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以榮格分析心理學研究《飄》男女主角之人格特徵

A Jungian Reading of *Gone with the Wind*

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中文摘要

《飄》是美國文學史上最著名的愛情故事之一，是瑪格麗特·米契爾的唯一一部小說。《飄》於1936年出版，瑪格麗特·米契爾一年後被授予普立茲小說獎。這個故事是在美國內戰的背景下，史詩般的描述美國內戰的歷史及其對當時南方人民的深刻影響。《飄》的電影於1939年上映，並獲得十座奧斯卡獎。

原型批評為主要的文學批評之一，對文學研究產生了巨大的影響。主要代表學者是卡爾·榮格。根據榮格的分析，原型是集體無意識的化身，是巨大的肉體和心理經歷，在幾百萬年中重複。原型是普遍的和所有人類分享，儘管他們的性別，種族，文化，教育，經濟和政治。本文擬從榮格分析心理學的角度分析思佳麗·奧哈拉和巴特勒以及其他重要角色的性格。

本論文由六章組成。本文第一部分簡要介紹了瑪格麗特·米契爾的《飄》。第二章是本文的理論基礎。本章對榮格的分析心理學和美國文化作了一般性的理論介紹。本文旨在從榮格的原型分析的角度來探討主角—思佳麗·奧哈拉和巴特勒的人格特質和個性。在第三章中，我將分析人格面具(Persona)、阿尼瑪斯(Animus)、陰影(Shadow)、智慧老人(Wise Old Man)和自性(Self)對思佳麗·奧哈拉的象徵和影響。第四章論述了人格面具(Persona)、阿尼瑪(Anima)、陰影(Shadow)、智慧老人(Wise Old Man)和自性(Self)對巴特勒的象徵和影響。第五章從榮格集體無意識的角度對梅蘭妮、艾希禮和奶媽的角色塑造原型特徵進行了分析。第六章是結論。

榮格式閱讀的應用，有助於讀者理解美國文化在美國南方的縮影中的體現。這篇論文的主要貢獻是應用卡爾·榮格的分析心理學來分析《飄》中思佳麗·奧哈拉和巴特勒的人物個性，以及梅蘭妮、艾希禮和奶媽的角色特徵。

關鍵字：《飄》，集體潛意識，原型，卡爾·榮格

Abstract

Gone with the Wind, one of the most famous love stories in the history of American literature, is Margaret Mitchell's only novel. *Gone with the Wind* was published in 1936 and Margaret Mitchell was awarded the Pulitzer Prize for fiction a year later. The story was set in the context of American Civil War epically included the history of American civil war and its deep influence on the South people at that time. The film *Gone with the Wind* was released in 1939 and it won ten Academy Rewards.

As one of the major literary criticisms, archetypal criticism has a great influence on literary studies. The main representative scholar is Carl Jung. According to Jung, archetypes are embodiments of the Collective Unconscious, the great physical and psychological experiences that repeated over millions of years. Archetypes are universal and shared by all humans in spite of their gender, race, culture, education, economy and politics. This thesis is intended to analyze Scarlett O'Hara's and Rhett Butler's personalities and the personalities of other major characters in *Gone with the Wind* from the perspective of Jung's Analytical Psychology.

This thesis is composed of six chapters. The first part of this thesis makes a brief introduction of Margaret Mitchell's *Gone with the Wind*. And chapter two is the theoretical foundation of the thesis. This chapter gives a general theoretical introduction of Carl Jung's Analytical Psychology and American Culture. This thesis aims to explore the protagonists'—Scarlett O'Hara's and Rhett Butler's characters and personalities from the perspectives of Jung's Archetypal Analysis. In the third chapter of the thesis, I will analyze the symbols and influences of Persona, Animus, Shadow, Wise Old Man and Self on Scarlett O'Hara. The forth chapter of the thesis discusses the symbols and influences of Persona, Animus, Shadow, Wise Old Man and Self on Rhett Butler. Chapter five analyzes the archetypal symbols in the characterization of Melanie, Ashley and Mammy. Chapter Six is conclusion.

The application of Jungian reading helps the readers understand American culture as embodied in the microcosm of American South. The main contribution of this thesis is that it has employed the approach that no other published work has applied Carl Jung's Analytical Psychology to analyze Scarlett O'Hara's and Rhett Butler's personalities and the characterization of Melanie, Ashley and Mammy in *Gone with the Wind*.

Key Words: *Gone with the Wind*, Collective Unconscious, Archetypes, Carl Jung

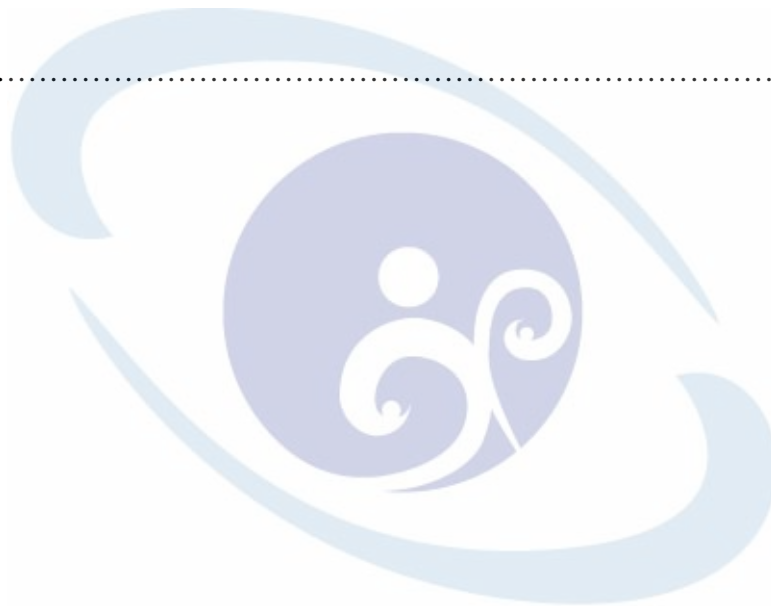


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Chapter One: Introduction

Gone with the Wind is a romantic novel, and it is the only novel by Margaret Mitchell published during her lifetime. Margaret Mitchell's *Gone with the Wind* is considered to be one of the most popular novels and movies of all time. All kinds of readers, men and women, old and young, the romantic and the realistic, all kinds of readers like to read *Gone with the Wind*.

1.1 A Brief Introduction to Margaret Mitchell's *Gone with the Wind*

Gone with the Wind, written by American female writer Margaret Mitchell is one of the most popular American novels. It won the Pulitzer Prize in 1937. (Encyclopedia Britannica) *Gone with the Wind* is not only one of the bestselling novels in American publishing history, but also is an American literary classic. The sales figures for the novel attest to the former and to the novel's mass public appeal. By the end of 1936, over a million copies of Mitchell's epic Southern romance had been sold. It has now been translated into more than thirty languages. (Brown, Ellen F) The film adaptation, released in 1939, became the highest-grossing film in the history of Hollywood¹. (*The History of Film the 1930s*) It received record-breaking ten Academy Awards. *Gone with the Wind* is clearly a story that has inspired people across

¹ As the introduction on the AMC Film Site, *Gone with the Wind* (1939) is often considered the most beloved, enduring and popular film of all time. Sidney Howard's screen script was derived from Margaret Mitchell's first and only published work (Dirks). Vivien Leigh and Clark Gable were well matched in the two most coveted movie roles of the era. On the website of *Time*, there are some essays about the film *Gone with the Wind*. "Cinema: *G with the W*" is written on December 25th, in 1939. The film *Gone with the Wind* had taken three years to make from a novel and had taken two years and something akin to genius to find a girl to play Scarlett O'Hara. It had cost more money (\$3,850,000) to produce the picture than any other in cinema history except *Ben Hur* (\$4,500,000) and *Hell's Angels* (\$4,000,000). It was one of the longest pictures ever filmed (three hours and three quarters of Technicolor action). And *Gone with the Wind* is awarded of eleven Oscars, including the first for an African America actor, Hattie McDaniel.

America over time.

Margaret Mitchell (1900 -1949), born in Atlanta, Georgia, was a life-long Southerner and journalist. Her father, Eugene Mitchell, was an attorney, and her mother was a founder of the women's suffrage movement in Georgia. Her grandparents had cotton plantations in the vicinity of Atlanta before the town was built. Many of her family members had always lived in the South, most of them in Georgia, since the American Revolution. Many of her relatives were cotton planters, lawyers, and Methodist ministers. Both of Margaret Mitchell's parents were born in the period immediately following the Civil War. Accordingly, the Civil War has deeply influenced their lives and their children's lives. A child naturally drawn to old people and to the great drama of her region, Mitchell had gone horseback riding with Confederate veterans. She used to sit in the parlors of faded belles and listen to the old veterans anecdotes, taking every literary advantage of her exposure to the past. "She grew up listening to stories of the war, hearing remembrances and myths, telling of the "good old days" before the war came. When Margaret was five, she went riding every day with an old Confederate veteran, and listened as he told of his experiences to Margaret and others whom he met on his ride." (Edwards, *Road to Tara*, 24) All those childhood experiences provide her plentiful resources for her later creation.

Mitchell attended the Washington Seminary, a prestigious Atlanta finishing school, where she was a founding member and officer of the drama club from 1914 to 1918. (Thomas, Jane) In September 1918 Mitchell entered Smith College, but withdrew during her freshman year in 1918. She returned to Atlanta to take over the household after her mother's death. The elders of the family wished Mitchell to become a proper Southern white woman with formalized behaviors, modest clothing, and abstention from social events. But Mitchell was an independent and rebellious girl. Shortly afterward, she defied the conventions of her class and times by taking a job at the *Atlanta Journal*. Under the name Peggy Mitchell she wrote a weekly column for the newspaper's Sunday edition, thereby making her mark as one of the

first female columnists for the South's largest newspaper.

With more facts dug out of old newspapers of the war days and old diaries and letters of the period, Mitchell was surprised and thrilled to see how vital a part Atlanta had played during the war and how important Atlanta was to the Confederacy, which provoked greater love inside her for her hometown—Atlanta. In 1926, she made a decision to write a novel about her home state Georgia and the by gone legendary period. From 1926 to 1929, Margaret wrote *Gone with the Wind*. She drew upon her encyclopedic knowledge of the Civil War and dramatic moments from her own life, and typed her novel on an old Remington typewriter. She completed the majority of the book in three years. She wrote the last chapter first and the other chapters in no particular order. Margaret won the National Book Award for Most Distinguished Novel of 1936 and the Pulitzer Prize for Fiction in 1937. The book has outsold every book but the Bible in America.

Gone with the Wind is about a love story that started in April, 1861, spanning about 12 years and set in the Civil War. Scarlett, the main character whose father owns a big plantation called Tara in the southern state of Georgia, falls in love with Ashley. But Ashley loves his cousin Melanie and they get married. Rhett Butler, a disreputable scoundrel and the novel's hero, is listening in the room unobserved while Scarlett makes her declaration of love to Ashley. He teases her about it afterward showcasing his shamelessness. Scarlett is angry and upset after she is rejected, and goes off and gets engaged to Melanie's brother—the shy, clueless Charles Hamilton. Then the war starts and the tragedy strikes for all.

Scarlett's first husband, Charles, died in the war unfortunately. Scarlett becomes a widow. In a charity ball before the war, Scarlett is acquainted with Rhett Butler and Rhett invited Scarlett to dance for donating money to the Confederacy. The Confederacy is defeated in the war. Scarlett and Melanie volunteer to take care of the wounded. The Union army is approaching, Scarlett witnessing the cruelty and devastation of the war as the stubborn. Many people escape from their lands. Unfortunately, Melanie will deliver a child in the following

days. Scarlett has to stay to look after her. As the Union troops are marching on, Scarlett is determined to take Melanie and her newborn baby back to Tara. To help the Confederacy, Rhett determines to join the army leaving Scarlett with a gun. Arriving lonely at Tara, Scarlett finds the plantation empty, and her mother has died in shock. After the war, the ruler from the North asks for heavy tax. In despair, Scarlett turns to Rhett Butler for financial help, but he is in jail and cannot offer any money. In order to secure the tax money, she tries to do whatever it takes by marrying her sister's fiancé—Frank Kennedy.

To survive and protect her family, Scarlett went back to her motherland. The family's property is maintained, and Rhett gets freedom soon because of bribing a large amount of money. In a secret anti-government meeting, Frank is shot by the Union soldier. Scarlett becomes a widow again. Finally Rhett decides that he has waited long enough for her and he proposes to Scarlett. They get married after Scarlett spends a year of mourning for Frank. Rhett fulfills her wish with whatever she wants. But Scarlett thinks that she is still in love with Ashley. Without being able to express her love to Ashley, she cannot be truly happy.

Life still goes on until the accident of Rhett and Scarlett's child's death. The child's death leads Scarlett and Rhett to be estranged from each other. Until Melanie died Scarlett finally realizes that she does not love Ashley after all. She knows that Rhett is the only person who she loves and can count on, but it is too late. Rhett is determined to leave her without hesitation.

1.2 Extant Scholarship's on *Gone with the Wind*

It's no denying that *Gone with the Wind* holds an indelible place in U.S culture as the great romanticization of the last days of the antebellum South. The contemporary reviews in the *New York Sun* and the *New York Post* classified *Gone with the Wind* as one of the most important works in American literary fiction. Edwin Granberry of the *New York Sun* compared Mitchell's work to that of Tolstoy, Hardy, and Dickens, stating "Miss Mitchell has combined all the talents that go into the making of the great panoramic novel such as the English and Russians and the Scandinavians have known how to produce." Herschel Brickell of the *Post* was as effusive in his praise of the book, calling it "a striking piece of fiction, which is much too sound and too important not to pass into the permanent body of American literature." Clearly from these remarks, *Gone with the Wind* was not only seen as destined to become one of the bestselling novels in American publishing history but also to take a spot in the canon of American literary works.

However, many critics question the literary merit and outdated racial stances of *Gone with the Wind*. For more than 60 years the book has been neglected by the academic circle. Regardless of the scholar's neglect for the first few years of its appearance, with its richly detailed evocation of a former age, its narrative engagement, its compelling portrait of the archetypal human instinct for survival, and its reflection of the contrariness of romantic dreams, *Gone with the Wind* continues to capture readers. In recent years, feminist scholars have begun to question the idea that Mitchell's story is solely a portrait of the race relations and tensions of the 1860s. Instead, they have probed into Mitchell's severe criticism on patriarchal society, unconventional characterization of women and depiction of the spirit of the South. These explorations help to deepen the understanding and broaden the perspective of Mitchell's work.

So far, many scholars have studied this novel from various perspectives. These studies

are introduced and classified by the following aspects. Firstly, the study of Margaret Mitchell's life and her works has become more abundant. Jane Eskridge's *Before Scarlett: Girlhood Writings of Margaret Mitchell* (2000) is a book comprising all recently found short stories, fairy tales, journal entries, essays, and a one-act play. Julian Granberry compiled all the letters of Margaret and published them under the title of "*Letters from Margaret*" (2006), which presents readers with the real language and the real thoughts of Mitchell. Furthermore, Patrick Allen's "*Margaret Mitchell, Reporter*" (2000), through compiling diverse columns, reveals to us the vigorous, well-read, keenly-observant Margaret before *Gone with the Wind* won her fame. Books such as Finis Farr's *Margaret Mitchell of Atlanta: The Author of Gone with the Wind* (1965), Anne Edwards *Road to Tara. "The Life of Margaret Mitchell* (1983), Elizabeth Hanson's *Margaret Mitchell* (1991) and Darden Asbury Pyron's *Southern Daughter: The Life of Margaret Mitchell and the Making of Gone with the Wind* (2004) tells the real stories of Margaret Mitchell and the extraordinary novel that has become s of our heritage .In *Southern Daughter*, Darden Pyron provides an absorbing biography of Margaret Mitchell, the author of this American classic. In a solidly researched, sprightly narrative informed by a deep knowledge of Southern culture, Pyron reveals a woman of unconventional beauty, born into one of Atlanta's most prominent families, and imbued from childhood with tales of the Civil War.

Secondly, comparative literary studies of *Gone with the Wind* and other novels are also popular topics. Some scholars compare the heroine Scarlett with other female characters in literary works. In addition, some scholars compare the male characters in different novels. Paul Pickrel analyzes that the two female heroines Scarlett and Becky Sharp have much resemblance in characteristics, subject and theme. Both these two novels describe the heroines' growing process from an innocent girl to a mature and shrewd woman. Ben Railton compares Rhett with Quentin about their attitudes towards the southern past and "particularly about race in the past" in his work, and he believes that Quentin's physical distance and Rhett's

emotional detachment from the South are crucial to their understanding of these events in that age, which serve the same purpose to express the authors' understanding of the southern racial problems.

