic sphere and economic life. In the domestic sphere, the data are divided based on her roles and relationship with other people, namely her role as a daughter, sister, wife, mother, and widow. Data codification is used in collecting the data. There are six types of coding system, namely the type of violation, the part of the novel, the chapter, the sub chapter, and the page of the data, for example, is DR/D I/III/2/3. DR (Domestic Role) means the type of the violation, D is Daughter), I is Part I of the novel, III is data is in the third chapter, 2 is in the second sub chapter, and 3 is page 3. However, if the type of the violation is in relation to economic ideals and realities, the symbol will be EI (Economic Ideals).

The data collection has several stages. First, the researcher conducts a library research to have a more profound understanding of the work. And secondly, the researcher sets up a list of indicators to help in collecting and analyzing the data. Thus, basically, this study attempts to compare what is ideal in the society and what is acted out by the main female character, Scarlett O'Hara. If there is any of her action, dialogues, events which are not in accordance with the ideal behavior codes in the list of indicators, it means that she has violated the rules. The triangulation method is used for data validity. To analyze the data, the researcher uses expansionist theory in gender (Barnett & Hyde, 2001), Freudian personality development (Cherry, 2014) and the Horney's self-actualization theory (Walborn, 2014).

RESULTS AND DISCUSSIONS

The finding shows that Scarlett has violated the gender ideals and roles of her time in domestic life as well as the gender ideals in economic life. The finding also reveals the reasons behind those violations. In relation to the types of the main character's violation of gender ideals and roles, it is found out that Scarlett O'Hara has violated the behavioral codes of the Victorian period of the day in relation to her role as a daughter, wife, mother, and widow.

Several codes should be obeyed by a daughter during the Victorian age. Some of them are (1) a daughter of a lady should behave like a lady, and (2) a daughter should obey their parents. At the beginning of the novel, readers can see that since childhood Scarlett had trouble acting like a lady. Despite Ellen's teachings upon her, Scarlett only learns the outward gentility, not the inward quality. A true lady at that time was seen from the inner quality, such as being gentle and nice to other people. Scarlett, however, fails to fulfill these criteria. Ellen, her mother, finds it difficult to teach Scarlett to be a lady because Scarlett does not have a close female friend. Instead, she prefers to play with boys of both races. Her behavior has made Mammy, her nanny, worried. It has always been a struggle to make Scarlett learn the lady like qualities since most of her natural impulses were unladylike. Scarlett does not seem to mind of behaving unlike one, because she believes that it is not worth learning and doing, except for having a beau on her string. Ellen realizes that Scarlett is more like her father, Gerald O'Hara, in terms of traits and characteristics. She even addresses her as 'the child of Gerald'. Scarlett also fails to be an obedient daughter as she refuses her father proposal to marry with one of the three of the plantation boys. Gerald wants his daughters to marry a gentleman with an old family name as well as wealth. But she declines them all because she falls in love with Ashley.

"What would you be doing with a husband like Ashley? 'Tis moonstruck they all are, all the Wilkes. When I was mentioning the Tarletons the while ago, I wasn't pushing them. They are fine lads, but if it's Cade Calvert you're setting your cap after, why, 'tis the same with me. The Calverts are good folk, all of the, for all the old man marrying a Yankee. And when I'm gone—Whist, darlin' listen to me! I'll leave Tara to you and Cade—"

"I wouldn't have Cade on a silver tray," cried Scarlett in a fury. "And I wish you'd quit pushing him at me!" (Mitchell, 1993)

From the quotations, it can be seen that Scarlett has violated the behavioral codes of her time in relation to daughter obedience. With a strong patriarchal system in the Victorian era (Abrams, 2014), it is a custom for the parents especially the father to match a daughter with a young man because he has responsibilities for the daughter's life (Cordea, 2013). Accepting the man in marriage whether his daughter likes the future husband or not is one of the father's responsibilities. For a daughter following the lead of the father is a sign of obedience and submissiveness since women at that time are seen as subordinate to men (Cordea, 2013). However, in Scarlett's case, it does not seem to be that way. She refuses all gentlemen that are offered by her father and seems not to mind of saying no. Instead, she marries Charles Hamilton, Melanie's brother, after two weeks of courtship against the will of all the family.

