"Tomorrow is Another Day": The Depiction of Women and Slavery in Margaret Mitchell's *Gone With the Wind* and Robert Hicks' *The Widow of the* South.

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Introduction

Gone with the Wind and *The Widow of the South* are both Civil War novels written by first time writers. Margaret Mitchell's *Gone with the Wind* was published in 1936 and Robert Hicks' *The Widow of the South* was published in 2005. These two novels are written nearly seventy years apart. The protagonists of these two Civil War novels are very different, but still it is worth taking a look at the difference in attitude that the two novelists have in regard to women and slavery in the seventy-year span between the two novels. It is interesting to take a closer look at the portrayal by the two authors of the kind of lives these women lived, and what similarities and differences can be seen in the protagonists as pertaining to their education and upbringing. Also, how the women's lives were affected by living in a society which condoned slave ownership. The Civil War brought about changes in the women's lives both during its course and in its aftermath. Not only were the lives of the women affected but that of the slaves as well. The authors, through their writing, depicted aspects of the institution of slavery, especially how the slave hierarchy worked and what made one slave "better" than the next. Through the authors and their characters a broader picture of life in the South during and after the Civil War comes to light, yet the seventy years between the writing of the two novels give a distinctive slant to the world the authors are depicting.

Gone with the Wind is set during the Civil War and during the Reconstruction of the Deep South after the war. Most of the story unfolds in Atlanta, Georgia as well as on Scarlett's childhood home, the Tara Plantation in Clayton County, not far from Atlanta. The story follows Scarlett as she nurses a passion for her neighbor Ashley Wilkes, who marries his cousin Melanie. The heroine of the book, Scarlett O'Hara, is so selfish, stubborn and unlikeable, she can almost be deemed an anti-heroine. Melanie Wilkes is

a sweet and pure character who embodies all of the values of the Old South. Although Scarlett suffers from a jealous hatred of Melanie for marrying Ashley they eventually form a strong bond after what the two women endure together throughout the Civil War. Ellen O'Hara is Scarlett's mother. Ellen is a descendant of the aristocratic Robillard family of Savannah, Georgia. Ellen is the ideal role model whom Scarlett struggles to emulate her whole life, even after Ellen's death. Mammy is Scarlett's black childhood nurse and she was also Ellen's childhood nurse. Mammy knows all there is to know about Southern etiquette and she strives to keep the willful Scarlett in line.

The Widow of the South is also set in the Civil War. Although the book follows the life of Carrie McGavock before, during and after the Civil War, the story's main focus is on the events that occurred during the battle of Franklin, Tennessee, on 30 November 1864. The fictional novel, *The Widow of the South*, is actually based on the real life Carrie McGavock who was known as the widow of the South. According to an electronic source dedicated to the Carnton Plantation and Battlefield, "The Battle of Franklin lasted barely five hours and led to some 9,500 soldiers being killed, wounded, captured, or counted as missing. Nearly 7,000 of that number were Confederate troops" ("History," Carnton Plantation). Carrie and John McGavock's life is forever altered as their house is commandeered as a field hospital to the incoming Confederate wounded. *The Widow of the South* is divided into fifty small chapters. Each chapter is named after the person or place whose point of view we are privy to in that particular chapter. Carrie McGavock has the most chapters, or seventeen. This is not surprising since she is the protagonist. Second to Carrie, comes a wounded Confederate soldier, to whom Carrie is drawn in the story, by the name of Seargant Zachariah Cashwell. Zachariah has twelve chapters in his name. Mariah plays a very big part in this book. She is Carrie's slave.

She bears Carrie's burdens when Carrie is unable to function in her grief, and she nurses the soldiers diligently by Carrie's side, yet she is not given a single chapter in the book. Hicks' message is clear, we don't need to hear Mariah's point of view. After the war, the book follows Carrie McGavock's quest to properly bury the dead soldiers in her Carnton cemetary.