Thirdly, feministic critical research of the novel also is a preferred focus. Many scholars see from Scarlett's point of view to study Mitchell's feministic thought. During the first decade of the 20th century, women still are not really accepted in public social activities in a world of men. Elizabeth Fox-Genevieve *Scarlett O'Hara: The Southern Lady as New Woman* and Lauren S. Cardon "*Good Breeding*": *Margret Mitchell's Multi-Ethnic South* are both affirm that Mitchell portrays an idealized Scarlett who abandons all the conventions imposed on women and dare to enter into men's world to fight a place for her, to uncover the repressed roles of women and subvert the traditional female virtues. They both view Scarlett as a rebellious new woman and the core representative of Mitchell's female consciousness, but professor Genevieve stresses much more on the dilemma of female identity in the process of social reformation. Besides, some critics also cast attention to the shift of racial policy in America through the descriptions about slaves in the novel. Gena Mc Kinley Diamant declares that this novel has played a positive role for the abolishment of racial discrimination from the end of the 19th to the end of the 20th century by analyzing the relationship between Scarlett and the slaves in his thesis.

Moreover, the researches on *Gone with the Wind* in the recent ten years can be classified into the following parts. The aspect which attracts the most attention is feminist criticism. Scarlett is a controversial figure in the novel. Some takes her as a real heroine to learn from, for she can overcome difficulties in predicament and face challenges at various eras. Catherine Willa Staley argues the images of mother figure in the decaying southern patriarchy. She analyzes from three aspects, the novel's extent of motherhood, Scarlett O'Hara's performance of motherhood and Melanie Wike's performance of motherhood. Julie Kares proposed the theories of epic from Marxist perspective to explore "how the narrative of

Scarlett's day-to-day existence function as a voice for the New South" Michal L. Corsetti suggests that readers read the novel from a combination of cultural background and racial heritage to understand the formative Scarlett's Irish identity and her self-identity. Mitchell's attitude towards the Civil War and slaves is also a focus of academic study. Cody Rents comments that there is some socio-cultural and historical issues reflecting contemporary background this novel based on historical approach. For the primary purpose of Mitchell to write this novel is not to record the Civil War but to describe a girl's story based on the author's own living experience, "parallels the Great Depression in many ways". Anna Braunscheidel also hypothesizes the historical figures as the prototypes of Scarlett. She extrapolates the theory that Mary Chesnut was used as a model of Scarlett. Based on biographical study, Elizabeth A. Young observes and states that Mitchell's life serves as the epitome of the story of *Gone with the Wind*. She compares Mitchell's relationship with her mother and Scarlett O'Hara's relationship with Ellen O'Hara.

In July, 2012, the Library of Congress began a multiyear "Celebration of the Book" with an exhibition on "Books That Shaped America", and all initial list of 88 books by American authors that have influenced American lives. *Gone with the Wind* was included.

1.3 Reasons for the Analysis of *Gone with the Wind* from the Perspective of Carl Jung's Analytical Psychology

The Jungian analysis has become one of the main schools of literary criticism in the modern western literary world now. Although Jung wrote comparatively little for the literary criticism, his theories expand the horizon of literary interpretation for some critics who can interpret literary works by more approaches. This thesis applies the Jungian analysis to interpret the characters of Scarlett O'Hara and Rhett Butler in *Gone with the Wind*.

Many literary scholars do a lot of research about the epic American novel, *Gone with the Wind*. And also many theses apply Carl Jung's Analytical Psychology to analyze literary works. But no scholars for now has published theses or essays applying Jung's theory to interpret the novel *Gone with the Wind*. And this is the main reason that I want to attribute my researches on Jungian analysis to the protagonists,—Scarlett O'Hara's and Rhett Butler's—personalities.

The beautiful plantation of Tara in the South and the cruel Civil War almost destroying the land are both represented by Margaret Mitchell's portrayal. The conventional social background in the South leads people at that time to have their own different personas. The protagonist Rhett Butler is such a person with the anima temperament who appreciates courage. And Scarlett O'Hara is a woman with the animus temperament who is brave and independent. Rhett Butler falls in love with Scarlett O'Hara at the first sight because she represents the spirit of American dream. So does Scarlett, Rhett Butler has her anima temperament but she can't conquer her shadow to fight against to follow her real and beloved one until the end.

As to archetypal theory, understanding the influences of Anima and Animus could help people treating their romantic relationship well, and Shadow is about treating the relations with your family and friends. Knowing the archetypes existing in our unconsciousness, we

can examine ourselves to avoid friction and conflicts with other people. Analyzing protagonists' personalities from Jungian Archetypes, readers can understand how Collective Unconscious inherent in the American society. This reading approach aims to strike a chord in the reader's heart, to make them feel identified with the protagonists who share the same cultural identities with them.



Chapter Two: Theoretical foundation of the thesis

To a large degree, the nature of a novel is closely related to its culture. In order to understand a work better, we should know more about its cultural background and read it with an ever-increasing point of view.

Taken symbolically, Carl Jung's theories of collective unconsciousness provide a useful framework for looking at stages of our own life. And literally, applying Jung's theories to analysis novels and films, we can expand our vision to explore the depths of the characters and the themes of the beautiful stories.

2.1 Carl Jung's Analytical Psychology

Carl Gustav Jung was a Swiss psychiatrist and psychotherapist who founded analytical psychology. Jung proposed and developed the concepts of extraversion and introversion; archetypes; and the collective unconscious. His work has been influential in psychiatry and in the study of religion, philosophy, archeology, anthropology, literature, and other related fields. He was a prolific writer, many of whose works were not published until after his death. "My life is a story of self-realization of unconscious. Everything in the unconscious seeks outward manifestation, and the personality too desires to evolve out of its unconsciousness conditions and to experience itself as a whole" (Jung, *Memories, Dreams, Reflections* 1).

2.1.1 A Brief Introduction to Carl Jung

Carl Jung, in full name Carl Gustav Jung, was born on July 26th, 1875, in Switzerland. Jung was the son of a philologist and pastor. His childhood was lonely, although enriched by a vivid imagination, and from an early age he observed the behavior of his parents and teachers, which he tried to resolve (*Memories, Dreams, Reflections* 4). In 1900, he was fortunate in joining the staff of the Burgholzli Asylum of the University of Zurich (*Memories, Dreams, Reflections* 124) at a time when it was under the direction of Eugen Bleuler, whose psychological interests had initiated what are now considered classical studies of mental illness. At Burgholzli, Jung studied, especially, patients' peculiar and illogical responses to stimulus words and found that they were caused by emotionally charged clusters of associations withheld from consciousness because of their disagreeable, immoral, and frequently sexual content. He used the now famous term complex to describe such conditions.

2.1.1.1 The Impact of Jung's Archetypal Analysis on Literature

Jung once phrased the work of art beautifully in 1930, “the creative process has a feminine quality, and the creative work arises from unconscious depths” (103). Some of the best literary and artistic works satisfy readers’ minds, touch the depths of human soul, and correct the paranoia of people. For the reasons that the archetypal images which writers depict might resonate in the depth of human heart. As Jung observed about the greatness of literature and art works, “Thus, just as the one-sidedness of the individual’s conscious attitude is corrected by reactions from the unconscious, so art represents a process of self-regulation in the life of nations and epochs.”(*The Spirit in Man, Art and Literature* 131)

Based on the Archetypal Criticism, a group of great works have been analyzed and understood from a new perspective, such as Greek tragedies, the Bibles, Shakespeare’s dramas, and Anton Chekhov’s novels. The first scholar who applies Jungian concepts in the study of literature is the British scholar, Maud Bodkin. Maud Bodkin’s *Archetypal Patterns in Poetry* (1934) “explores the symbolic figures and situations that commonly feature in such prominent works of literature as the plays of Aeschylus, Dante’s *Inferno*, Shakespeare’s *Hamlet*, and Coleridge’s *The Ancient Mariner*.” (Ryan 174)

Jung is the first scholar who discovers the internal link between arts and archetypes. Jung applies his psychological searches into literary study. Northrop Frye declares that the form of the archetypal theory was inspired by Jung’s collective unconscious; therefore, he calls his Archetypal Criticism as Jung’s theory of criticism. In American literature, Washington Irving’s *Rip Van Winkle* portrays the archetype of Dionysus in America. Readers can also read the archetype of mother and growth in *The Scarlett Letter* by Nathaniel Hawthorne, the archetype of pursuit in *Moby Dick* by Herman Melville, the archetype of

romance in *Adventures of Huckleberry Finn* by Mark Twain, the archetype of hero in *The Old Man and the Sea* by Ernest Hemingway.

Although *Gone with the Wind* is a very successful novel, it doesn't get enough attention from the literary critics accordingly. If we focus on the limited critiques of *Gone with the Wind*, we can find that the novel was discussed only as a historical or realistic romance. Many scholars neglected the valuable reflection of Collective Unconscious leaning contained in this work. Nowadays, Jung's Archetypal Analysis is growing steadily. It's my intention to reread *Gone with the Wind* from a new approach to analyze the characterization from Jungian perspective. The personal unconscious of major characters in the novel reflects the Collective Unconscious of American South. Employing Jung's archetypal psychology to *Gone with the Wind* readers can realize how Collective Unconscious of American culture influences American people during the Great Depression, even the readers of *Gone with the Wind* all over the world. By analyzing the characterization of *Gone with the Wind* based on Jung's archetypal psychology readers can broaden their mind and understanding that how Collective Unconscious influence people deeply. Through the process of exploring the self-regulation of protagonists and other major characters in *Gone with the Wind*, readers can examine themselves from new perspectives and have different visions to their lives. As the microcosm reflects to the macrocosm, this is the significance and great impact of Jung's Archetypal Analysis applied on literature.

2.1.1.2 Jung and Freud

During 1902 to 1903, Jung attended a traineeship in Paris with Pierre Janet, and then returned to Zurich and he was claimed a senior physician at Burgholzli (*Memories, Dreams, Reflections* 129). It was in this context that Jung was introduced to Freud in 1907. Freud would be seduced by the prestige and personality of Jung and would soon see in him the spiritual son.

However, Jung's primary disagreement with Freud stemmed from their different concepts of the unconscious. Their relationship began to cool in 1909, during a trip to America. They were entertaining themselves by analyzing each other's dreams, when Freud seemed to show an excess of resistance to Jung's efforts at analysis. Freud finally said that they'd have to stop because he was afraid he would lose his authority. Jung felt rather insulted. The final break came in 1912 when Jung published *Psychology of the Unconscious*. In *Psychology of the Unconscious*, Jung examined the unconscious mind and tried to understand the symbolic meaning of its contents. When Jung and Freud personally met for the last time, Jung gave a talk on psychological types, the introverted and the extraverted type in analytical psychology, which constitutes the introduction of some key concepts to distinguish Jung's work from Freud's in the next half century.

Jung's creative academic contribution is that he is the first one to propose the collective unconscious, which also marks the separation of Jung and Freud. As the same with his teacher, they both devoted themselves to the study of human unconscious and deep psyche. But there forms two differences between their thoughts: Freud believed that the unconscious is in totally libido, and Jung believed that the unconscious is more than that², and it includes a wider spiritual field; Freud thought that the unconscious is mainly the personal unconscious, and

² Carl Jung describes the transformations and symbolism of the libido in *Psychology of the Unconscious* (1916) which was republished as *Symbols of Transformation* (London: Routledge, 1956).

Jung thought that the unconscious includes a deeper and more important field, namely the collective unconscious. The collective unconscious, an innate, original, subjective, and impersonal spiritual factor, is accumulated by generations, and it decides the thinking feature, culture scene, value orientation of the specific social group. As the basic spiritual surface of human beings, the collective unconscious also decides the personal unconscious as well as the whole psychological activities.



2.1.1.3 Jung and Feminism

Jung's theory has exerted far-reaching influence on feminism and postmodernism. Jung also made a positive contribution to the cultural change that culminated in the feminist movement. Jung raised radical questions about the God image of Christianity (Crowley 962), which he considered deficient psychologically because the Trinity did not include a female aspect. (Jung, Vol.11, para251) When in 1950, Jung stated that "...nothing but a man's religion...The feminine, like the masculine, demands an equally personal representation" (Jung, Vol.11, para753)

Christopher Alan Snellgrove puts in his PhD dissertation *20th Century Feminism: A Jungian Exploration of The Feminine Self*, "the use of Jungian thought as a feminist tool is something that has been building in recent years." (1) Jungian scholar Irene Claremont de Castillejo writes in her book *Knowing Woman* "the deeply buried feminine in us whose concern is the unbroken connection of all growing things is in passionate revolt against the stultifying, life-destroying, anonymous machine of the civilization we have built. She is consumed by an inner rage which is buried in a layer of the unconscious often too deep for us to recognize" (42). She implies that patriarchal repression can be understood as a kind of collective shadow of patriarchal society. "However, by focusing on individual transformation and each person's subjective journey towards self-actualization, Jungian philosophy offers modern feminism a foot in the door of almost all forms of social, cultural, and religious change." (Snellgrove 188)

As Vivianne Crowley states that "Susan Rawland argues that, from a postmodern feminist perspective, Jungian archetypal theory may overcome the influence of patriarchy, because not being culturally derived, the unconscious should 'compensate for and combat cultural stereotype,' " (964). In *Gone with the Wind*, the heroine Scarlett becomes more and more self-confident and bravely fights in the male world to earn a place for her and

consistently challenges the Patriarchal rules that limit her self-development and aspiration. From innocence to indomitability, from a South plantation owner's daughter to a successful businesswoman, we can see the process of Scarlett's "self-regulation" and self-realization. Many pioneering woman in the field of psychotherapy were inspired by Jungian archetypal theory.

Patriarchal repression, then, can be understood as a kind of collective shadow of patriarchal society, one it refuses to acknowledge or accept. Jung's notions of self-actualization—specifically, allowing someone to access their heretofore hidden unconscious—can be utilized as a tool for expressing feminine (self) discovery on the individual level, and recovering feminism/feminist culture from the margins on the collective level. (Snellgrove 2-3)

Jung's influence on Feminist theory also contributes to this study of the female characters in *Gone with the Wind*, including Scarlett's mother—Ellen O'Hara, Melanie, Belle Walting and Mammy. Jung's theory analysis on the female characters enables readers to read intensively out their capability for self-assertion, self-autonomy and self-determination against the patriarchal tradition of South.

2.1.2 Carl Jung's Analytical Psychology

Analytical psychology, also called Jungian psychology, is a school of psychotherapy which originated in the ideas of Carl Jung. "It emphasizes the importance of the individual psyche and the personal quest for wholeness." (Stevens 190)

Jung disagreed with Freud regarding the role of sexuality. He believed the libido was not just sexual energy, but instead generalized psychic energy. As Vincent Brome outlines, "Jung's general approach to the unconscious differed from Freud's in three ways. First, the unconscious, in his view, followed an autonomous course of development; second, it was the source archetypes or universal primordial images, and, third, it was complementary to and not conflicting with consciousness" (221). For Jung, the purpose of psychic energy was to motivate the individual in a number of important ways, including spiritually, intellectually, and creatively. It was also an individual's motivational source for seeking pleasure and reducing conflict.

The name "collective unconscious" first appeared in Jung's 1916 essay, "The Structure of the Unconscious". This essay distinguishes between the "personal", Freudian unconscious, filled with sexual fantasies and repressed images, and the "collective" unconscious encompassing the soul of humanity at large.

Jung proposed a three-tiered model of human conscious and unconsciousness, one in which an individual's conscious mind is indeed situated above a personal unconscious that is distinctively its own, but in which this personal unconscious itself resides above another, deeper layer of unconsciousness which is shared among all human beings. "A more or less superficial layer of the unconscious is undoubtedly personal," writes Jung:

I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. (*The Archetypes and the Collective Unconscious* 3-4).

Thus, to Jung the true sources of the unconscious factors which motivate human conscious experience were not to be found strictly within the limited realm of the personal unconscious, which serves to fulfill the role of intermediary between the conscious mind and the collective unconscious, but instead within the vast and near-infinite depths of the collective unconscious (*The Archetypes and the Collective Unconscious*).

Jung believes symbols from different cultures are often very similar because they have emerged from archetypes shared by the whole human race. Archetypes (*On the Nature of the Psyche*) are images and thoughts which have universal meanings across cultures which may show up in dreams, literature, art or religion. For Jung, our primitive past becomes the basis of the human psyche, directing and influencing present behavior. Jung claimed to identify a large number of archetypes but paid special attention to five in the thesis: the persona, the anima and animus, the shadow, the wise old man and the self.