Scarlett has three husbands in her life. Her first two husbands are obvious 'sissies' in the masculine/feminine lexicon. Charles Hamilton is dying of pneumonia rather than like a "real" man on the battlefield, and that 'old maid in britches' as Scarlett says of him, Frank Kennedy. She plays the dominant (presumed male) role with each of these men, reversing the culturally prescribed gender relations within marriage. As a wife, there are particular behavioral codes that she should follow, namely (1) a wife is entitled loyalty to her husband, and (2) a wife should be submissive and follow the lead of the husband. Women submission in the Victorian era is considered as the highest feminine virtue (Cordea, 2013). Scarlett, however, shows her unwillingness to do the role of the submissive

wife instead she does anything as she pleased. Scarlett refuses for being submissive not only to Frank Kennedy but also to Rhett Buttler, her third husband. When Rhett corners her, she stands against him. She bullies Frank and refuses to follow his lead and refuses to obey his words. Instead, she does many things that pleased her.

With a heavy patriarchal system during the Victorian period, Frank Kennedy as a husband basically has a right to control his wife even if this means through the use of physical correction as the wife is viewed as being the property of her husband (Black *et al.*, 2012). Strengthened by biblical teachings, men in this era have much authority, and power and women are obliged to submit to his authority willingly (Cordea, 2013). He is given the right to limit the wife's behavior and also has the legal right to control her and all her possessions (Clark, 2010) because a married woman is not allowed to own property (Cordea, 2013). However, this patriarchal system in the house seems to fail in Scarlett's case. She turned all the accepted rules in her society upside down and behaved otherwise. It is not her who plays the submissive role, but Frank. And it is not also her who is controlled, but her husband with all his possessions. In terms of loyalty, Scarlett has violated this ideal repeatedly. First, when she is married to Frank, she is often seen driving together with Rhett in spite of her reputation as a married woman. Second, when she is married to Rhett, she visits Ashley alone in the mill and shares the feeling of the old days by being in his arms.

As a mother, there are codes that Scarlett should obey. They are (1) a pregnant woman should not show herself in public, (2) women are child bearers, and (3) women should be gentle, modest, and love their children. During her pregnancy, Scarlett has violated the first rule many times. She goes to the town for selling lumber and riding to the mill every day when she is in her delicate condition until her eight months pregnancy. The heart of the Victorian values is the mother and her children (Abrams, 2014; Cordea, 2013). A married woman is expected to have children. Those who are childless are considered abnormal (Abrams, 2014) as she has a failure in her reproductive function. Scarlett, on the other hand, basically refuses to be a child bearer. She would give only one child for each husband, even none if she could help it.

“Proud!” she cried in a strangled voice. “Proud—ugh!”
“Aren't you proud to be having a child?”
“Oh dear God, no! I—I hate babies!”
“You mean—Frank's baby.”
“No—anybody's baby.” (Mitchell, 2013)

She possesses none of these motherhood characteristics that are idealized by the norms of her time. It is stated that an ideal mother is caring, nurturing, emotionally attached to the child, and responsible for the child upbringing (Abrams, 2014). She, however, behaved otherwise. She fails to be gentle, modest, and give intense love for her children. This can be seen when she shows little interest in Wade.

“Hurt!” he sobbed. “Hurt!”
“Hush! Hush! Hush! Or I'll spank you. Go out in the back yard and make mud pies and don't move from there.”
“Wade hungwy,” he sobbed and put the hurt finger in his mouth.
“I don't care. Go in the back yard and—” (Mitchell, 1993)

Scarlett is reluctant to soothe down her own son when he cries and wails. She often actually forgets that she has a child. She speaks sharp words to him to relieve her own tension and has slapped him for the first time when the siege begins. She hardly sees Wade as her son who needs her to teach and love, and he needs to know about the world. She breaks the chances Wade and Ella have as well as their spirit, and she makes her children afraid to death of her. Thus, she has violated the codes expected from a mother.

In her role as a widow, Scarlett has disregarded the accepted codes of her time, namely (1) a widow has to be grave and aloof, (2) she should not indicate an interest in the company of a gentleman, (3) she should get married right after her husband death, and (4) a mourning widow should wear black dress for three years. Scarlett does not appear to be grave and aloof at all. She makes herself believe that life has treated her unfairly because she is too young to be a widow. She wishes to join the officers and the girls to go to the picnic and desperately wants to go to the party and has all the fun of it. She cannot help herself to smile showing her dimples, bow, and wave to the soldiers who are going to the picnic that pass her bedroom window.

