

## **ЛІНГВІСТИЧНА ТЕОРІЯ**

УДК 821.111(73) – 31.09 + 929 Митчелл

**L. N. Bunina, E. S. Timoshenko**

### **ARTISTIC-LINGUISTIC SPECIFICS OF THE DESCRIPTION OF THE IMAGE OF SCARLETT O'HARA AS A STRONG WOMAN IN THE NOVEL "GONE WITH THE WIND" BY MARGARET MITCHELL**

Margaret Mitchell is considered to be one of the most well-known American novelists of the mid-20<sup>th</sup> century despite the fact that her literary work is confined to only one book entitled „*Gone with the wind*”.

„*Gone with the wind*” is a phenomenon of American culture. Over a million copies were sold within the first year of its publication in 1936, and it has seldom sold less than 40 000 hardback editions per year. It has been translated into twenty-five languages and is almost as popular abroad, especially in Germany and Japan, as in the United States [1, p. 1]. It should be mentioned that Margaret Mitchell received the Pulitzer Prize for Fiction in 1937. Moreover, the novel has been adapted for the screen and stage several times. The book is the source of the film (1939) of the same name. On the US stage it has been adapted for two musical versions: „*Scarlett*” and „*Gone with the wind*”. The Japanese Takarazuka Revue produced a musical adaptation of the novel. There has also been a French musical adaptation („*Autant en Emporte le Vent*”) made by Gérard Presgurvic.

There is a considerable number of Ukrainian, Russian and Western critics as well as linguists, who devote their monographs and articles to Margaret Mitchell and her masterpiece: E. Brown, S. Burin, M. Corsetti, M. Haskell, C. Marsh, N. Nadezhdin, I. Serova, I. Suponitskaya, M. Walker, J. Wiley et al. But in spite of this fact, in the university course covered English and American literature little or no attention is paid to Margaret Mitchell and her book. Besides, the image of Scarlett O'Hara as a strong woman in the novel „*Gone with the wind*” by Margaret Mitchell has not been the subject of the special research yet that stipulates the topicality of our research.

The goal of the article is to examine the image of Scarlett O'Hara as a strong woman in the novel „*Gone with the wind*” by Margaret Mitchell.

„*Gone with the wind*” comprises sixty three chapters in five parts that can be divided into such two parts as: the Civil War (parts I, II, III) and Reconstruction (parts IV, V). Margaret Mitchell describes life in Georgia on the eve of the Civil War, the major changes that occur in the South after the end of the Civil War as well as contrasts the perspectives of the Old and New South in the background of personal fights of the main characters. However, the author concentrates not only on the importance of the historical events in

America, but also on the romantic theme (love affairs between the main characters (Scarlett O'Hara, Rhett Butler, Ashley Wilkes and Melanie (Hamilton) Wilkes) are traced from the beginning to the end of the novel).

The protagonist of the novel is considered to be Scarlett O'Hara (her full name – Katie Scarlett O'Hara Hamilton Kennedy Butler), who is the eldest daughter of an Irish-American plantation owner, Gerald O'Hara, and a woman of French descent, Ellen Robillard O'Hara. Scarlett is not the only child. She has two sisters – Suellen and Carreen.

The main character is not a gorgeous-looking girl, but a pretty girl who takes pride in her looks: „... *how her green eyes danced, how deep her dimples were when she laughed, how tiny her hands and feet and what a small waist she had*” [2, B. 1, p. 17 – 18]. Scarlett is envied by other girls, because she can catch any man using her charm: „*Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm ...*” [2, B. 1, p. 3]. The narrator lets us know that there is much more to Scarlett than her appearance: „...*her true self was poorly concealed... Her manners had been imposed... her eyes were her own*” [2, B. 1, p. 5]. She is very selfish and likes to be in the limelight: „...*she could never long endure any conversation of which she was not the chief subject*” [2, B. 1, p. 8]. We get to know that Scarlett is not interested in political discussions concerning the Civil War. Even after defeat, she remains uninterested in the War, which „*had always seemed foolish to her*” [2, B. 2, p. 160], declaring it to be „*men's business, not ladies'*” [2, B. 1, p. 8].

Throughout the novel we can observe Scarlett's obstinate and enduring love for Ashley Wilkes. On the eve of the War with democratic North of the USA, at the house party at Twelve Oaks, O'Hara decides that she loves Ashley Wilkes – only him and nobody else. But Scarlett makes a mistake which a great number of people make. We often accept our desire to love for real love.

Scarlett is used to get everything easily, especially men. But Ashley as a “disobedient person” chooses modest and kind Melanie. From the beginning of the novel she tries to wrest Ashley from Melanie. Scarlett bravely professes her love for him shortly before his engagement is to be announced. Even after Ashley and Melanie's marriage she unsuccessfully attempts to flirt with Ashley, although she does not have clear plan for her future with this married man if she succeeds. After the war ends, Scarlett entreats Ashley to run away with her. Ashley responds with a passionate kiss and admits his love for Scarlett, but despite this fact he remains loyal to his wife. At the end of the novel, with Melanie's death, Scarlett finally realizes that she and Ashley do not love each other: „*Out of the dullness, one thought arose. Ashley did not love her and had never really loved her and the knowledge did not hurt. It should hurt. She should be desolate, broken hearted, ready to scream at fate. She had relied upon his love for so long. It had upheld her through so many dark places. Yet, there the truth was. He did not*

*love her and she did not care. She did not care because she did not love him*" [2, B. 3, p. 185].