The persona is originally a Greek word, which means the mask worn by an actor to perform a certain role in the play. The Persona can be thought of as the mask we hold up and

present to the external world. It is the part of us that seeks out conformity and adapts to the ways of the world. “The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual.”(*Two Essays on Analytical Psychology* 305) We use it to gain acceptance in the external world. We believe that by creating this “mask” we can influence the perceptions others will have of us. Its development begins in early childhood. Theoretically, the persona makes a person have a certain kind of personality, but this personality may not be his real personality. “The persona is a complicated system of relations between individual consciousness and society fitting enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other to conceal the true nature of the individual” (Storr 94). Persona is just a person’s publicly displayed appearance, the purpose of which is to gain a social permission.

The Anima and the Animus, Carl Jung called the two distinct male and female energies within us. He warned us that ignoring the unconscious opposites within us will eventually lead to distorted perceptions and expectations of others. Anima is the female aspect of a male person, and animus is the male aspects of a female person, as every person may have opposite sex features. From the biological aspect, both male and female secrete masculine hormones and feminine hormones. From the psychological aspect, human’s emotion has bisexual trends. For thousands of years, male has anima archetype by interacting with female, and female has animus archetype by interacting with male. Anima and Animus should be displayed in individual’s consciousness and behavior. If a male only shows his masculine feature, his feminine feature will be hidden in his unconsciousness, which makes him weak and sensitive unconsciously. Therefore some masculine people in fact are very weak and tender in the inner heart. Every male has a permanent female spirit in the inner heart. This is not some certain female image, but a female spirit which is unconscious and carved in the male’s body as an

original genetic element. According to Jung, male naturally has female spirit, and he will set a kind of standard which will influence his option of a female partner, and determine whether he likes or dislikes some girl. The first anima inflection is usually a mother figure, and the first inflection of animus is always a father figure. After that, anima archetype will be inflected to a woman, who could arouse his emotion. If the male feels a passionate attraction toward a woman, that woman must have the same anima spirit with him. It goes the other way round in the case of a female with her animus.

According to *Collected Works of C.G. Jung*, volume 9, the Animus represents the masculine side of a female dreamer. It stands for the logical, deliberating potential nature of the female. It appears in a woman's dreams when they have neglected to nurture their masculine side. If it is appearing over and over in your dreams, you should seek to develop the side of yourself which can make judgments without being judgmental, learn to make plans without being too rigid, and learn to purposefully hold on to your own defined reality. If you still have negative aspects of the masculine to deal with, you may find that you are unconsciously projecting your negative perceptions of the masculine onto all the males that are in your life, seeing the same flaws in all of them. Relationship after relationship will fail until you realize, the problem has to do with the relationship you have with your masculine side. How should women deal with the animus archetype inside them? There is a very important study on the animus written by Jung's wife Emma. "What we women have to overcome in our relation to the animus is not pride but lack of self-confidence and the resistance of inertia. For us, it is not as though we had to demean ourselves, but as if we had to lift ourselves" (Jung, Emma 23).

Shadow refers to the opposite of the ego image, often containing qualities that the ego does not identify with but possesses nonetheless. Jung defines it as "the dark side of the ego-complex, the counterpart of the ego, created by the conscious mind and containing

suppressed and undesirable aspects of personality” (*Archetypes* 10). Shadow contains human’s uncivilized features more than any other archetype, and it may be the impulsive and most dangerous archetype for it has profound basis during the evolution of human beings. It is the origin of all the good and bad things which are usually shown in the relationship between the same sexes. Jung considered the shadow to be the undeveloped suppressed mental functions (usually one or two of them) which could be released in a period of extreme stress. If some functions are undeveloped, and have no form of sublimation, they are suppressed. Under great stress, the person may not be able to hold them anymore, so that the shadow gets out. This can be verified in the fact that the person acts according to opposite type. In this case neither was under great stress, at least not from the issues involved. What they have done has been pretty consistent in their behaviors towards those who disagree with them even if it was a minute point. According to Jung, if it is not stress, it is not shadow. Then Jung said that stress is the obstacle. This seems a bit absurd. Stress can bring out the best in a person or the worst. Jung calls the shadow the undeveloped processes coming out uncontrolled. This only happens under stress, for the immature processes are either suppressed or controlled. Basically, the stress makes it harder and even impossible for the person to continue suppression.

The shadow contains some primitive qualities. If they are properly dealt with, they can vitalize human’s existence. However, gaining one’s own shadow awareness needs a lot of efforts. It can meet lots of resistance. If a person wants to totally understand himself, recognizing his shadow side is essential. The shadow is the “personal unconscious” which is the “easiest to experience” (*Archetypes* 102). It represents “the elements that a person represses as incompatible with his chosen ideal, for instance, inferior traits of character and other incompatible tendencies” (*Archetypes* 104). The shadow is ambiguous. On the one hand, it has morally reprehensible tendencies. On the other hand, it shows good qualities, which are repressed in daily life. If the shadow is ignored or repressed for a long time, it will turn out to be dangerous. Everyone has to struggle with his shadow according to Jung because

it is our unconscious self. Most of us refuse to acknowledge it or even feel ashamed of it. The more we ignore it, the more it influences us or even devours us. So the best way to master it is to face it. “The hero must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome it” (Archetypes 120).

According to Jung, the wise old man is an archetype in the personality development inherent in the process of individuation. In addition to the Jungian archetypes of the shadow, anima, and animus, Jung labeled the missing fourth element in the quaternary the Wise Old Man. Jung himself had a wise old man figure for him whom he named Philemon (*Memories, Dreams, Reflections* 242). Philemon, who exhibited the horns of kingfisher wings and a bull, came to Jung in a dream when he was undergoing a precious meaningful stage of life. After this dream, Philemon remained as a significant internal figure for Jung and for his remainder of life. Philemon served as an inner mentor with superior perceptions. Apart from the actual life relationships, a living older person may become symbolic of the wise old man for a younger individual, and the wise old man archetype will sometimes reveal itself in our night time dreams.

This type of character is typically symbolized as a kind and wise, older-father-type. The older figure may impress upon his audience a sense of who they are and who they might become with personal knowledge to assist and provide guidance in a mysterious way and act as a mentor. In *The Archetypes and the Collective Unconscious*, Jung states that: The Wise Old Man is the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life. He is the father of the soul, and yet the soul, in some miraculous manner, is also his Virgin mother. (35) The wise old man can be a profound philosopher discriminate form reasoned judgment and wisdom. In Jung’s perception, the wise old man symbolizes “knowledge, reflection, insight, wisdom, cleverness and intuition” (Rothgeb 54) and the old man is always “the enlightener, the master and teacher, a

psycho pomp” (Laszlo 402)

Self is a kernel concept in Jung’s theory of collective unconscious, and he defines it as the unity of the personality. As we have mentioned, the ultimate goal of our life is to realize self-fulfillment. Therefore, self is essential for one’s life. As it functions normally, it can regulate and balance other archetypes in an appropriate range and enables a person to get along with each other, and live a healthy and comfortable life; otherwise, the person will live in a state of nerves and chaos. And once the harmful shadow in his collective unconscious overwhelms other archetypes, it will direct him to do dangerous and crazy things.



2.2 The Pride in American Superiority, Individualism, Liberalism and Utilitarianism of American culture

Owing to the cultural environment and the traditional philosophy, the pride in American superiority, Individualism, liberalism and utilitarianism are reflected on the characterization in *Gone with the Wind*. And these elements are inherent in American culture identity. They form a kind of Collective Unconscious in the minds of American people. In *Gone with the Wind*, there are representatives of the South good traditional characters, Melanie and Ashley. However, the characterization of Scarlett and Rhett are far from the ethical concern of Melanie and Ashley. These characterization are deeply influenced by the common features shared by a given society—American society here.

US Texas University Professor Robert Gruden summed up American culture as a special mixture of Christianity, capitalism and democracy (*Cultural Factors in International Relations* 117). This constitutes the three basic elements of American culture. These elements are inherited from European culture and its development, but also flourish in the New World, North America, and the historical process of localization. From an ideological perspective, American culture is in the development and evolution process through a number of significant features as follows: Pride in American Superiority, Individualism, liberalism and utilitarianism.

1. Pride in American Superiority

“The so-called ethnocentrism is that some people have a sense of superiority to their own culture. This sense of superiority contributed to a narrow and conservative sense of the social ontology” (Steward 220). America is the most diverse country in the world, which leads to the

issues of race, such as people with different cultural backgrounds trying to figure out how to live harmoniously with each other. The country tries to construct an American identity of people who have come from different places. In U.S. history, it has always been permeated with a messianic spirit and smug sense of mission. Historically, many Americans were Christians. While it was the foundation of a nation built on the ideals of freedom and democracy for all, this faith also brought about in some the idea of Americans as “God’s chosen people”, with “manifest destiny”(O’Sullivan) to spread enlightenment around the world. “The belief that Americans were a chosen people did not imply a sure and tranquil journey to salvation. As the Bible made amply clear, chosen people underwent the harshest trials and assumed the most grievous burden” (Schlesinger 15). In 1956, President Eisenhower issued a decree making “In God We Trust” the motto of the United States of America. In addition in the evolution of American history, the Anglo-Saxon doctrine has been very popular. It is the concept of the structure of race in the United States that occupies a central place.

2. Individualism

As James Bryce, British ambassador to the United States, wrote in *The American Commonwealth* , “Individualism, the love of enterprise, and the pride in personal freedom have been deemed by Americans not only their choicest, but peculiar and exclusive possession.(95)” In America, one of the most important values is individualism, which emphasizes self-motivation, self-choice, self-reliance, respect for others, individual freedom, and respect for privacy. Ideas of American democracy are the starting point and destination of the pursuit of individual autonomy. In the 19th century, individualism became very popular in the Western world. In the 20th century, the individualism ideology of the culmination of the situation to achieve took on and assumed a dominant position in the ideological field. For the

Americans, individualism is identity. “Of course, the very commonality of this tendency is an example of American national culture; no other people in the world but Americans are so quick to disavow their cultural affiliation. This is probably a manifestation of the individualism that is generally attributed to U.S. Americans” (Ed .Stewart and Bennett).

3. Liberalism

Liberalism and individualism in American society are interrelated. They emphasize the freedom of belief, freedom of expression and the pursuit of wealth and freedom. The United States “Declaration of Independence”, “United States Constitution”, and “Bill of Rights” have confirmed this concept of freedom. President Wilson appears in the Anglo-American idea of freedom and freedom system is universally applicable. “President Roosevelt’s four freedoms”, freedom of speech, freedom of belief, Freedom from want, and freedom from fear are typical of the American’s ideas. Liberalism forms not only the basis of American political culture, but also an ideology upon which the United States was founded. American scholar Francis Fukuyama wrote in the 20th century.

The two world wars in this century and their attendant revolutions and upheavals simply had the effect of extending those principles spatially, such that the various provinces of human civilization were brought up to the level of its most advanced outposts, and of forcing those societies in Europe and North America at the vanguard of civilization to implement their liberalism more fully.

In his view, in the 20th century, fundamental changes occurred in world history that garnered “economic and political liberalism” victory. The rule of the material world in the future will be the liberal ideology. Clearly, liberalism has always been seen as not only the most representative of thinking in the United States, but also the most prominent symbol of American culture.

4. Utilitarianism

In American society, the pursuits in the interests of efficiency and ethics have become widespread. Thomas Paine and John Locke believed that in the America, political and economic progress is the product of each individual behavior and the criteria that guide individual behavior is utilitarian concern and self-interest. Such utilitarianism is sometimes expressed as “idealistic” or as “realistic”. Having examined the history of American culture, we see that it runs through many of the arguments of these two ideas, one after another, mutual penetration, no matter what the concept of dominance. Its goal is the pursuit of material gains. Americans have a perception that there is not what principles must be upheld, but the interests, only interests. Interest is what they really worship, the supreme God. Professor Huntington is right in saying that Westerners in their expedition into the world “are not only fighting for God, but also fighting for the gold.” The pursuit of interests of the United States has always been an act of social norms and values. The United States, in dealing with international relations and utilitarian ethics had a marked performance. Their “power” is to seek to dominate the world, and their “profit” is to meet the needs of their own interests.

These traits of American cultures are reflected in the characterization in *Gone with the Wind*. Scarlett and Rhett’s personalities are also an embodiment of these important ideas essential to American culture. When the South surrenders, Scarlett has grown from a young lady to an independent and strong-willed new woman and she finally successfully overcomes the adversity by her strong willpower and gets her families live through all the trials in wartime. Scarlett never watches back but draws power from the future, because “she wasn’t going to sit down and patiently wait for a miracle to help her. She was going to rush into life and wrest from it what she could” (Mitchell 582). And this is the reflection of the pride in American superiority and individualism of American spirit.

When Scarlett is in Atlanta, she begins to feel the reality of the ongoing Civil War. The horrors of war never touch Scarlett very deeply until her family and Tara is in danger in the cruel war. Scarlett throws away all the gentility of the southern lady, and she takes all the hard tasks by herself bravely. Scarlett shows her great indomitability and bravery. She tries her best to take care of Melanie and she must deliver the child of Melanie without medical attendance. At that time, she knows that she has to face the war rather than ignore the war or enjoy the ball in the antebellum years. In the memorable scene of the last hours in Atlanta, the North Yankees are winning and the city is going to be captured, and all of Scarlett's relatives and friends leave the south but she stays. On the crucial moment when Melanie is in labor, the doctors are busy treating and curing the dying wounded people, Scarlett shows her fierce strength and determination in the face of Prissy's incompetence and Melanie's labor. Scarlett takes difficult tasks bravely and throws away all the gentility of the southern lady. And Scarlett shows the spirit of Independence in American culture during the hard time.

Gone with the Wind is set in the Civil War. A common assumption to explain the cause of the American Civil War was that the North was no longer willing to tolerate slavery as being part of the fabric of American society and that the political power brokers in Washington were planning to abolish slavery throughout the Union. The persuasion of liberalism is presented in the novel obviously. Although Scarlett and Rhett are Southerners, they despise the South traditional dogmas, and they treat Mammy as their family, not a slave. Besides, utilitarianism is reflected on Scarlett's marriage life. Her first husband, Charles Hamilton, the reason why Scarlett marries him is her jealousy to Melanie and for saving her self-esteem. Scarlett also treats her second marriage as a profitable business.

During the Reconstruction time, Scarlett realizes she is talented in doing business, so she seizes the opportunity to become a business woman and make fortune. For instance, when she finds that running sawmill is a good business opportunity in that special social period of rebuilding, she decisively sets about buying sawmill. Lacking of the fund, she turns to Rhett

for assistance and cooperation. We can see that she is good at analyzing the social changes. Shrewd and sharp, she successfully adapts herself into the new society. From the ways of Scarlett's doing business, we can see the reflection of Utilitarianism in American culture.



Chapter Three: The Symbols of Scarlett O'Hara's Persona, Animus, Shadow, Wise Old Men and Self

Scarlett, the most vital woman character in American literature, is striving to survive undauntedly and pursuing her dream courageously. This character is very charming, though she has some shortcomings. She is self-centered and her whole life centers on what she wants. The most she wants is attention and admiration in a setting of comfort and security. And she is independent. In fact, after the death of her mother and the breakdown of her father, Scarlett never depends on any other than herself.

The people in the Great Depression in the United States could easily understand, without prompting, how it was to be in a suddenly collapsed world, which was formerly rich and stable. The brave, undefeatable Scarlett represents something of a wish fulfillment for them. She succeeds grandly in business and gains security. That's what people at that time dreamed about. Scarlett can be the representative of American Dream.