During the Victorian era, a widow should show her grief and mourn for the husband's death at least four years (Bedikian, 2008). During these mourning years, the widow would wear the black dress and black veil, and minimize the social life outside the house. There is always a time when Scarlett could not resist the temptation, especially when it deals with her vanity. This can be seen when Rhett gives her a beautiful and colorful bonnet during her mourning time. She loves the bonnet at first sight and set her mind to have it no matter what. At heart, Scarlett knows that she should not accept such an expensive and fancy gift from a gentleman as it is considered improper for a lady to do that especially during the mourning period. This is one of the behavioral codes that her mother imposed to all her daughters. Moreover, at that time, it is considered disrespectful to the deceased if a widow removes the custom earlier and wears the bright color of clothes (Bedikian, 2008). But to Scarlett, this is not a big deal as for her vanity is stronger. She finally ends her mourning several years too early. When she meets Rhett at the party, she does not only talk about things but also laughs aloud at things with him. She receives Rhett's dancing invitation regardless of her being a widow and she also lets Rhett hold her so tightly during the dance.

She met his eyes unwillingly and saw they were as teasing as a small boy's. Suddenly she laughed. It was such a silly situation, after all. He laughed too, and so loudly that several of the chaperons in the corner looked their way. Observing how good a time Charles Hamilton's widow appeared to be having with a perfect stranger, they put their heads together disapprovingly. (Mitchell, 1993)

In terms of economic ideals and realities, it is found out that Scarlett has violated the Victorian codes dealing with women and economic life. Those codes are (1) women should not be a part in the man's world, (2) she should be dependent on a man, (3) she should not work unless she is in the lower class, and (5) she should not be financially independent. It is considered normal and accepted at that time that women does not interfere with men's world, especially in economic life (Abrams, 2014; Cordea, 2013). Scarlet, however, has violated this and does not take for granted her role as a submissive wife. In the novel, it is shown that the violation of women and economic life had started when the civil war ended. Desperate by her conditions and the need of money, Scarlett decides to run the mill and sell lumber in town. Not only that, but she also competes with her males counterpart in selling the lumber and does not fear of her competitors. She realizes that she is the equal of any of them, and knows that she is as smart as the men in the business. She rejects the stereotype at that time that women are subordinate to men (Cordea, 2013).

Women, during the Victorian era, are also seen as less intellectual (Cordea, 2013), but Scarlett is independent and smart. She does not need Frank to tell her everything about business matters. She also buys the mill with the money she has borrowed from Rhett without asking any of Frank's opinion. She makes decisions in business, such as buying a mill, building a saloon, and leasing convicts. In her time, a working woman is a sign of lower class society (Abrams, 2014). But Scarlett does not care although she has a husband who is able enough to provide for her. Day by day, she becomes financially independent as she becomes a successful business woman. Interestingly, she uses most of her money for the repair of Tara, her family home, but not for her husband store.

On top of everything else, she was actually making money out of the mill, and no man could feel right about a wife who succeeded in so unwomanly activity. Nor did she turn over the money or any part of it to him to use in the store. Most of it went to Tara and she wrote interminable letters to Will Banteen telling him just how it should be spent. Furthermore, she told Frank that if the repairs at Tara could ever be completed, she intended to lend out her money on mortgages.

“My! My!” moaned Frank whenever he thought of this. A woman had no business even knowing what a mortgage was. (Mitchell, 1993)

Being financially independent and successful in affairs that are done in an “unwomanly way” is considered an “unforgivable sin in any society” (Mitchell, 1993). But Scarlett does not feel the slightest regret of making her own money. Even, she makes more money than Frank. Based on the expansionist theory, wife employment is said to bring the positive effect of marital quality as the family has more income which makes the family happier as they would not feel financial strain (Barnett & Hyde, 2001). The theory further states that but if the husband is still attached to traditional gender-roles attitudes, the income that is made by the wife would make the adverse reaction. This is what happened to Frank and Scarlett marital life. The more money Scarlett makes, the unhappier her husband is. It is because Frank still adheres the traditional rules.

The use of multiple roles in the family is theoretically can increase opportunities and self-confidence (Barnett & Hyde, 2001) because husband and wife can work together to earn the better living and support each other to create more life opportunities. But in Scarlet’s case, Frank could not feel the same way like his wife’s feeling of success. On the contrary, he feels helpless, ashamed, and in despair. As Scarlet becomes more financially independent, she possesses more self-confidence. She neither asks Frank opinion nor suggestion in business. She becomes increasingly independent. All her reactions are masculine. She knows what she wants, and “went after it by the shortest route, like a man” (Mitchell, 1993). Thus, she does not need anyone to tell her what to do.