According to the plot of the book, Scarlett marries three times, but it happens not because of love. Her first husband is Charles Hamilton, who is Melanie's brother. The protagonist marries Charles with the only purpose of hurting Ashley's feelings. After Charles's death (he dies *„ignominiously and swiftly of pneumonia, following measles"* [2, B. 1, p. 119]), Scarlett marries Frank Kennedy, who is a beloved man of her sister Suellen, in order to obtain money to pay taxes on Tara (a plantation of Scarlett's family). She is not even attracted to the man she marries, whom she assesses as *"no beauty"*, a man with *„very bad teeth"* whose *„breath smells"*, and who is *„old enough to be her father"* [2, B. 2, p. 247]. *„Moreover, he's nervous and timid and well-meaning"*, and she doesn't *„know of any more damning qualities a man can have"* [2, B. 2, p. 250]. Frank, a member of the Ku Klux Klan, also dies after some period of time. In the long run, Scarlett agrees to marry Rhett Butler, who proposes to her on the evening of Frank's funeral. Scarlett reluctantly accepts his proposal, making it clear to him that although she is fond of him, she does not love him.

Scarlett has a child with each husband (Wade Hamilton, Ella Lorena Kennedy, Eugenie Victoria „Bonnie Blue" Butler), but her selfish nature precludes her from becoming a loving mother. She is irritated, when she learns about each of her pregnancies: *„Death and taxes and childbirth! There's never any convenient time for any of them!"* [2, B. 2, p. 142].

Despite Scarlett's inability to be a good wife and a loving mother, there is much to commend in her strong personality. At the very beginning of the novel, the Tarleton twins comment this aspect of Scarlett's character: *„When Scarlett gets mad, everybody knows it. She does not hold herself in like some girls do"* [2, B. 1, p. 11]. This woman can break traditions in a society, in which traditions are everything. Scarlett dances with Rhett Butler at a charity event, when she is still in mourning after her first husband's death. Knowing that she is violating social and cultural norms, she goes out in public to tend to her business during her pregnancy. Frank Kennedy, her second husband, finds it unthinkable that she would buy a sawmill: *"There were no women in business in Atlanta. In fact, Frank had never heard of a woman in business anywhere"* [2, B. 2, p. 325].

The author of the novel writes: *"A startling thought this, that a woman could handle business matters as well as or better than a man, a revolutionary thought to Scarlett who had been reared in the tradition that men were omniscient and women none too bright"* [2, B. 2, p. 328]. In this way, Scarlett O'Hara manifests her ambitions of proving that she is strong and independent. Determination and self-confidence turn out to be dominant features of Scarlett, who strives to achieve whatever she wants.

Historical events of the terrible war strongly affect Scarlett's fate.

When Atlanta is burning and the Confederate army is retreating, Rhett abandons Scarlett behind enemy lines. He makes her drive her son (Wade), Melanie, who is very frail from recently giving birth, and Prissy, through darkness and danger to Tara, where many houses are burned by the advancing Union Army. Later, when one of Yankees arrives at Tara to loot and possibly rape the main character, she shoots him in the face and kills him.

We can see how Scarlett strives for her native land, her family plantation. Throughout the novel she is sustained by her love for Tara. It is „*the thing she loved best*” [2, B. 1, p. 28]. In order to save Tara, the main character is ready to do everything. She has inherited the strong will of her father, who has dreamed about his own plantation for all his life and, when he has it, he, unfortunately, cannot help his daughter to save it in such hard times.

O'Hara tries to think of how she will save Tara and how she must first try to get enough food for her family at Tara. She realizes that it is up to her to help her family and she remembers her strong ancestors: „*All had suffered crushing misfortunes and had not been crushed*” [2, B. 2, p. 116]. Margaret Mitchell tells us that Scarlett O'Hara gains confidence and strength from her ancestors in the line: „*All of those shadowy folks whose blood flowed in her veins seemed to move quietly in the moonlit room*” [2, B. 2, p. 117].

One of the most dramatic episodes in the novel is about how Scarlett, wandering Wilkes's deserted property, finds and greedily eats wretched vegetables, and promises herself that she will never be starving and stop at nothing to survive and return a decent social status to her family: „*As God is my witness, the Yankees aren't going to lick me. I'm going to live through this, and when it's over, I'm never going to be hungry again. No, nor any of my folks. If I have to steal or kill – as God is my witness, I'm never going to be hungry again*” [2, B. 2, p. 127].

Confronted with her mother's death, her father's senility and her sisters' illnesses, Scarlett assumes the patriarchal role of running Tara and saving the family from starvation. She also assumes traditional domestic responsibilities, which planter class women of her era do not perform, and finally, she assumes the role occupied by slaves prior to the start of the Civil War. Scarlett, who „*had never raised her hand even to pick up her discarded stockings from the floor*” [2, B. 1, p. 32], is driven by hunger to care for her family and survive.