In this chapter, analysis on Scarlett's characters is presented from five perspectives of Jung's analytical psychology of archetypes: the persona, shadow, animus, wise old men and Self of Scarlett. The persona of Scarlett is very attractive and charming. The shadow of Scarlett is embodied in her behavior especially her unconscious impulse. Such kind of impulse made her love Ashley for the whole time without noting that "He never really existed at all, except in my imagination." (Mitchell 1016). Scarlett loved him and believed that Ashley was her ideal man, which was an important reason for her destiny. The animus of Scarlett could be seen in her courage to protect Tara. After the War, Scarlett runs her own business just like a business man. The wise old man of Scarlett is in her blood, her love to the land—Tara. Under the big old tree, Scarlett's father tells her that "Land is the only thing in the

world that amounts to anything.”(Mitchell 36) And the Self of Scarlett is her hopefulness and courage for pursuing the spirit freedom: “After all, tomorrow is another day!” (Mitchell 1037)



3.1 The Persona—“Isn’t it enough that you’ve gathered every other man’s heart today?”

According to Jung, a persona evolves from childhood as individuals navigate the stereotypes and norms of society and develop a psychological framework of how to connect to others. It is the face individuals present to the outside world, the image we knowingly portray, from carefully cultivated mannerisms to traits embedded deep within the mind. As Jung stated, “One could say, with little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is.” Scarlett O’Hara’s background is good enough to be one of the positive elements which allow her to possess a comparatively higher position in social class. Scarlett has sharp features which make her very attractive and charming. Scarlett came from a rich family in the southern part of America. The union of her father and mother is no less than a miracle. When they married, Mr. O’Hara was only a poor man without family supports while his wife was “the daughter of one of the wealthiest and proudest families”. (Mitchell 32) Scarlett’s father was a loud-voiced and red-faced man with little education. He had poor background and no heritage money from his relatives to support him. He built up his property from nothing but the assistance of his grit and diligence. He is easy to be angry and often roars to his slaves and his daughters, except his wife. Unlike Scarlett’s father, Scarlett’s mother was a fair, noble and well- educated woman who was incredibly strict with her daughters. Although Scarlett can get high education, she is not interested in studying. In her point of view, the courses for learning knowledge are useless for girls. The most important course for a girl to learn is how to seize men’s heart, which she has already mastered expertly.

The story of *Gone with the Wind* occurs during the 19th century in Southern America at Patriarchal society, when women are confined in housework and obtain rare social business

activities. As a typical Southern belle, Scarlett is born in an abundant Southern plantation family, which possesses more than one hundred acres of land and black slaves. Since her childhood, she is educated under the strict admonition of her mother Ellen and her servant Mammy, and hence, she grows up to be a popular and sweet girl in her town, Tara. All the teaching lessons Scarlett has received are to get prepared for a good match, which means to catch a wealthy and dependable husband in the future. As a traditional lady, the primary goal for life of a girl is to serve her husband, obediently and generously. Although Scarlett realizes it is difficult to conform herself to the rigid restraints, for much of Irish bold blood of her father has been inherited by her nature than gentle temperament of her mother. She would prefer to play with boys, climb up trees or throw stones rather than to knit or giggle with the demure and dopey girls around her in her childhood. To comfort concerns of her mother, Scarlett knows how to pretend being elegant and gentle in the presence of people.

The persona is the aspect that people display publicly in order to get an approval from the society, so it can also be called “conformity archetype”. “Whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with him. The mirror does not flatter; it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor.” (*The Archetypes and the Collective Unconscious* 43) The function of persona in personality can be both beneficial and harmful.

Scarlett plays the role of persona as an attractive and charming but self-centered girl. Scarlett also shows some affectation which is an essential part of Southern Womanhood. Because of her mother’s and Mammy’s admonishment and reiterate, Scarlett becomes a beautiful, sweet and demure girl. She understands how to dissemble her true feelings.

No girl in the County danced more gracefully than she. She knew how to smile so that her dimples leaped how to walk pigeon-toed so that her wide hoop skirts swayed entrancingly, how to look up into a man's face and then drop her eyes and bat the lids rapidly so that she seemed a tremble with gentle emotion. Most of all she learned how to conceal from men a sharp intelligence beneath a face as sweet and bland as a baby's."(Mitchell 45)

Scarlett is a vibrant, outspoken character with a quick temper from the start of the novel. Although she can play the part, she is the very antithesis of everything a Southern lady is meant to be. Mitchell writes: For all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap, her true self was poorly concealed. The green eyes in the carefully sweet face were turbulent, willful, and lusty with life, distinctly at variance with her decorous demeanor. (Mitchell 3)

Scarlett does not have female friends, "to her, all women, including her two sisters, were natural enemies in pursuit of the same prey—man" (Mitchell 77). As a child, "her preferred playmates were ...the negro children on the plantation and the boys of the neighborhood" (Mitchell 75). She keeps company with the young men of the community, flirting and teasing them but always keeping them at arm's length when she is older.

Scarlet plays the role of persona as a self-centered girl, "for she could never long endure any conversation of which she was not the chief subject," (Mitchell 27) and she always expects things to go in her way. She does not care to analyze and understand other people. When the Tarleton twins sat with her and talked about the coming war, she got impatient "If you say 'war' just once more, I'll go in the house and shut the door. (Mitchell 7)

3.2 The Animus—“But Rhett is my soul and I’m losing him”

The animus, in the Jungian analysis, can be identified as the totality of the unconscious male psychological qualities that a female possesses in her unconscious. Any of these aspects of the animus can be unconsciously projected upon a man, and for Scarlett O’Hara, the man is Rhett Butler. Scarlett’s animus stands out as early as her first encounter with Rhett.

Scarlett has her first encounter with Rhett Butler, the cynical, smart hero who eventually falls in love with her. Scarlett met Rhett on the day of the barbecue in Twelve Oaks, when she was extremely unhappy with the thwarted and humiliated confessing of her love to Ashley at the age of sixteen. “Rhett Butler? The name had a familiar sound, somehow connected with something pleasantly scandalous, but her mind was on Ashley and she dismissed the thought ...” (Mitchell 96) It was the first time Scarlett heard the name. Scarlett was curious about this name, but she did not pay more attention on it. Scarlett was on the spotlight in the party. Rhett was deeply attracted to her but it’s not a pleasant meeting. She was refused by Ashley and the refusal aroused in her a sense of fear, which was greater than loss, that she had made a spectacle of herself. The library where she confided her love and was rejected was so silent that she must do something or go mad. She picked up a tiny china rose bowl and hurled it viciously toward the fireplace. “It barely cleared the tall back of the sofa and splintered with a little crash against the marble mantel piece.” “This” said a voice from the depths of the sofa “is too much.”(Mitchell 119)

Surely, he had heard everything! But Rhett didn’t make a laugh at her. Instead, he felt that she was “a girl of rare spirit, very admirable spirit”. From that instant Rhett understood Scarlett, and were struck by her.

“Sir, you should have made known your presence.”.....“ ‘Sir,’ she said, ‘you are no gentleman!’ ” “An apt observation,” he answered airily, “And you, Miss, are

no lady.” He seemed to find her very amusing, for he laughed softly again. “No one can remain a lady after saying and doing what I have just overheard.”

(Mitchell 119)

Although Scarlett was focused on Ashley and angry with Rhett at the moment, what Rhett said were a shock to Scarlett’s consciousness and unconsciousness. The image of Rhett becomes a very important animus to Scarlett since their first encounter.

Before the outbreak of the war, Scarlett’s only real awareness of the world around her is a recognition that she does not fit in with the other young ladies of her age. Once the war begins and the young widow travels to Atlanta to live with Melanie. During the time, having many conversations with Rhett begins to awaken Scarlett a cynical understanding of the society around her. She begins to see the war as a waste of time and money and notices the hypocrisies of the Southern society and of the aristocratic people of this society. She begins to realize that “the Cause” is really a vague, abstract concept that few people around her truly understand. Though it is treated as a sacred term to represent everything the South stands for.

In the period of mourning her first husband, Rhett asks her to be his dancing partner by donating a large amount of money to the Confederate government. This behavior astonishes all the people in the ball. According to the traditional rules, Scarlett should refuse this proposal at once. However, she accepts it.

“Mrs. Charles Hamilton—one hundred and fifty dollars—in gold.”

.....“Another one of our belles, perhaps?” questioned the doctor.

“No,” said Rhett clearly, his eyes sweeping the crowd carelessly, “Mrs.

Hamilton.” “I tell you it is impossible,” said the doctor testily. “Mrs. Hamilton will not—” Scarlett heard a voice which, at first, she did not recognize as her own.

“Yes, I will!” “Oh, I don’t care! I don’t care what they say!” she

whispered, as a sweet madness swept over her. (Mitchell 191)

By constantly questioning of her ideas and opinions, a woman could become familiar with the animus and move towards a balanced psyche. Through continuous contacts with men, women also form their animus archetype. Rhett is a confidant for Scarlett. Scarlett can only release herself from the hypocrisy of her essentially discontentment in the presence of Rhett, as she confesses, “talking to Rhett was comparable only to one thing, the feeling of ease and comfort afforded by a pair of old slippers after dancing in a pair too tight” (Mitchell 401). Also, Rhett keeps accompany with Scarlett and listens to her, “Rhett called whenever he was in town, taking Scarlett riding in his carriage, escorting her to danceable and bazaars and waiting outside the hospital to drive her home” (Mitchell 141). He hearkens to her difficulties and grumbles, encourages and helps her to obtain what she requires. So Scarlett feels, “During those days of anxiety and struggle there was only one dependable, understanding person in her world and that person was Rhett” (Mitchell 433). Rhett has special charisma that Scarlett could not explain that is something different from any man she had ever known. The exciting feeling persisted, but Scarlett wouldn’t recognize her preference for him: “It’s almost like I was in love with him!” She thought, “But I’m not and I just can’t understand.” (Mitchell 171)

Scarlett emphasizes on mind-conscious love. She always thought that her mind was in love with Ashley. Even in her third marriage with Rhett, she still stands firm on her own brain awareness love to Ashley. Scarlett never says “I love you” to Rhett until that everything is too late because she insisted on her mind-conscious love to Ashley.

The most moving part of *Gone with the Wind* is the tragic love story of Scarlett and two men, Ashley and Rhett. Only when it is too late, does Scarlett understand that “only like marries like, can there be any happiness.” “She has lost Ashley, whom she finds she has never really loved. And she has lost Rhett, on whose love she has unconsciously relied and whom she does not come to love until it is too late” (Taylor 286). Scarlett finally realized that “had she ever understood Ashley, she would never have loved him; had she ever understood Rhett,

she would never have lost him.” (Mitchell 1036)

Scarlett leaves her true love passively because she isn't aware of her true love until the end. Rhett Butler is Scarlet O'Hara's true love. Rhett Butler is Scarlet O'Hara's animus. Rhett was, as he told Scarlett, “the only men of your acquaintance who could love you after knowing you as you really are—hard and greedy and unscrupulous, like me” (Mitchell 833) For many times, Rhett expresses his admiration and affection to Scarlett but Scarlett doesn't realize the real love to her, just like her bad dream that she is always lost in the mist.

By the end of the story, Scarlett understands that material success pales if she is alone. Scarlett can finally admit to herself that, Rhett is her soul “But Rhett is my soul and I'm losing him.” (Mitchell 1037) With such an insight into her own psyche, Scarlett gains the knowledge of herself. She cares about someone else with no thoughts of her own aggrandizement. She finally learns to love Rhett as a mature woman. Unfortunately, Rhett already decided to leave Scarlett.

3.3The Shadow—“He never really existed at all, except in my imagination.”

Jung used the shadow to describe those desires or greed that human beings repress because they are unacceptable by social standards. According to Jung, one's first contact with his or her own shadow is usually through a projection of it onto others. The shadow in Scarlett's personality is projected mainly on her obsession to Ashley. Just like the bad dreams that Scarlett always has, she gets lost in the mist and doesn't know where to go. What makes Scarlett's shadow reflect on her obsession to Ashley? It can be discussed from two aspects.

One is the Southern conventional environment and Scarlett's mother's anticipation and education of her daughters. The other is Ashley's personality and he is the representative of the Conventional Southern gentleman. The traditional aristocratic value of the South is rather contrary to Scarlett's personality and her Self, but at the same time, Scarlett also wants to be the Southern lady and marry to the “right man” that corresponds to her mother's expectation on her. Chasing Ashley's love and being a Southern lady become Scarlett's shadow in the end.

In those times of Southern America, girls were allowed to choose lovers according to their own wishes, but parent's advice or suggestions still played an important role.

Traditionally a girl tended to learn from her mother at a very young age about cooking, cleaning, and caring for children. “Before marriage, young girls must be, above all other things, sweet, gentle, beautiful and ornamental in order to please man and get themselves married, but after marriage, they were expected to manage households.” (Diane 120)

Sometimes parents also helped to arrange their children's marriages, just as Scarlett's father said: “The best marriages are when the parents choose to the girl.” (Mitchell 37) But Scarlett

didn't pay attention to conventions. She refused to believe the truth when she was suddenly told that Ashley would marry Melanie, and even when she got the fact from her father, she still didn't give up. Ellen O'Hara, Scarlett's mother, is a typical model for Scarlett to follow in complying with the southern conventional female role. Scarlett's mother was admired by Scarlett so much that the daughter attempted to ingratiate to the mother's expectations by acting as a lady. At the beginning of the story, Scarlett grew up under her mother's influence and guidance. In Ellen's eyes, young girls ought to be sweet, gentle, and beautiful; but after marriage, women were expected to manage households. Since the world was men's world, so that they take all the credits: "man for the management and the woman managed it; men were rude and outspoken and women were always kind, gracious and forgiving" (Mitchell 50). Ellen accepted it as a woman's fate, and she brought beauty, order and dignity to Tara, bringing up her three daughters in such a manner and admonishing them "you must be gentler, even if you do think you know more matters than they do. Gentlemen do not like forward girls" (Mitchell 51). Of course, Ellen knew nothing about war and politics.

Scarlett doesn't admit that she also owns those traits which she was taught to some degree. Scarlett is cultivated in the traditional southern environment, and she must have internalized some of its traditions and values. However, she doesn't want to admit this fact because it is against her true self which is embodied by the strong-willed, masculine Rhett. For Scarlett, she thought Ashley was her true love and she also wanted to get married with Ashley. Ashley absolutely meets all criteria of Southern gentleman. He is a full sense of a typical Southern gentleman. His ways of thinking and ways of doing things can become representative of the Southern gentleman. He was born in the South, with economic base, with a strong sense of honor. He loves the South and he has a certain educational background, honors sacrifices for himself without hesitation. Ashley is truly the representative of obvious Southern gentleman. He is a gentle, civic, educated, class-cautious, weak and traditional man

who represents the good qualities which Scarlett's mom taught her. Scarlett projects this to Ashley and she thought this is the gentle man she should love. But the chasing process of such romantic illusion becomes Scarlett's shadow.

She is all the time trapped in a love fantasy made by her own: She loves Ashley and Ashley loves her. She doesn't know that communication of heart is vital in love while she cannot even understand the least of his thought. The reason she falls in love with Ashley is simple: He is secret to Scarlett and everyone praises him as a "real Southern gentleman". It is the very mystery of him excited her curiosity, and he is handsomely blond, so she puts him easily into her heart, calling her admiration as "love". Factually, it is a young girl's romanticism combined with curiosity, not love.

Scarlett never gets married with Ashley; instead, she had three marriages with different people. After being refused by Ashley, Scarlett transfers all the emotions including love, anger and vanity to Charles who is Melanie's brother. She accepts Charles Hamilton's proposal and gets married before Melanie and Ashley's wedding. Scarlett married Charles impulsively simply because Ashley rejects her love. Capriciously she marries Charles for she told herself:

He has a lot of money, and he hasn't any parents to bother me and he lives in Atlanta. And if I married him right away, it would show Ashley that I did not care a rap that I was only flirting with him. And it would just kill Honey. She had never, ever caught another beau and everybody laugh to die at her, and it would hurt, because she loves Charles so much, and it would hurt Stu and Brent.
(Mitchell 149)

The adaptation in the movie makes Scarlett's Shadow more clearly and dramatically. Just after Ashley and Melanie marry, Scarlett and Charles marry as well, delighting Melanie,

who tells Scarlett that now they will truly be sisters. Charles and Scarlett, wearing an ivory silk gown, are married in the parlor at Tara, one day after Melanie's and Ashley's wedding. Charles is due to leave in a few days for the war. As they part for the war, Charles misinterprets Scarlett's tears: "Don't cry, darling. The war will be over in a few weeks, and then I'll be coming back to you." The plot in the film is different from the novel. In the novel, Scarlett and Charles marry before Ashley and Melanie. Scarlett's shadow is her blind obsession to Ashley. Scarlett tears because Ashley and Melanie already married, but Charles thought she is worried about him. In the movie, Scarlett looks at her "shadow" and feels her shadow torturing her. She starts to weep uncontrollable in her wedding. From the adaptation, the audience could sense Scarlett suffering the torment of love and hate from her Shadow with awareness.

After Melanie's dead, Scarlett has faced herself in her incompleteness, her idealism and her harsher characteristics. Ashley Wilkes is weak and idealistic. Rhett Butler, who shares many similarities with her, is dynamic and realistic. He could understand Scarlett, and always help her. And finally, Scarlett realizes Ashley is only an impractical and unfulfilled "dream" of her girlhood. He is not what she really wants. She is even conscious of her chasing Ashley's love all the time becoming her shadow in her dream.