The cause of Scarlett’s violations of Victorian codes can be divided into two, namely the internal factor and the external factor. The internal factor deals with the personality and the upbringing. Before the war, Scarlett O’Hara is described as a charming lady who grows up in the magnificent old South at a North Georgian plantation called Tara with a great number of slaves and lived the idyllic life. She is the eldest of three O’Hara daughters and possesses the outward feminine quality but not the inward sign of femininity. The inward quality stereotypically required by the Victorian codes of her time are domesticity and dependence (Abrams, 2014; Cordea, 2013). The outward qualities that Scarlett possesses are used as a tool that she expertly turns on or off to suit her own needs. Knowing that she has expertly mastered the “thin crust of femininity”, Scarlett manipulates men with ease to suit her own needs. Since young, she basically has the seed of manipulative and bullying instinct.

Almost all Scarlett’s character traits are the reflections of her father. Her stubbornness, high-temper, and strong will are inherited from her father’s Irish blood. Moreover, this man-like quality is caused by her father upbringing. Gerald O’Hara, her father, treats her in a man-to-man manner which she finds most pleasant. This man-to-man manner upbringing is caused by Gerald’s realization that he has no more chance of having a son after the three ones died young when they are still babies and had been buried in the family burying ground with each bearing the name of Gerald O’Hara, Jr. Because of this unique relationship between Scarlett and her father, Ellen occasionally addresses her as the child of Gerald. Scarlett, however, enjoys this man to man relationship and this mutual agreement has made their relationship grow stronger. Scarlett finds it comforting to be near to her father for the reasons why she does not know. She just likes Gerald’s bold emotions. She does not realize that they share the same degree of qualities. The mutual understanding between the two is due to their likeness in temperaments or characters’ trait. But interestingly, Scarlett does not want to be like her father. She idolizes her mother and wants to be like her.

Gerald believes in Scarlett's ability to take care of Tara more than his two other daughters and his own two brothers. Scarlett despises stereotypically feminine traits in everyone else, including women. She considers all women; including her two sisters are natural enemies in pursuit of the same 'prey', men. From this description, it is found out that Scarlett paradoxically highlights the prescribed feminine virtues but making use of it as a counterpoint to them, both through her own failures in almost all female roles and her relationship with other women. In the researcher's opinion, Scarlett is a "bad" daughter, sister, wife, mother, and widow. Although she is a woman, her character traits and the roles do not seem fit to any roles attached to her. Thus, it can be understood why she could not become an obedient daughter, a good sister, and a submissive and dependent wife. In short, she is a man that trapped in the woman's world.

Aside from her strong Irish character that is inherited from her father and the man-like upbringing, Scarlet is basically a rebel in nature with her strong will character and ego-centeredness. All she does is for herself, not for other people. This ego-centeredness is because she is too busy with herself to reach her prior goal in life, to get a lot of money, and to pursue her own gaiety. She marries the men that she does not love but only for pursuing of their money and her ego-centeredness of long lasting desire to be the belle of the county. The latter is the main cause why she violates the codes of being a widow.

In economic life, Scarlett's ego and selfishness dominate all her decisions. Scarlett's ego enables her to survive during and after the wreck, because it helps her to handle the problems as well as to reduce her tension and fear of being poor, hungry, and cold. Scarlett's ego has been shaped and strengthened by the environment and the condition at that time; the civil war and life after the war. She becomes a young lady who never takes defeat and who always has hope in the future. Based on the personality development proposed by Freud (Cherry, 2014) that one's ego is governed by the reality principle. In Scarlett's case, her experience of hunger and poverty has realized her that life is a struggle.

However, there are sometimes when Scarlett's conscience, which Freud called as superego (Cherry, 2014), takes into account. She realizes the wrongness of her deeds and that all she has done are not acceptable based on the moral behavior codes of the society. Her conscience has punished her actions which are not socially accepted by creating guilt. This can be seen when she realizes that she has 'killed' Frank when he is saving her honor. The first time in her life she is afraid of God and Hell.