The reason Scarlett is able to assume these various roles, rebuild and even thrive in the post-war South is that she is, as Rhett describes her upon their first meeting, „*a girl of rare spirit, very admirable spirit*” [2, B. 1, p. 76]. Scarlett „*could not ignore life. She had to live it*” [2, B. 3, p. 57].

Scarlett O'Hara is a woman, who believes in bright future and tends to start her life from scratch once again, instantly renouncing the past: „*I'll think*

*of it all tomorrow... After all, tomorrow is another day*” (these words sound many times in the novel).

To sum up, Scarlett O’Hara lives a complicated life during a difficult period of history. She as a woman of great strength overcomes a great number of difficulties to care for her family and herself: she marries men, whom she does not love in order to get money to save Tara, disregards a public opinion, buying and running two sawmills in order to maintain her family’s financial security, and even works in the fields of Tara herself to ensure a good harvest of cotton.

The further research of the novel *„Gone with the wind”* by Margaret Mitchell could be based on: the comparative analysis of the specifics of both the book and the film of the same name, the analysis of men’s images, the analysis of relationships between plantation owners and their slaves.

### **References**

1. **Pyron D. A.** Recasting: Gone with the wind in American Culture / Darden Asbury Pyron. – Miami: University Press of Florida, 1983. – 234 p.
2. **Mitchell M.** Gone with the wind = Унесенные ветром: в 3 кн. / Маргарет Митчелл. – М.: Айрис-пресс, 2006.

**Бунина Л. М., Тимошенко К. С. Художньо-лінгвістичні особливості опису образу Скарлетт О’Хари як сильної жінки в романі Маргарет Мітчелл „Віднесені вітром”**

Дана стаття присвячена роману „Віднесені вітром”, який був написаний однією з найвідоміших американських письменниць середини 20-го століття – Маргарет Мітчелл. Автори концентрують свою увагу на протагоністці бестселера, а саме на розгляді художньо-лінгвістичних особливостей опису образу Скарлетт О’Хари як сильної жінки. На основі конкретних прикладів демонструються сильні риси характеру головної героїні роману. Крім того, стаття містить значну кількість цитат, приведених з книги.

*Ключові слова:* образ, протагоніст, роман, сильна жінка, художньо-лінгвістичні особливості.

**Бунина Л. Н., Тимошенко Е. С. Художественно-лингвистические особенности описания образа Скарлетт О’Хары как сильной женщины в романе Маргарет Митчелл „Унесенные ветром”**

Данная статья посвящена роману „Унесенные ветром”, который был написан одной из самых известных американских писательниц середины 20-го столетия – Маргарет Митчелл. Авторы концентрируют свое внимание на протагонистке бестселлера, а именно на рассмотрении художественно-лингвистических особенностей описания образа Скарлетт О’Хары как сильной женщины. На основе конкретных примеров демонстрируются сильные черты характера главной героини

романа. Крім того, стаття содержит значительное количество цитат, приведенных из книги.

*Ключевые слова:* образ, протагонист, роман, сильная женщина, художественно-лингвистические особенности.

**Bunina L. N., Timoshenko E. S. Artistic-linguistic specifics of the description of the image of Scarlett O'Hara as a strong woman in the novel „Gone with the wind” by Margaret Mitchell**

This article is devoted to the novel „Gone with the wind” written by one of the most well-known American writers of the mid-20<sup>th</sup> century – Margaret Mitchell. „Gone with the wind” is considered to be one of the best-selling books of all time. Margaret Mitchell's novel, which won the Pulitzer Prize in 1937, follows the story of the main character Scarlett O'Hara, a prototypical Southern woman of her day, who grapples with the loss of the old Southern traditions and has to forge a new path for herself and her family. The authors concentrate their attention on the protagonist of the bestseller, to be more specific, on examining artistic-linguistic specifics of the description of the image of Scarlett O'Hara as a strong woman. Scarlett is one of the strongest female characters ever created. She lives a hard life during a difficult period of history, namely, the Civil War and Reconstruction. The protagonist as a woman of great strength overcomes a considerable number of difficulties to care for her family and herself: she marries men, whom she does not love in order to get money to save Tara, disregards a public opinion, buying and running two sawmills in order to maintain her family's financial security, and even works in the fields of Tara herself to ensure a good harvest of cotton. The main character's strong nature is demonstrated on the basis of specific examples. Besides, the article comprises a significant number of quotations taken from the book.

*Key words:* artistic-linguistic specifics, image, novel, protagonist, strong woman.

Стаття надійшла до друку 05.02.2013 р.

Прийнято до друку 06.03.2013 р.

Рецензент – д.філол.наук, проф. Буніятова І.Р.

УДК 811.111(342.9+42)

**Ю. А. Васік**

**РИТМІЧНИЙ СПЕКТР ПОЛІТИЧНОЇ ПРОМОВИ**

Дослідження механізму реалізації політичної риторики спонукає, насамперед, до вивчення особливостей функціонування політичної промови як значущого соціально пріоритетного жанру, заглибленого в