"Oh, Rhett, I was so cold and so hungry and so tired and I couldn't find it. I ran through the mist and I ran but I couldn't find it." "Find what, honey?" "I don't know. I wish I did know." "Is it your old dream?" "Oh, yes!" He gently placed her on the bed, fumbled in the darkness and lit a candle.(Mitchell 772)

3.4 The Wise Old Men—“Land is the only thing in the world that amounts to anything.”

This archetype of the wise old man was described by Carl Jung as a person with great judgment and wisdom. The wise old man is sometimes referred to as the Sage, according to Jung. This archetype is characterized as an old, bearded, father-figure type who uses his great personal knowledge of the world and offers guidance through stories, and may impress upon his student with wisdom and insight as a mentor.

In the western culture, Athena is the embodiment of wisdom; she is an intelligent and beautiful goddess. She can save people in danger with her endless wisdom, and they in turn worship her and like her. However, in medieval chivalric romance and modern fantastic literature and films, there is another character presented in the form of a wizard or magician, which is the Wise Old Man, who can be a profound philosopher distinguished for his wisdom and sound judgment. Carl Jung describes the wise old man as the *senex* or the sage. He may impress upon his audience in a mystical way, thereby he acts as a mentor in one's lifetime. He may occasionally appear as an “absent-minded professor” applying beneficial suggestions for someone.

The Wise Old Man Archetype of Scarlett is represented by Scarlett's father, Gerald O'Hara and his passion and commitment to the land Tara. From the beginning of the novel, Scarlett feels little connection for the land and her. She doesn't realize her deep love and dependence on Tara and the land. The love to Tara and the land is rooted in her unconsciousness as well as her Irish blood. “Scarlett loved this land so much, without knowing she loved it, loved it as if she loved her mother's face under the lamp at prayer time.” (Mitchell 21)

When *Gone with the Wind* was published in 1936, America had been in the period of Depression. It was a time in which the nation was surfeited with the corrosive sorrows,

frustrations and grievances produced by economic recession. People in the Depression could not easily understand that how it was to be penniless and frustrating in a vast fallow land. At the height of Depression, thirteen million workers were unemployed. People who had enjoyed marked prosperity during the twenties suddenly found themselves struggling just to stay alive; equally troubling was their inability to comprehend the reasons for this devastating reversal. As Leo Gurko has observed, “The decade of the 1930’s was uniquely one in which time outran consciousness...the misery of the country was equaled only by its bewilderment.” The absence of checks and balances in the market place which was supposed to provide the ordinary citizens with opportunity seemed only to be making the rich richer and the poor poorer. Everywhere big business seemed to be prospering. The general lack of knowledge about those who ran it or how it operated simply added to the pervasive belief that these companies were somehow profiting at the expense of the suffering individual. Similarly frustrating was the helplessness and loss of dignity caused by unemployment. In the cities where these problems were most acute the idea of “getting back to the land” seemed to offer a ready-made solution.

American people looked forward to recovering the prosperity and wealth of America. The positive and brave American spirit reflected on *Gone with the Wind* which encouraged people to face their lives with hopes and dreams. For Scarlett, her dream is not merely of men and domesticity, her dream is built upon the existing foundation, the land—Tara, in particular. She internalizes her father’s lecture on the importance of land:

“Do you stand there, Scarlett O’Hara, and tell me that Tara—that land—doesn’t mean amount to anything?.....

Land is the only thing in the world that amounts to anything,”..... “for ’tis the only thing in this world that lasts, and don’t you forget it! ’Tis the only thing worth working for, worth fighting for—worth dying for.” (Mitchell 36)

Gerald says these words with his profound and sincere affection with the land—Tara. He has suffered a lot from the hardship of life and knows clearly the preciousness of land but sixteen-years -old Scarlett cannot understand the intonation of her father's words. Gerald O'Hara is a brawny and forthright Irishman, who flees to America to search for his fortune in his age of twenty one and his career begins as a wealthy southern plantation possessor because he wins the fertile land Tara in a gambling play. Due to his Irish decent, he is bold and uninhibited, quick-tempered but softhearted. He has three daughters with his wife Mrs. O'Hara and Scarlett is their first daughter. Scarlett is treated by her father in man-to-man demeanor. "There was something vital and earthy and coarse about him that appealed to her .Being the least analytic of people, she did not realize that this was because she possessed in some degree these same qualities, despite sixteen years of effort on the part of Ellen and Mammy to obliterate them." (Mitchell 32)

Land seems worthless for Scarlett when she was sixteen. However, when the storm of the war has engulfed Georgia and turned Tara into a desert land flowing on terrible ruin, she suddenly wakes up. The Yankees' atrocity stirs her deep love and aspiration to land. The old stories about how her Irish ancestors strived for land appear in her memory, and arouse her willpower to defend Tara. After the war, Scarlett has conceded to be the masculine role as the proprietor of Tara. Her father is feeble minded and she is the only one who is capable to assume the heavy responsibilities of rebuilding Tara and looking after her family, servants, and Ashley's family. Working and living in poverty has transformed Scarlett. She vows, "As God as my witness, as God as my witness, they're not going to lick me! I'm going to live through this, and when it's all over, I'll never be hungry again—no, nor any of my folks! If I have to lie, steal, cheat, or kill! As God as my witness, I'll never be hungry again!" (Mitchell 428)

Scarlett has an iron-willed guardian spirit of Tara and the wisdom is derived from her father. When a fleeing soldier comes to Tara to steal the last of what they have, it is Scarlett

that kills him, for her family, for every one's protection and the certainty that they will all have food and shelter for tomorrow. She cleans up the mess, and takes the responsibility. When Union soldiers show up and ransack the house for anything of value they can find, it is Scarlett alone that stands up.

In the film adaptation emphasizes that Scarlett's father, Gerald O'Hara, died because of protecting Tara. "I'll show you who the owner of Tara is!" says Gerald in the film. "Pa, come back!" Scarlett screams and chase after her father. Scarlett's father is Scarlett's Wise Old Man, and this adaptation accentuates how her Wise Old Man influences on Scarlett. Scarlett witnesses her father's death because no one can take Tara from Gerald's hands. The images of her Wise Old Man is imprinted in her mind deeply. Since then, Scarlett has been protecting Tara with her life. In the end of the movie, Scarlett lost Rhett and was heartbroken. At this moment, she reminds the voice of her Wise Old Man, her father once said, "Do you mean to tell me, Katie Scarlett O'Hara.....that Tara doesn't mean anything to you? Why? Land's the only thing that matters.....Something you love better than me, though you may not know it, Tara." This adaptation from the novel obviously revealed the importance of the Wise Old Man to Scarlett. As an audience, you might think of "Where is my 'Tara'?" and "What is really matter to me." And all these are embodied in people's unconsciousness. Through the novel and the film, readers and audiences can also explore their collective unconscious.

By the end of the novel, Scarlett is in despair that she lost Rhett's love and trust. Scarlett's spiritual reinforcements turn to be Tara undoubtedly. "I'll—why, I'll go home Tara tomorrow," and her spirits lifted faintly. (Mitchell 796) The influence of Scarlett's Wise Old Man is appeared when Scarlett is hopeless and perplexed. As her father told her, land is "the only thing in the world that lasts."

3.5 The Self—“After all...tomorrow is another day”

According to Jung's works, the Self is the most important archetype in the collective unconscious. It is “both architect and builder of the dynamic structure which supports our psychic existence throughout life” (Stevens 61). Jung also maintains that the psyche of human beings is naturally provided with a principle of organization and a tendency of integrity, aiming at organizing and coordinating other parts of humans' psyche to achieve the wholeness of personality. As the architect and builder of humans' psyche, the Self which shoulders the authority and power of the collective unconscious takes charge of “integrating the whole personality” (*Collected Works* 48). Therefore, the purpose of the Self is to achieve the wholeness of psyche. As Jung stated, self is “a transcendent, unchanging part of ourselves, in contrast to shadow” (*Collected Works* 48). It represents the totality of individual's psyche, including all the psychological factors from the conscious and unconscious level.

Being afraid of nothing, Scarlett has indomitable spirit to the society. Scarlett is a woman who has strong personality and her own viewpoints. Scarlett is gently brought up in an easy and comfortable life. North Georgia is a world of cotton and slaves. Piles of cotton are produced, bringing to this county wealth and arrogance. The county people enjoy life with a heartiness that Scarlett learns fast. Her vigor and vivacity is a part of her instinct. Her open mind and high spirits are nurtured in the traditional culture of North Georgia. Her views on people and matters are all from her own willful guesses. For most situations, Scarlett complies with these manners to help her capture numerous beaux. She doesn't understand why the society makes such rules to women. And she embarks to suspect whether these rules are correct or not. Once Scarlett talked about her conception of being free and wise with Mammy:

“Don't you suppose men get surprised after they're married to find tha their wives do have sense?” “Well, it's too late den. Dey's already mahied. 'sides, gempmums specs dey wives ter have sense.” “Someday I'm going to do and

say everything I want to do and say, and if people don't like it I don't care."

"No, you ain'," said Mammy grimly. "I don't think Yankee girls have to act like such fools. When we were at Saratoga last year, I noticed plenty of them acting like they had right good sense and in front of men, too."

(Mitchell 79)

At first Scarlett applies herself to obey these unneeded and unwarranted rules for the sake of the honor of her family. She cannot restrain herself to follow them for a long time. She breaks rules by accident or on purpose because she yearns for spiritual freedom and she dares to fulfill her faith.

When Scarlett meets with difficulties, in order to pursue, she adopts a motto that returns throughout the novel: "I'll think about it tomorrow." Scarlett uses this phrase to explain and justify her decisions. It becomes her survival mechanism. Scarlett has achieved great things by virtue of her willpower.

"She would never be able to understand a complexity," Actually, Scarlett doesn't want to understand those complexities that had no practical usefulness to her. Scarlett didn't share with other southern ladies their fierce pride, their desire to sacrifice themselves and everything they had. The war to her was a nuisance that killed men senselessly and cost money and made luxuries hard to get. The war had cut her life in two parts and had made so clean a cleavage that it was difficult to remember those leisurely days. The worst, the war had made her a widow who could not flirt, could not dance, could not chatter vivaciously and could not laugh aloud.

Scarlett is set in hard times when everywhere is filled with disaster and disturbance. She shows her outstanding courage and fortitude.

"Scarlett has positive thoughts and feelings and she goes smoothly with the acrimonious elements in social atmosphere. *Gone with the Wind* tells of a complicated love story in a disordered society. Although the main character

Scarlett is by no means a worthy perfect female, she is confident, strong-willed and full of enthusiasm towards life. In that disordered world, suffering the misery many times, Scarlett does not have a sentimental attachment for her former luxurious life but pays all her attention to picking cotton with her delicate hands covered with thick callus in order to make the people who live in Tara leave starvation far behind. To a great extent, she is a powerful woman in group of narcissism in the disordered world” (Kaminsky 158).

Since the war fire spreads, Scarlett’s life becomes miserable. She moves to Atlanta and do fever to take after wounded soldiers. When Atlanta is intruded by the northern Yankees, she has to flee to Tara. Seeing the destruction of Tara, her mother’s death and her father’s madness, she is not defeated. Instead, she resolves to look forward rather than sinking in the sorrow. She determines to reconstruct Tara and takes good care of her family members. She has to go to neighbor’s field to look for food, and pick the cotton in person. She suffers great exhaustion and hardness. It is so brave for her to kill a northern soldier who tries to steal things from Tara. A bad news strikes Scarlett that a government official who is once the former employee of Tara wants to raise the taxes on Tara. To save Tara, Scarlett plans to ask Rhett for help but does not succeed. Finally she is forced to disobey her will and marries Frank who is her sister’s lover. Tara is saved. Altogether, Scarlett has to face a lot of hardness and difficulties, but she faces them bravely. Scarlett finally realizes that her real attachment is the land, Tara, and she protects the land with her undefeated fearlessness and courage.

In the first moment, when Scarlett heard the news of surrender of the war’s end, she thought, “Thanks God! Now the cow won’t be stolen. Now the horse is safe.” (Mitchell 489) Since the war ended, “Never again would she start in fear at the sound of hooves ..., And, best of all, Tara was safe!” (489) When the girls Sullen and Careen slipped into the house sobbing for their broken dream and the lost cause, Scarlett began to plan for tomorrow:

“We’ll plant more cotton, lots more. I’ll send pond to Macon tomorrow to buy more seed.

Now the Yankees wouldn't burn it and our troops won't need it. Good Lord!"(Mitchell 490)

After the war, Scarlett is the only woman who is trading woods business in Atlanta but people in the city disapprove of Scarlett's behavior. In America, social and psychological independence is based on financial independence. Unexpectedly for a woman in the Old South, financial independence carries with it the danger of negative consequences. Her aunt Pittypat voices the accepted mores when she writes to complain that Rhett has informed her of Scarlett's daily visits to her store. "Think how your little children will feel when they grow older and realize that you were in trade! How mortified they will be to know that you expose yourself to the insults of rude men and the dangers of careless gossip in attending to mills." (Mitchell 599) To some extent, Scarlett, through a period of hard work, has obtained economic independence and become a successful businesswoman, but she has to face unjust and malicious treatment of the men and even the stubborn-headed women in Atlanta. Many people in Atlanta still adhere to their old way of life and refuse to change with the changing times. In their eyes, women are still inferior to men.

Scarlett experienced so many unimaginable difficulties and confronted with the tough life, she had never stopped pursuing courage and independence which supported her to get through the bitterest period of life. In order to make money, she tried to do business which was supposed to be men's job. Therefore, she was taken lightly by men and despised by women. As a result, she met with many setbacks, for example, her husband's disfavor and old ladies' denounce. But she didn't give up and she concentrated on her business. It turned out that her effort was well worth it. She had managed her business quite successful, and the success made her quite proud : "With the idea that she was as capable as a man came a sudden rush of pride and a violent longing to prove it, to make money for herself as men made money. Money which would be her own, which she would neither have to ask for nor account for any man." (Mitchell 620)

Unfortunately for Scarlett, her realization comes too late and Rhett tells her, "My dear,

I don't give a damn." (Mitchell 1035) Childless and husbandless, her goal is unrealized. She weeps over the staircase and says to her-self, "There must be some way to bring him back. Oh, I can't think about this now! I'll go crazy if I do! I'll think about it tomorrow. But I must think about it. What is there to do? What matters? Tara! Home. I'll go home and I'll think of some way to get him back. After all, tomorrow is another day." (Mitchell 1036)

Margaret Mitchell once wrote, "If the novel has a theme, the theme is that of survival." (*Gone with the Wind as Book and Film* 38) And this is Scarlett's Self. When troubles come to her, she can always find some ways to survive in the end. "I'll think it tomorrow" which represents Scarlett's never-give-up philosophy and courageous survival spirit.



Chapter Four: The Symbols of Rhett Butler's Persona, Shadow, Anima, Wise Old Men and Self

Rhett Butler is the main male character of *Gone with the Wind*. He is a man who has a deadly reputation at the beginning of the novel and during the war time. We can see his sober-minded, intelligent, courageous, and even kind nature. The contents of the collective unconscious are called archetypes. Jung supposed that the archetypes make specific functions in everyone's psychic development and social adjustment. The shadow, persona, animus and anima, the wise old man and self are the essential elements which comprise these archetypes. Jung elaborates about how these archetypal structures evolution into the personal psyche in the form of complexes throughout individual's development process.

The male protagonist of *Gone with the Wind*, Rhett Butler, also has his collective unconscious. There are five archetypes embodied in the course of the transition of collective unconscious: the persona, shadow, anima, the wise old man and Self. In this chapter, analysis and researches on Rhett's personalities and dispositions are investigated from these five aspects. Rhett's persona is very rebellious: "Oh, Scarlett, he has the most terrible reputation. His name is Rhett Butler." (Mitchell 99) Rhett's shadow is especially exhibited in his futile loyalty to Southern Confederate government with unconscious instinct and stimulation. The influence of Rhett's shadow made him to abandon his best love Scarlett when the woman needs him most. Although Rhett already know the impossibility of the South to win the War before it happened. "Why, all we have is cotton and slaves and arrogance. They'd lick us in a mouth." (Mitchell 111) Rhett's anima was visible in his admiration to a fearless and courageous female image which is also why he infatuates with Scarlett at the first sight. "I've loved you more than I've ever loved any woman and I've waited for you longer than I've ever waited for any woman." (Mitchell 833) Rhett's wise old man is his mistress and best friend, Bell Watling. Bell Watling always encourages Rhett to do things which Rhett actually wants

to do because Bell Watling is the woman who understands Rhett most and cares about him most.