Aside from the internal factor, her violation of the Victorian codes is also caused by the external factor. In a chaotic situation, in this sense the Civil War, one could put aside social rules and codes for the sake of survival. Looking at Scarlett's case, she is trying to survive by disregarding the rules and codes accepted in her established society which is imposed upon by her mother. Her turning of rules upside down is mainly caused by her inner drive or her ego, not because she is aware of gender equality. Only because she is a woman, she seems to be pioneering gender equality. Her violation of gender rules and ideals of the day in relation to economic life is caused by the emergency situation of the day and the chaotic situation that is caused by the Civil War.

The fear of hunger, poverty, and the loss of Tara (her home) make her against her conscience during the war. It is inevitable that the cruel war has influenced some of the change of Scarlett's characters. She does not believe anymore in Ellen's teachings of morality and faith. Hard days after the war make her realize that her mother's teachings are wrong because it could not help her to have a proper life. For Scarlett, it is no use of having good moral and strong faith as she and her family have insufficient food to eat, no decent clothes to wear, no money to buy their needs or to repair the roof overhead and to pay taxes on Tara.

A feminine psychoanalyst, Horney (Walborn, 2014) believes about the possibilities for human growth, satisfaction, and self-realization. She, however, places a greater emphasis on the role of self-

enhancement, personal security, and interpersonal (social) motives. Horney (Walborn, 2014) has proposed the idea of neurotic patterns, for example finding security in trying to please others, manipulating and exploiting others, and even devaluing oneself. She, further, has categorized neurotic patterns according to the three fundamental types, they are moving toward people (a neurotic need for approval and affection from others; a need to please and defer to other), moving against people (a neurotic need for power; a need to exploit others and constantly feel superior), and moving away from people (a neurotic need to be aloof, detached, uninvolved, completely self-sufficient, and independent of others). Aggressiveness in Scarlett's masculine way of thinking and behavior, her needs to strive for superiority, and her ability to survive the war, are the characteristics of the neurotic pattern of moving against people. This neurotic pattern is in contrast to her society (the Southerners) who does not want to face the reality of the bitter life after the war. The southerners do not want to change their habit, beliefs, and attitudes because they still believe in the old South and the codes they uphold so strong. They are submissive and have compliant personalities, a type of neurotic pattern that is referred by Horney (Walborn, 2014) as moving toward people. In an extreme condition, like war, people need to move against people to survive because these traits require the persons to be aggressive, have control/power toward other people or situation, have self-efficacy, and a belief in one's ability to do something. This type of persons usually would not run from problems; they would face, conquer, and bend them to their will, just like Scarlett.

CONCLUSIONS

The basic theme of *Gone with the Wind* is survival. This can be seen from the main female character, Scarlett O'Hara who acts and behaved against the social norms in order to survive. Although in domestic life she fails to act accordingly to the accepted codes as a daughter, sister, mother, and widow, she is able to survive as an individual and as the roles attached to her. Her thoughts on the 'silly' rules that she has to obey and her courage violate them have enabled her to be a woman who has more choices and opportunities to face the world outside the domestic life. Her masculine behavior that is despised by her society helps her to improve the quality of her life in terms of economic life. In Scarlett's case, the violation of rules that is first seemed to be a negative deviation of the accepted behavioral codes, in the later era; it is seen as a gender equality movement.

There are three conclusions can be drawn from the study. Firstly, the human being should be adaptable to change in any situation. The strict behavioral codes which are set up and agreed upon by the society sometimes needs to be violated especially when it comes to survival context. The violation does not always mean a negative deviation as it can bring improvement for a better life and create more life opportunities. Secondly, the human being can perform extremities and neglect the voice of the conscience when they are cornered by hunger and poverty. And thirdly, war though destructive in nature, it can change human being in terms of their personality, beliefs, moral values, and how they view life. For some people who are adaptable to change, war can be a positive agent in their behavior (Scarlett O'Hara), while for those who are not, war can make their life suffer (the Southerners).

After doing an in-depth study on Margaret Mitchell's *Gone with the Wind*, further research still needs to be conducted on the following things. First of all, a study needs to be conducted to find out how far the movie version is different from the novel by comparing the intrinsic elements. Next, a different focus of analysis can be done not only on the morphological aspect but also the syntactic system of the black language that is used by the slaves portrayed in the novel. In sum, *Gone With the Wind* offers the readers a work that is both enjoyable and meaningful as it teaches about the Southern life before, during, and after the Civil War. The work itself is able to expand and give insights to the readers' critical thinking by making them aware of the potentiality of a woman to strive for equality, both in domestic and economic life.

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