4.1 The Persona—“That’s Rhett Butler.

He has the most terrible reputation.”

Rhett Butler is well-known to the southerners, but for the most terrible fame. He was originated from a reputable family like many other gentlemen in the South. He is expelled from West Point and nobody receives him. And of course he is thrown into the world without a penny by his father who is an old gentleman with an iron will and a ramrod for a black bone. Rhett was just twenty, without any training, and he is banished from the family by his father.

Rhett plays his role of persona as a rebellious and cynical man. “He looked quite old, at least thirty five, he is a tall man and powerfully built. Scarlett thought she had never seen a man with such wide shoulders, so heavy with muscles, almost too heavy for gentility” (Mitchell 96). Mitchell highlights Rhett’s strength and powerful figure when Rhett is appeared and introduced in the novel in the beginning. In the first half of the novel, Rhett is mainly characterized as a blockade runner, which is a very dashing profession, especially when it is skillfully romanticized by the author. Still, he is always shrouded in things like “several shootings, gun running to the revolutionists in Central America” (144), “professional gambling” (144), “the gold rush and claim jumping, gun running and filibustering” (543). Generally, Rhett is an adventurer who makes his living through an array of illegal activities.

Rhett is also depicted as a man having a lot of entanglements with women, which is another expression of Rhett’s persona of cynicism. For example, Rhett refuses to marry a girl who stays out with him nearly all night just as some unexpected accident, and shoots the girl’s brother; he also makes a woman pregnant and later that woman dies of abortion. Moreover, he has ambiguous relationship with Belle Watling, a red-haired prostitute, and there’s a rumor that they have an illegitimate boy in New Orleans. Still, he flirts a lot with Scarlett when she is still a widow. Actually, among all the main male characters in the novel, Rhett is the

only one who has more than one relationship with women, by which he is described as a “player”, who features various romances and great sexual appeal.

Stein M, a scholar researches on Jung and his work, pointed out that “Persona has two sources: on one hand, it plays a social role to comply with requirements and expectations the society holds; on the other hand, it is affected by individual ambitions and goals” (82). In *Gone with the Wind*, Rhett wears his persona to meet social expectation and reach his individual goals. Rhett’s persona of rebellious personality is reflected in his isolation and aloofness from any social groups, or his arrogance and conceit to despise almost everyone around him. Firstly, Rhett bears deep contempt for the old southerners’ blind loyalty, conservatism and hypocrisy, so he calls them fools and hypocrites. Similarly, he disdains his “new friends”, the northerners and the southern traitors like him, and he refers to them as “second-raters”, “black sheep”, “rascals” (Mitchell 543). Sometimes he even insults them in their faces:

He had no hesitation about stripping them verbally, even under his own roof, always in a manner that left them no reply. Unashamed of how he came by his fortune, he pretended that they, too, were unashamed of their beginnings and he seldom missed an opportunity to remark upon matters which, by common consent, everyone felt were better left in polite obscurity. (Mitchell 562)

Generally speaking, persona begins to form in the early days in youth. When Rhett was a child, he was truly alone. Rhett’s mother is seldom mentioned in the novel. He is disowned and driven out from the family by his own father when he is still a youth; he is not received by any decent southern family in his later life for a very long period. Even when he wants to give money to his poverty-stricken mother and sister, his money is returned by his father. And after his father finally dies, his mother and sister, though accepting his money, keep it a secret that the money comes from him.

Above all, Rhett's persona of cynicism, on one hand, shows his unique insight, making him a "special" man who successfully gains the readers' attention but on the other hand, this cynicism also implies that his persona is built not on sense of cooperation and solidarity but on spirit of confrontation and rebellion, which shows his marginalized position in the South. And this marginalization makes consequences on his life.

When Rhett is for the sake of his daughter's future, he put on a new persona of a Southern gentleman, though he is dismissive of social rules and never thought to do a gentleman. Rhett increases social engagement after his fatherhood. For being a respectful father, Rhett dropped off the old persona as a cynical man, who features venom and despise to the South. Firstly, in order to win a sound social standing for his daughter, Bonnie, he decides to make a difference and attempts to behave well, though not sincerely:

I'm going to cultivate every female dragon of the Old Guard in this town, especially Mrs. Merriwether, Mrs. Elsing, Mrs. Whiting and Mrs. Meade. If I have to crawl on my belly to every fat old cat who hates me, I'll do it. I'll be meek under their coldness and repentant of my evil way. I'll contribute to their damned charities and I'll go to their damned churches. (577)

In order to show his sincerity to the Southern nobles, Rhett no longer get along with the Northern officers, South traitors and Republicans. No more go to Belle brothels with high-profile attitude and also gave up gambling. He began to have religious beliefs, took Wade to the Anglican Church, and told Church worshippers that Rhett is one of the citizens with faith in his actions. When there comes some bad reputation white men in the house, even if it is raining, Rhett also goes out to take a stroll with three children in the carriage. Rhett shows his clear and strong attitude towards Yankees and let Southerners see that he is on the South side with the Confederacy.

He consulted Mrs. Merriwether about Bonnie's thumb-sucking problem. He tried the way to put soap on Bonnie's nails but it doesn't work. When Mrs. Merriwether told Rhett to

use Quinine, Rhett was happy and excited and thanked her. “Quinine! I would never have thought of it! I can’t thank you enough, Mrs. Merriwether. It was worrying me.”(Mitchell 853)

In fact, Rhett’s excitement was not heartfelt; his kind facial expression is only used when needed. As described in the novel that “Rhett could be grave of manner and charming when he chose to restrain his tongue and keep his black eyes from dancing maliciously. It had been years since he had chosen to do this but he did it now, putting on gravity and charm, even as he put on waistcoats of more sober hues.” (Mitchell 850)



4.2 The Anima —“I’ve loved you more than I’ve ever loved any woman and I’ve waited for you longer than I’ve ever waited for any woman.”

Most readers are touched by the Rhett’s love for Scarlett. Rhett knows what Scarlett really wants and he gives his support and even encourages her to marry him just for fun. He is witty and also determined, for he runs his business as a blockader and yields to the old aristocracy against his own will all for his daughter’s future. But when he faces his love to Scarlett, he is very weak and tender. We can see that the major influence of anima on Rhett is from Scarlett’s brave and independent spirits and characters. As mentioned in chapter two, according to Jung, every male has a permanent female spirit in his inner heart. This is not some certain female image, but a female spirit which is unconscious and carved on the male’s body as an original genetic element. Male naturally has female spirit, and he will set a kind of standard which will influence his option of a female partner, and determine whether he likes or dislikes some type of girl. Scarlett is the projection of Rhett’s anima.

Rhett loves Scarlett; in fact, he loves the passion and courage of Scarlett. In Rhett’s eyes, there is great value in the courage of life and it is also the power driven him to pursue his love. From the moment when Scarlett gets off the carriage in Twelve Oak, the girl’s selfishness and attempt to achieve her own purpose—all these “performances”—got Rhett’s attention. After that, Scarlett’s love confession to Ashley without any lady-like gentility in the study room makes Rhett see the vitality from Scarlett, which has become the main reason for Rhett’s courtship.

However, ladies have seldom held any charms for me. I know what they are thinking, but they never have the courage or lack of breeding to say what they think. And that, in time, becomes a bore. But you, my dear Miss O’Hara, are a girl of rare spirit, very admirable spirit, and I take off my hat to you. I fail to

understand what charms the elegant Mr. Wilkes can hold for a girl of your tempestuous nature. He should thank God on bended knee for a girl with you—how did he put it? ‘Passions for living’, but being a poor-spirited wretch—(Mitchell 120)

It is clear how much he loves Scarlett. In *Gone with the wind*, Rhett is the only person who can understand Scarlett completely and love Scarlett with his whole life, as Rhett said: “It was so obvious that we were meant for each other.” (Mitchell 698?) While he was the only man who could love her after knowing her as she really is, he rarely expresses his love seriously. Rhett had admired Scarlett’s courageous spirit for many years before he finally married her. He put on a disguise of hardness and coldness when facing Scarlett sometimes.

At the bazaar in Atlanta during the war time, Rhett reads her impatience in her eyes and leads her out of the present mourning situation. He said to Scarlett : “You are the most beautiful dancer I’ve ever held in my arms.” (Mitchell 194) Since then on, Scarlett gradually emerged from the long period of mourning. During the months that follow the bazaar, Rhett called whenever he was in town, taking Scarlett to ride in his carriage, escorting her to dance and bazaars. As a result, Scarlett became looking forward to his calls. In fact, Rhett made trips to Atlanta only to see her and it was unnecessary to a blockader like him to come so far away from the coast. Scarlett wouldn’t believe this, but it was not all her faults. Rhett intended to conceal this real aim because he knew that she was so brutal to those who loved her, and she would take their love without treasuring them. Though Rhett was very clear about the declining fate of Atlanta, he stayed there for Scarlett : “I’m staying here to rescue you ...!” (Mitchell 217)

Rhett projects his Anima onto Scarlett though she is still pursuing Ashley’s love .Rhett is completely and totally enchanted by Scarlett from first sight of her. “The anima is a factor of the utmost importance in the psychology of a man wherever emotions and affects are at work,” Jung writes, “She intensifies, exaggerates, falsifies, and mythologizes all emotional

relations with his work and with other people of both sexes” (*Concerning the Archetypes* 70)

After Frank died, Rhett expressed his love to Scarlett. Rhett had changed his thought about marriage and decided to set up a family with Scarlett. He deeply fell in love with Scarlett, and he wanted to make Scarlett happy. So he proposed to her. This was their romantic conversation:

“I always intended having you, Scarlett, since that first day I saw you at Twelve Oaks when you threw that vase and swore and proved that you weren’t a lady. I always intended having you, one way or another. ...

“Rhett Butler, is this one of your vile jokes?”

“I bare my soul and you are suspicious! No, Scarlett, this is a bon a fide honorable declaration. I admit that it’s not in the best of taste, coming at this time, but I have a very good excuse for my lack of breeding. I’m going away tomorrow for a long time and I fear that if I wait till I return you’ll have married someone else with a little money. So I thought, why not me and my money? Really, Scarlett, I can’t go all my life, waiting to catch you between husbands.”

(Mitchell 831-832)

The girls at that times in *Gone With the Wind* are brought up by such cultural heritage: it is a great and also the only undertaking for a lady to collect other men’s heart and then choose one of the most suitable one to be her husband, which was necessary and vital for an unmarried lady to the noble road.

Also, “decent” women are not supposed to engage in business, while Rhett supports that the women should have their own business—not only Scarlett, but also the old Roman matron Mrs. Meriwether who starts with a basket of pies and then sets up a bakery employing half a dozen people. He respects them for having their own career and managing business well, and he would lend them a large sum of money to help them expand their business. Just as his saying “I believe Belle Watling is a smart woman. I wanted to see her get ahead and all

she needed was money to start a house of her own. So I set her up in business.” (Mitchell 899?) Actually we have to admit that Rhett is right for what he has done to the women that leads to their success in a different way from traditional definition of women’s happiness. It is no doubt that he is a forerunner of women’s emancipation in many aspects continue to elaborate on Rhett’s support of Scarlett’s business as her “moral support”.



4.3The Shadow—“Why, all we have is cotton and slaves and arrogance.

They’d lick us in a mouth.”

Rhett’s shadow is his simultaneous disdain and deep-rooted foolish love for the South because its tradition was inborn in his blood. In the beginning of war, he knows that the South will be defeated. However, at the time when Scarlett needs him most, he rushes into the investment of defeated Southern Army.

Rhett’s charisma derives from his dashing mystery. Indeed, Rhett’s life remains unknown to both Scarlett and readers except from rumors, gossips and rare pieces of information he tells Scarlett sporadically. He is raised in the stately family in the South following the aristocratic tradition of gentleman hood. With no doubts, Rhett Butler is brought up just like the most of noble southerners by his family, an aristocrat family. While being a man fully rebellious and challenging spirit, he despises “the calm dignity life can have when it’s lived by gentle folks, the genial grace of days” (Mitchell 733), and doesn’t realize the dull charm of those days he leads. These Southern traditional dogmas are thrown away from his consciousness. Rhett’s father, a fine old gentleman of the Old School who cannot tolerate Rhett’s rebellious thoughts cuts off Rhett when Rhett was very young. Just as “if thy right eye offend thee, plunk it out.”(Mitchell 685) he thinks what Rhett have done brings disgrace to his family, so he plucks out Rhett with a vengeance, even if Rhett is his oldest son. For a boy raised as a “gentleman” since his birth, Rhett hasn’t received any practical training, and furthermore he hasn’t a cent when he is thrown into the cruel world. It is no question that he would do his utmost to live with whatever he can do.

Rhett Butler is very intelligent and self-determined. Rhett often makes business with the northerners, knowing that the armaments of the South were lagging far behind the North. But at the crucial moment, Rhett’s patriotic affection arises spontaneously. It can be seen from

the narrations of the novels that he concerns about his nation and people.

“As for me, I was Charleston born, but I have spent the last few years in the North.” His white teeth showed in a grin, as though he realized that everyone present knew just why he no longer lived in Charleston, and cared not at all if they did know. “I have seen many things that you all have not seen. The thousands of immigrants who’d be glad to fight for the Yankees for food and a few dollars, the factories, the foundries, the shipyards, the iron and coal mines—all the things we haven’t got. Why, all we have is cotton and slaves and arrogance. They’d lick us in a mouth.”... “God is on the side of the strongest battalion!” (Mitchell 110)

Shadow is one of the most important archetypes in Jung’s theory. It is the darkest and most private part in human characters. “The shadow archetype takes manifestation from the dark and repressed aspects of the personality, those characteristics and traits are what a person refuses to acknowledge about him or her” (Brown, Collision , Wilkinson 26-27)

Rhett “rescues” Scarlett from Atlanta and “steals” a wagon to take her back to Tara. When they almost arrive, Rhett joins the army because of his uncontrollable sympathy to the South soldiers. Rhett loves Scarlett so much but he can’t bear watching people dying and doing nothing for his country. Although at that moment Scarlett really needs Rhett being her companion, Rhett has to leave her to fulfill his loyalty to the South.

Why had he gone, stepping off into the dark, into the war, into a Cause that was lost, into a world that was mad? Why had he gone, Rhett who loved the pleasures of women and liquor, the comfort of good food and soft beds, the feel of fine linen and good leather, who hated the South and jeered at the fools who fought for it? Now he had set his varnished boots upon a bitter road where hunger tramped with tireless stride and wounds and weariness and heartbreak ran like yelping wolves. And the end of the road was death. He need not have

gone. He was safe, rich, and comfortable. But he had gone, leaving her alone in a night as black as blindness, with the Yankee Army between her and home.

(Mitchell 392)

Rhett joins the army at the worst time because of the influence of his shadow. The actions of the Shadow usually happen where adaptation is weakest, and at the same time reveal the reason for its weakness. Rhett despises the Confederacy, he doesn't believe in war and he knows that the war is destined to lose fight and become a disaster. But he still enlists the army and fights for the South even nearly the end of the war, and it just for his unconscious sacrifice derived from his love to the fair South land which is a Cause already lost.

"I'm not asking you to understand or forgive. I don't give a damn whether you do either, for I shall never understand or forgive myself for this idiocy. I am annoyed at myself to find that so much quixoticism still lingers in me. But our fair Southland needs every man. Didn't our brave Governor Brown say just that? Not matter. I'm off to the wars." He laughed suddenly, a ringing free laugh that startled the echoes in the dark woods. (Mitchell 389)

4.4 The Wise Old Men—“With enough courage, you can do without a reputation.”

In Rhett's case, the reason why he is mysterious is that he has no social connections from which people can know more about him. It can be found from the novel that for a long time he is not received by any honest southern family, and that the only person who cares about him is a prostitute, Belle Watling. Therefore, Rhett's mystery to some extent is the result of his estrangement from the whole society. As mentioned in chapter two, the Wise Old Man is “the father of the soul, and yet the soul, in some miraculous manner, is also his Virgin mother” (*The Archetypes* 35). The wise old man is the helper and guide for the hero or for the ordinary people in their quest for individuation. As Jung observes, “the old man knows what roads lead to the goal and points them out to the hero” (*Four Archetypes* 99).

Belle Watling, the most defended character in the novel, is approved by both Rhett Butler and Melanie Wilkes. Also, she is the mistress of a brothel visited by Rhett Butler from time to time, both before and during Rhett's marriage to Scarlett. Belle is portrayed as a decent woman, of better principles than Scarlett, and more praiseworthy than most of the female minor characters. Rhett once said, “I believe Belle Watling is a smart woman. I wanted to see her get ahead and all she needed was money to start a house of her own. So I set her up in business.” (Mitchell 899) Belle Watling is Rhett's “Wise Old Man” as well as his “Virgin Mother” figure in *Gone with the Wind*. For many times, Rhett is confused and disappointed about life. It is Belle Watling's wisdom to support Rhett pursuing his love and achieve his goal.

Growing up in Charleston, Rhett was one of the best pilots in the South. He had never lost a ship in the process of maneuvering the blockade, and had never been forced to throw away the goods. In the novel, when the war began, Rhett leaped from obscurity to fortune and fame. He bought a small yacht with enough money. Rhett took advantage of smuggling from

the blockade line and made every ship's cargoes obtain nearly twenty times profit. Then he bought four more boats and hired a good helmsman to make money for himself. Rhett slipped out of Charleston and Wilmington at night and sold the cotton to Nassau, England and Canada. Rhett's ship never returns empty-handed. After arriving at the destination, Rhett sent back the war supplies that were badly in lack in the South. Rhett is always shrouded in things like "several shootings, gun running to the revolutionists in Central America" (Mitchell 144), "professional gambling" (Mitchell 144), "the gold rush and claim jumping, gun running and filibustering" (Mitchell 543). Generally, Rhett is an adventurer who makes his living through an array of illegal activities.

From 1861, Rhett had only one thousand dollars in cash. He bought thousand barrels of cotton from the south at the cheapest price and shipped it to the British up for sale. In the Civil war, Rhett bought several boats to start the business of running through the blockade stealthily and profit from the war. "I'm going to be a rich man when this is over, Scarlett, because I was far-sighted—pardon me, mercenary. I told you once before there were two times for making big money, one in the up building of a country and the other in its destruction. Slow money on the up-building, fast money in the crack-up..." (Mitchell 229) During the tense of the war, Rhett sold the boats and started the food speculation business. Rhett's positive action resulted in turning 1000 dollars into almost 500,000. Rhett's belief in living made him not only to survive, but to make him live better. Rhett says his motto is "*Nihil desperadum*". It is the Latin word which means the destiny is grasped in our own hands. A man should strive to fulfill his own ambitious and his aspiration as something he can live for the right and the significance as his intrinsic value idea. And Belle Watling was the "wise old man" who supports Rhett to follow his motto. Once Rhett told Scarlett, "Well, you are both hard-headed business women and both successful. Belle's got the edge on you, of course, because she's a kind-hearted, good-natured soul" (Mitchell 943)

Belle saves the lives of most of the prominent characters along with Rhett in Atlanta. It was happening during the night Frank Kennedy was killed after the Shantytown incident. The Yankees are after the men who were out there, including Ashley, for the Shantytown raid. Rhett takes the desperate men to Belle Watling's house, and Belle and her women would swear to it in court that they were there all night. Melanie was the only one grateful for this act, and sends her a note saying that she was planning to call on her. Belle drives over after dark and she and Melanie talk in her carriage. Belle tells her that won't be proper, and says that if Melanie sees her on the street, she needn't say hello.

“How can I thank you enough for what you did today! How can any of us thank you enough!”

“Miz Wikes, you hadn't ought of sent me that note this mornin'....And as for sayin' you were goin' to call on me to thank me. —why, Miz Wilkes, you must of lost your mind.... I come up here as soon as 'twas dark to tell you you mustn't think of any sech things. Why, I—why, you— it wouldn't be fittin' at all”

(Mitchell 818)

When Scarlett makes a derogatory remark about Belle's lifestyle, Rhett rises to her defense and says, “If you were a man, I'd break your neck for that.” (Mitchell 944) For Rhett, he believes in “Always providing you have enough courage—or money— you can do without a reputation.” (Mitchell 194), and this is also the spirit he encourages Scarlet to live and conquer difficulties with. At that times in *Gone With the Wind* “decent” women are not supposed to engage in business, not mentioned to Belle Watling's occupation, “Go on, you trash, don't you be pestering these ladies” by uncle Peter (Mitchell 233). Against to the social discrimination, Belle still tries to help people during the war time, “First time I come here, I says, Belle, you're a nurse. But the ladies didn't want my kind of nursing” (Mitchell 234). She helps nursing in the hospital and being thrown out by Mrs. Meade. “Then I tried giving them money. My money wasn't good enough for them, either.” (Mitchell 234) When Belle

tries to give the money to Melanie, Mrs. Meade says something to her “What are you doing here? Haven’t you been told twice already?” Belle still wants to donate her money to the hospital. “This time I’m conversing with Miss Wilkes. You might as well take my money, Miss Wilkes. It’s good money, even if it is mine.” “I’m a Confederate like everybody else, that’s all.” (Mitchell 235)

After Bonnie Died, Melanie became Rhett Butler’s “Wise Old Man”. Melanie is unselfish and gentle, always sees the goodness in people and looks beyond their flaws. She is generous, loving and forgiving at all times to all the people. Her kindness and unselfishness inspire people around her, even including Scarlett. As a Yankee slips into their house to steal their fortune, Melanie, at that moment, disregarding of her health condition that she is almost dying, intends to hold up a heavy saber in order to protect her friends and babies’ lives.

Rhett loves Bonnie more than his own life. When Bonnie died, Rhett holds Bonnie’s body whole day and doesn’t want to have a funeral for Bonnie. Mammy could not bear it and goes to tell Melanie the sorrowful situation. “Miss Melly, Ah doan know. But you kin do sumpin’. You kin talk ter Mist’ Rhett an’ maybe he lissen ter you. He set a gret sto’ by you, Miss Melly. Maybe you doan know it, but he do. Ah done hear him say time an’ agin, you is de onlies’ gret lady he knows.” (Mitchell 934) Melanie comforts and persuades Rhett. She promises that she will hold Bonnie’s body all night though she is very weak. “Go tell Miss Scarlett that Captain Butler is quite willing for the funeral to take place tomorrow morning,” she whispered (Mitchell 998).

4.5 The Self—“My dear, I don’t give a damn.”

Jung gives the definition of the concept of the Self as something that “designates the whole range of psychic phenomena in man. It expresses the unity of the personality as a whole...” (*Psychological Types* 789). Hence, the self contains the objective and reconciliatory aspect of the conscious as opposed to the persona and shadow in the unconscious, and many other contradictory feelings and impulses both in conscious and unconscious.

Rhett is a man who likes to take risks. He is not willing to be at the mercy of fate, and is disgusted with the invariable life. So after leaving home, his belief is to live out his value, and he wants to live better. He has known himself as a maverick in the South. Rhett Butler is a proactive adventurer, and actually before the name “Captain White” circulated in the South, Rhett has already run the cotton business. His visit to the Twelve Oaks Picnic was not an invitation, but a conversation with Mr. Kennedy about the cotton business, which means that Rhett, who made a fortune from the Civil War, seized on the chance for business at the beginning of the novel. During the days between Twelve Oaks Picnic party and the Atlanta bazaar charitable events, Rhett has been playing the role of “Invisible Man” in the novel. It can only be heard from people that a brave captain stole the blockade from the war and sold the badly needed goods to the Confederacy: the gunpowder and artillery shells needed for the war, and the skirts that women liked.

Besides being rebellious as his persona, Rhett Butler’s Self is a very intelligent and pragmatic man. On the party in the Twelve Oak, girls smiled excitedly and men talked

impassionedly. "Has any one of you gentlemen ever thought that there's not a cannon factory south of the Mason- Dixon Line?" It was Rhett who had thought about it, but the short-sighted southern man would never saw that the factory developed fast and guns advanced in north. His experience and knowledge about the time were extremely different from the other southern people.

"The trouble with most of us Southerners," continued Rhett Butler

"is that we either don't travel enough or we don't profit enough by our travels.

Now, of cause, all you gentlemen are well travelled. But what have you seen?

Europe and New York and Philadelphia and, of course, the ladies have been to Saratoga" (he bowed slightly to the group under the arbor). "You've seen the gambling houses. And you've come home believing that there's no place like the South. (Mitchell 110)

We can also see the courage of Rhett Butler in the novels. The Klan takes revenges on Scarlett as she perseveres in making her rides alone to manage her mills. She is almost raped by two men. However, the Yankees suspect the Klan and they've devised troops to lay in wait for them. At this very serious moment, Rhett risks his own life to save Ashley and other Atlanta men during the Ku Klux Klan raid by using his intelligence and courage. In addition, he thinks out a perfect plan to handle the thing for going against the Yankee's arrest and in case of having to light out of Atlanta for Texas and maybe never come back. It is certain that he succeeds in saving the people's life for he was such an intelligent and courageous man.

Rhett encourages Scarlett to appear in public and even dance with him in her mourning of her first husband; he encourages her to be true to herself; he encourages her to accept a gift which no lady can accept and still remain a lady.

"Oh, not at all. Until you've lost your reputation, you never realize what a burden it was or what freedom really is."

"You do talk scandalous!" "Scandalously and truly. Always providing you

has enough courage—or money—you can do without a reputation.” “Money can’t buy everything.”

“Someone must have told you that. You’d never think of such a platitude all by yourself. What can’t it buy?”

“Oh, well, I don’t know—not happiness or love, anyway.”

“Generally it can. And when it can’t it can buy some of the most remarkable substitutes.” (Mitchell 79)



Chapter Five: The Archetypal Symbols in the Characterization of Melanie, Ashley and Mammy

Throughout the novel, there is another large group of characters in the southern America portrayed by Michelle. In this chapter, the archetypal symbols in the characterization of Melanie, Ashley, and Mammy will be discussed based on Jungian analysis.

5.1 A Jungian Character Analysis of Melanie

Melanie is introduced as “a tiny, frailly built girl, who gave the appearance of a child masquerading in her mother’s enormous hoop skirts”. (Mitchell 79) She remains a frail girl, her breasts undeveloped, and her body unable to deliver a child. In spite of that, she mothers everyone and takes care of those who ostensibly protect her—Ashley, Scarlett, and Rhett.

Melanie, who symbolizes the best of Southern aristocracy, is a great contrast to Scarlett. All the traditional women use to regulate their behavior and thoughts in accordance with the social rules, so does Melanie, a typical and traditional woman. Obviously, the symbols of Persona reflect on Melanie is typical characteristics and virtues of Southern woman. To Melanie, every existing social regulation has its reason, which she should execute with respect. After Charles’ death, his relatives have to stay at home for several years to mourn him and during this time, they are not permitted to attend any public activities or entertainments. Scarlett cannot bear it and does not like to follow the convention. But Melanie is willing to do what the society orders her cautiously and sincerely. She stays at home to mourn her brother

wholeheartedly and is reluctant to go outside. However, under some special emergent situations, slightly breaking the rules and regulations can be accepted by Melanie. Mrs. Merriwether and Mrs. Elsing plea Melanie to help them take care of their booths which can bring benefit to the Southern army when Melanie is still in mourning time. At first, Melanie refuses. It is not because that she does not want to make contribution to the war, but because that she is afraid of people's condemnations. But Scarlett instigated her to join and Melanie finally agreed. Nevertheless, appearing publicly at a social gathering while in mourning time is a ban to her. Melanie is unselfish and gentle, always sees the goodness in people and looks beyond their flaws. She is generous, loving and forgiving at all times to all the people. Her kindness and unselfishness inspire people around her, including Scarlett.

Actually, Melanie's Self is a brave woman and she shows her true Self in several dangerous situations. As a Yankee slips into their house to steal their fortune, Melanie, at that moment, disregarding of her health condition that she is almost dying, intends to hold up a heavy saber in order to protect her friends and the babies' lives.

“In silence her eyes met Scarlett's. There was a glow of grim pride in her usually gentle face, approbation and a fierce joy in her smile that equaled the fiery tumult in Scarlett's own bosom.”.....

“With a thrill she looked up at the frail swaying girl for whom she had never had any feelings but of dislike and contempt. Now, struggling against hatred for Ashley's wife, there surged a feeling of admiration and comradeship. She saw in a flash of clarity untouched by any petty emotion that beneath the gentle voice and the dovelike eyes of Melanie there was a thin flashing blade of unbreakable steel; felt too that there were banners and bulges of courage in Melanie's quite blood.” (Mitchell 441)

During the war, Melanie is the one who earnestly helps Scarlett with farming work at

Tara, the one who bravely saves Scarlett from fire and helps Scarlett kill a Northern soldier. When Scarlett is discovered embracing Ashley at the lumber yard, Melanie single-handedly saves Scarlett from social ostracism by publicly standing by her and insisting that any household that welcomes Melanie must also welcome Scarlett. Scarlett only realizes how much strength she draws from Melanie and how much she relies upon her when Melanie is dying.

Melanie is the ideal of Southern feminine graciousness, the great lady personified, as is Ellen O'Hara, Scarlett's mother, but there is a toughness in her. The symbols of Shadow reflect on Melanie are the Civil War and her weak body. She is a brave woman whose strength is mental not physical. Melanie lives all her life for others and even dying for others. Melanie has "Not a notion of her own. 'No, Ma'm!' 'Yes, Ma'm!' That's all she has to say"(Mitchell 61). She lives all her life for Ashley, and dies of miscarriage despite the fact she knows clearly about her physical weakness. Though she is not beautiful or attractive to men, she possesses all the virtues that can be found in women in patriarchal society: gentleness, honesty, tolerance, loyalty, unselfishness, and obedience . She is the one that Rhett greatly appreciates, "She is one of the very few kind, sincere and unselfish persons I have ever know..."(Mitchell 167).

5.2 A Jungian Character Analysis of Ashley

Ashley is a full sense of Southern gentleman. The Persona of Ashley is absolutely a typical Southern gentleman. The ways he thinks and deals with people can become representative of the Southern gentleman. Ashley, who was born in a gentleman's house in the South, has a very strong economic base in the community. He is recognized as a gentleman, and very sociable, among both ladies and gentlemen. We can see that in the engagement ceremony, even he is going to marry, he has captured the hearts of many girls, including the heroine Scarlett. He was a true southern gentleman with feeling of love, fighting in the end for the South during the Civil War. He is considered as a typical Southern gentleman, either before the war or after the war.

Ashley's Shadow reflects on his weakness. He stresses on his Persona too much that he loses his chances to pursue courage. He married Melanie because "Only when like marries like can there be any happiness" (Mitchell 45). Meanwhile, he fancied Scarlett's high spirit and wild nature. Sarcastically, Melanie and Scarlett respectively represented the two sides of struggle between the spirit and desire in Ashley's heart. Rhett pointed that out clearly "he can't be faithful to his wife with his mind or unfaithful with his body" (Mitchell 1265). The prince-like figure turned out to be a tragic character that cannot control his own life nor can he determine his mind. He was a typical Southern gentleman with good capability in entertaining activities, which are being taught by elder generation since his childhood and considered as the most important things for a gentleman in a manor life.

5.3 A Jungian Character Analysis of Mammy

The characterization of Mammy from the perspective of Jung's collective unconscious represents Pride and Liberalism in American culture. As head woman of the plantation, Mammy was Scarlett's nurse from birth. She was a slave who originally belonged to Scarlett's grandmother and raised her mother, Ellen O'Hara, which implies her continuous contribution means a lot to the family. In the beginning of the novel, readers can easily see how important the role Mammy plays in the O'Hara family. Taking care of everyone's daily life, dealing with all family matters, she is well aware of the daily care of every member in the family. In several conversations with Scarlett in the novel, Mammy told all sorts of standard of being a lady and warned Scarlett something like what a lady should do and what should not. Why is Mammy willing to serve the O'Hara family whole-heartedly with her whole life? From the perspective of Jung's collective unconscious, Mammy's devotion and loyalty reflects the influences of "In God We Trust", the sense of and pride superiority of American culture. The first words written on the Mayflower Compact, drafted by the first European settlers who came to this country were "In the name of God Amen". The spirit of the tradition "for the Glory of God... in the presence of God, and one another, covenant and combine ourselves together into a civil body politic" inspires Mammy to devote herself for the glory of God.

We can learn from the relation between Scarlett and Mammy, it's not like one between the slaveholder and slave the superior and the inferior. Scarlett treats Mammy in her own way, and is very concerned about the Mammy, valuing and cherishing her relationship with

Mammy. To some degree, they have formed a relationship like kinship through their close-knit company with each other. And this characterization reflects the influence of Liberalism of American culture in the collective unconscious in *Gone with the Wind*.

Chapter Six: Conclusion

Gone with the Wind holds many perspectives about Civil War and portrays the American Dream vividly. This thesis is a profound and original analysis on the characterization of protagonists in *Gone with the Wind* influenced by American social environment and American culture at that time.

The most readable representation is Scarlett O'Hara, whose characterization is deviated from the stereotypical depiction of American women of that time. Scarlett O'Hara is determined, manipulative, self-centered, and independent. Whereas the antebellum Scarlett dreamed of marrying Ashley Wilkes and living a life of privileged comfort, this new Scarlett is willing to do whatever it takes to survive. Actions such as killing a Yankee soldier who threatens her demonstrate how law and order in the Reconstruction South was operated differently from the North. To ensure her survival and that of Tara, she also lies to and manipulates her sister's fiancé, Frank Kennedy, into marrying her. She soon takes over his business and turns it into a prosperous lumber mill. Scarlett's difficulties lie in the how to survive the tortures of the Civil War.

Rhett Butler was born in a rich family, his father was an old South gentleman as well as a local celebrity, and he also had been enrolled at West Point but was expelled. He is intelligent, capable, resourceful, and eloquent, with extraordinary courage and a brave heart to despise the old customs of the South. Moreover, he both pays no attention on those sanctimonious "gentleman" and looks down on the self-willed and defiant southern "fighters"

who are determined to defeat the North.

Based on the existing studies, this thesis mainly explores the protagonists Scarlett O'Hara's and Rhett Butler's psychology from the Jungian archetypal theory. Jung (1968) held that the ancestors' experience in the collective unconscious is embodied in the form of archetypes. Repeatedly appearing in human life generations after generations, archetypes is indispensable to develop healthy psyche, which are made up of chiefly five important archetypes, including the Persona, the Anima and Animus, the Shadow, the Wise Old Man and the Self.

The Self, the most important archetype, stands for the unity, and stability of the total personality. The realization of the self is the eventual goal of one's life and the self organizes every archetype and makes them in a harmonious state. In the end of the novel, Scarlett and Rhett both find their Self. The influences of Self is the most important part in a succession of efforts made to survive the Civil War and prosper their lives, encouraging them to face their shadow, and complementing each other's Anima and Animus projections. Scarlett's strong sense of survival in a completely new world, her admirable capability as time changes, her persistent pursuits of love, and the spirit of independence and freedom has deeply influenced many people around the world.

Also, we can read the characterization of Scarlett and Rhett reflecting the American spirit of individualism, liberalism, and utilitarianism in *Gone with the Wind*. According to Jung, Collective unconscious and cultural identity are related. People inherit, as part of our humanity, a collective unconscious and the cultural influence. So the characterization of Scarlett and Rhett reflects the pride in American superiority, individualism, liberalism and utilitarianism owing to the cultural environment and the traditional philosophy.

In conclusion, applying Jung's Archetypal theory to analyze the characters in *Gone with the Wind* is meaningful and significant. So far, researches on *Gone with the Wind* with Jung's Archetypal theory were not born. *Gone with the Wind* is a world famous novel. Analyzing

Scarlett and Rhett from these four archetypes can get new understandings of protagonists' characters in a new light. After analyzing Scarlett's and Rhett's lives by Jung's theory, we have a further understanding about Scarlett's and Rhett's personalities. They are both brave and indomitable. The way to pursue Self is rough and frustrated. It is extremely arduous to consummate and realize one's Self. Also, from the perspective of Jungian reading, readers can resonate with the characters in the novel because of the Collective Unconscious.

This thesis integrates the Jung archetypal theory with an analysis on the personalities of Scarlett O'Hara and Rhett Butler in *Gone with the Wind*, thus it presents the readers a comprehensive and integrated psychological analysis of the protagonists' growth process and love stories. Based on a new approach to study the protagonists' characterization help the readers get an in-depth understanding of American culture as reflected in the Collective Unconscious of the hero and heroine in *Gone with the Wind*.

Appendix: The Film Adaptation of *Gone with the Wind*

1. Introduction

Gone with the Wind both the novel and its film adaption have accomplished brilliant success. The novel is regarded as the master piece of Margaret Mitchell while the film version is David O. Selznick's exceptional work.

"*Gone with the Wind* is the biggest motion picture ever made, the most overpowering, the best entertainment. And, at the same time, it is the greatest purely cinematic triumph of all the time." (*Gone with the Wind as Book and Film* 151) The movie does an excellent job of compressing events. With three years advance publicity and Hollywood myth-making, almost four hours running time with one intermission, a gala premiere in Atlanta on December 15, 1939. Until now, it is still the most successful film in box-office history.

2. From Margaret Mitchell's Novel to David O. Selznick's Film

As a comprehensive art that reflects social history, Hollywood movies not only bring entertainment to the audiences, also vividly shows the variety of American culture. They record the historical changes of the United States and enrich the development of American culture. In some ways, American movies are the spokesmen of American culture and Hollywood movies have the most impact on people all over the world. In the opening credits of the film *Gone with the Wind*, producer David Selznick's name appears: "Selznick International in Association with Metro-Goldwyn Mayer has the Honor to Present its Technicolor production of Margaret Mitchell's Story of the Old South." The title of the film *Gone with the Wind* is revealed in gigantic, majestic words, each one sweeping across the screen individually from right to left beyond a red-hued sunset. As the credits and titles play, carefully-selected images of the Old South are portrayed as backgrounds, a green pasture with horses grazing, a river at night, magnolias, a mill constructed from bricks, slaves working in the fields, peaceful Southern plantations, the city of Atlanta, and a sunset. The imaginative, introductory foreword to the film illustrates:

There was a land of Cavaliers and Cotton Fields called the Old South. Here in this pretty world, Gallantry took its last bow. Here was the last ever to be seen of Knights and their Ladies Fair, of Master and of Slave. Look for it only in books, for it is no more than a dream remembered, a Civilization gone with the wind...

The viewer is reminded that it is only a story and not the retelling of history by the phrase "no more than a dream remembered". Furthermore, there is an introduction of the characters with the names of the actors and their names in the story and their relation to other characters.

From novels to movies, characters in the novel can be effectively converted into acceptable screen image which becomes the key to transformation. The portrayal of the characters in the novel could only be conceived by the reader's imagination. Every reader visualizes different images. But the protagonist in the film is presented exactly and directly, all the audience can see the vivid image on the screen. Therefore, the image conversion from a novel to a film, it is very important to make *dramatis personae* "look like" the image depicted in the original description. At the beginning of the novel, Margaret Mitchell uses very informative words to describe Scarlett's memorable beauty to the reader.

Scarlett has beautiful figure and lineament. "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 titled at the end. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin." (Mitchell 1)

Before seeing the movie, the image of Scarlett in reader's mind is uncertain that there could be thousands of them. How does the film present the soul character of the novel, Scarlett, in front of the audience vividly? Choosing the main actress is the crucial first step. As mentioned on "Three Years of Hullabaloo" collected in the book *Gone with the Wind as Book and Film*, some 1400 candidates had been interviewed and 28 screens tested at an estimated cost of 92000 US dollars (144). "The moment he selected Vivien Leigh to play the role of Scarlett, was the moment David Selznick reached the peak of his discernment as a motion picture producer" since "Vivien Leigh does not play Scarlett. She is Scarlett—even to the green eyes." (*Gone with the Wind as Book and Film* 153)

Tara Manor occupies a very important place in Scarlett's life. The red land is like her blood, and she has boundless love for the land.

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. (Mitchell 8)

In order to restore the great symbolic significance of the red land, the editors look for the entire America. Finally, Charleston, at the junction of Cooper River and Ashley River in the southeast coast of the South Carolina State, became the ideal place to shoot the film. In Charleston, the wind is blowing all year round and the flowers are blooming. The fertile soil is a place of affluence and the paradise of pleasures. There is no city noise, no traffic rush. Charleston is famous for its elegant history of the Southern America. Shooting scenery in Charleston, the natural environment described in the book is effectively converted to the film.

“Nothing in Hollywood is permanent,” Mr. Selznick said in 1959 on a Hollywood set, as Tara, the mansion built for *Gone With the Wind*, was being dismembered and shipped to Atlanta, Ga. “Once photographed, life here is ended. It is almost symbolic of Hollywood. Tara has no rooms inside. It was just a facade. So much of Hollywood is a facade.”

3. The Differences in the Novel and the Film of *Gone with the Wind*

Margaret Mitchell and David O. Selznick are the creators of the novel and film of respectively *Gone with the Wind*. What they had experienced gave them different lives of art. Margaret Mitchell wrote an autobiographical sketch for the *Wilson Bulletin* that was published in September 1936. Mitchell was born in Atlanta and has lived there all her life. Her grandparents had cotton plantations in the vicinity of Atlanta before the town was built. (*Gone with the Wind as Book and Film* 37)

David O. Selznick, son of Lewis J. Selznick, a formidable independent producer in the early days of Hollywood, was born in 1902 and was trained from a production firm from an early age. David Selznick attended public and private schools and, for a brief period, Columbia University. He developed an interest in filmmaking in his early teens. (*On This Day*) He began his film career working for his father's production company. In April, 1930, Mr. Selznick married Irene Mayer, Louis B. Mayer's younger daughter. Mr. Mayer is the head of M-G-M and many employees there felt that he was using his relationship with Mr. Mayer to get ahead. Mr. Selznick was greeted coolly by most of the executives there. In the early summer of 1936, Mr. Selznick was reached from Kay Brown, the New York story editor, urging him to buy film rights to a new Civil War novel, *Gone with the Wind*.

The main aspect of the character is almost the same in the novel and the film. The movie adaptation of *Gone with the Wind* is remarkably faithful to the original novel. "A great novel becomes a great screen offering without sacrifice of any of the values which made it notable as literature." (*Gone with the Wind as Book and Film* 151) The differences between the book and the film were minor. Firstly, in the novel, Scarlett has three children, one from each marriage. Wade Hampton Hamilton is her son with the first husband Charles Hamilton; Ella Lorena is her daughter with the second husband Frank Kennedy and Eugenie Victoria "Bonnie" is her daughter with Rhett Butler. Scarlett likes Bonnie best in the novel, because

Bonnie exhibits the strong will that Rhett and Scarlett share. She does not like Wade and Ella that much for the reason that they resemble their fathers.

“Ella! It annoyed Scarlett to realize that Ella was a silly child but she undoubtedly was.”.....

“And as for Wade—perhaps Rhett was right. Perhaps he was afraid of her. That was odd and it hurt her. Why should her own boy, her only boy, be afraid of her? When she tried to draw him out in talk, he looked at her with Charles’ soft brown eyes and squirmed and twisted his feet in embarrassment.” (Mitchell 956)

Wade is timid and weak like Charles, her first husband; while Ella is ugly and silly like Frank, her second husband. Scarlett cares little for her former husbands so she cares little for the children from her first two marriages. Besides, “during the babyhood of each child she had been too busy, too worried with money matters, too sharp and easily vexed, to win their confidence or affection.” (Mitchell 956) But in the film edition, only Bonnie is portrayed. Bonnie is much like Scarlett, beautiful, vivacious, charming, and spoiled. Bonnie is described as physically resembling Scarlett as well, and she had inherited her grandfather Gerald’s Irish blue eyes. Cammie King played the role of Bonnie when she was five years old.

Secondly, in the novel, Scarlett marries Charles the day before Melanie and Ashley get married, which is extremely inappropriate considering the announcing order of the engagements. In the movie, Melanie and Ashley marry before Scarlett and Charles do.

Thirdly, there is an apparent difference in the editions about the plot. In chapter nine of the novel, in a fundraising bazaar, Dr. Meade, Atlanta’s foremost citizen, sends around a collection basket to encourage women to donate their jewelry. Scarlett donates her wedding ring. Melanie mistakes Scarlett’s impulsive action for courage and follows Scarlett to throw her own wedding ring to the basket. Before Scarlett donates her wedding ring, there is an inner transformation of her described in the novel:

“For a confused moment she tried to remember Charles’ face—how he had

looked when he slipped it on her finger. But the memory was blurred, blurred by the sadden feeling of irritation that memory of him always brought to her.

Charles—he was the reason why life was over for her, why she was an old woman.” (Mitchell 264)

In the movie, Melanie donates her wedding ring first because she thinks of her husband, Ashley. Then, Scarlett takes her wedding ring off to show her kindness and concern for her late husband as well as Melanie.

Fourthly, the escape scene of Scarlett, Melanie, her baby, and Prissy from Atlanta to Tara is portrayed more dramatically. Prissy is definitely scolded by Scarlett more times in the book. The movie makes no mention that Melanie’s baby is starving because she has no milk, and that’s why finding the cow is such a blessing. There is no rain in the book scene. The movie tried to depict the sense of hopelessness visually by shooting a scene of their hiding from soldiers, under a bridge in the pouring rain.

Fifthly, there’s different portrayal of Scarlett’s father’s death. In the movie, Scarlett’s father, Gerald O’Hara dies chasing their old Yankee overseer off their property, whereas in the book his accident happens because he’s upset after Sue Ellen, Scarlett’s sister, tries to have him sign papers to prove he is a Yankee sympathizer. In the book, Scarlett does not witness his death, but in the movie, Scarlett ran after his father and saw her father fall down from the horse.

Besides, there are some other minor changes in the movie from the novel. In the novel, a black man grabs Scarlett when she is driving her buggy past Shantytown. It’s a white man in the movie. In the book, Ashley, Frank, Dr. Meade et al are Klan members so that is why they go to take matters in their own hands after the buggy incident, believing the Yankees will do nothing. Their Klan activities are why the Yankees know about the Shantytown raid. In the movie, Frank mentions he has a “political meeting” as an alibi to Scarlett. By avoiding any mention of the Klan in the movie, the Yankees’ awareness of the raid seems less plausible. In

the movie, at the sewing party, Melanie reads aloud from *David Copperfield*. In the novel, she reads from *Les Miserable*.

The last thing worth mentioning is that Rhett's last words in the novel are: "My dear, I don't give a damn." In the film, he adds a "Frankly" to the beginning of them. "Frankly, my dear, I don't give a damn."



4. The Analysis of the Differences in the Novel and the Film of *Gone with the Wind* from the Perspective of Collective Unconsciousness

In the film of *Gone with the Wind*, some adapted plots are more in conformity with the analysis and understanding of the Carl Jung's Collective Unconscious. Firstly, Scarlett only has one child in the movie and the child named Bonnie Blue Butler, Scarlett and Rhett's only baby. From the perspective of Anima and Animus, Scarlett is Rhett's Anima and Rhett is Scarlett's Animus. Bonnie represents Scarlett and Rhett's deep and real love. Only Bonnie portrayed in the movie highlights Rhett's Anima and Scarlett's Animus. By falling love in a woman, a man finds his anima, who personifies herself to a definite image in the real world. The woman he loves must possess some feminine characters of him which he is not being aware of. When a woman loves a man, she finds her animus, which has some male characters of the woman, from which she is unconscious. Anyone "who has learnt to know something of anima or animus will have gained both knowledge of himself or herself... he or she will have plumbed something of the depths of the collective unconscious." (Fordham 59) Such an adapted plot can arouse audience's resonance to Anima and Animus of their Collective Unconscious.

Rhett loves Bonnie very much. In the book, Rhett also takes care of the other two children, but there is only one child in the film and he loves her wholeheartedly. For Bonnie, Rhett changes a lot of habits and Rhett also stops drinking a lot because Bonnie didn't like the smell of liquor. Rhett wants to spoil Bonnie because Bonnie is very much alike Scarlett. In England, Bonnie suffers nightmares and she is scared of the dark. Bonnie screams and awakens from nightmare and begs to return home. "Daddy, dark! Daddy, dark!" Rhett holds Bonnie and asks "What's the matter with my Bonnie?" "A bear." "Oh, a bear?" "A big bear? Dreadful big. And he sat on my chest." (Mitchell 886) This is very much like Scarlett has nightmares during her honeymoon with Rhett and wants to go back to Tara.

Moreover, in the novel, Scarlett gives her ring to The Cause and then Melanie follows, but in the movie Melanie donates her ring first. “It may help my husband more off my finger.” Melanie says in the film. “It’s a very beautiful thing to do.” says Rhett. And then, Scarlett donates her ring immediately following Melanie’s steps. “Ladies, the Confederacy asks for your jewelry on behalf of our noble cause.” Scarlett replies “We aren’t wearing any. We are in mourning.” However, the adaptation shows Scarlett’s Persona, which attempts to maintain her best image in the public.



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