The Widow of the South is a first time novel for Robert Hicks. The subject matter in *The Widow of the South* is very near and dear to Hicks as he served on the Boards of Historic Carnton Plantation. The Carnton family home is now a museum and according to the Carnton.org website: "Today, the McGavock Confederate Cemetary is a lasting memorial honoring those fallen soldiers and the Battle of Franklin. It is the largest privately owned military cemetary in the nation." *Gone with the Wind* was not only a first time novel for Margaret Mitchell, it was also the only novel that she ever published. The subject of the Civil War was also very near and dear to Margaret Mitchell. "Atlanta was only fifty-five years old when Margaret Munnerlyn Mitchell was born on Tuesday, November 8, 1900" (Edwards 15). This native of Atlanta was practically weaned on stories of the Civil War. "Indeed, the early years of Margaret's life were heavily influenced by a war fought four decades earlier. She was taught the names of battles along with the alphabet, and Maybelle's lullabies were doleful Civil War songs" (Edwards 21). The literary fare that is *Gone with the Wind* does not suit all literary critics' tastes. Claudia Roth Pierpont in her book *Passionate Minds: Women Rewriting the World* is quick to point out when speaking of Mitchell's book, "In the history of American literature – in all the published histories – her place, when she has one, is in a corner apart, as a vulgar aside having to do with numbers rather than words. She doesn't even make it onto the list of Best Civil War Novels in either of the studies

devoted exclusively to the genre" (Pierpont 130). Surprisingly, for a book that has sold as many copies as it has, "*Gone With the Wind* hasn't a place in anyone's canon; it remains a book that nobody wants except its readers" (Pierpont 130). What Pierpont's comment is pertaining to is the immense popularity of Margaret Mitchell's novel. Anne Edwards states in her book that was first published in 1983, "Excluding the Bible, *Gone with the Wind* has outsold, in hard cover, any other book, and its sales do not seem to be diminishing. To date, the book has sold six million hardcover copies in the United States; one million copies in England; and nine million copies in foreign translations" (Edwards 340). Margaret, or Peggy as she was nicknamed, could herself hardly even fathom the immense popularity of her book. Margaret was especially surprised when she won The Pulitzer Prize as a result of the novel. "The fact that she had won the Pulitzer Prize did not seem real to Peggy even when she arrived home at 1:00 A.M. and found a telegram from the committee chairman, Fank D. Fackenthal at Columbia University. . ." (Edwards 269). Critic's accusations of vulgar literature cannot diminish the fact that the masses loved the book and it did indeed win a Pulitzer prize. Another tribute to the popularity of the book is the award winning motion picture which bears the same name and is based on Margaret Mitchell's novel. It seems that the public had not had enough of tales of the Civil War either in 2005, as *The Widow of the South* spent some time on the New York Times best seller list ("Best Sellers: November 6, 2005").

Chapter I: Before the Civil War

Gone with the Wind opens in April 1861. Scarlett O'Hara is the daughter of a Georgia plantation owner. "Her new green flowered-muslin dress spread its twelve yards of billowing material over her hoops and exactly matched the flat-heeled green morocco

slippers her father had recently brought her from Atlanta. The dress set off to perfection the seventeen-inch waist, the smallest in three counties" (Mitchell 3). This is the first glimpse we receive in the book of the Southern Belle Scarlett O'Hara. She is sixteen years old and her only concern in life is to look beautiful and attract lots of beaux. Looking at *The Civil War Diary of a Southern Woman*, the story of the nineteen-year old Sarah Morgan, a daughter of one of the prominent families of Baton Rouge, Louisiana, we see that this image of Scarlett O'Hara is quite realistic. "'I wish I had such a pretty figure and such a tiny waist'" (27). This is what the young Sarah is thinking as she suddenly realizes that this is indeed the mirrored image of herself that she is looking at. Being beautiful and attracting beaux was what Scarlett was raised to do. According to Scarlett's mother Ellen, "the first duty of a girl was to get married" (Mitchell 58). Minor emphasis was placed on Scarlett's education outside of what would be practical for her to know in marriage. Ellen and her Mammy instilled in Scarlett all the traits that a gentlewoman must know to behave like a lady in front of a gentleman. "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 59). There is much talk of war around Scarlett. America is at the cusp of civil war, "Pa talks war morning, noon and night, and all the gentlemen who come to see him shout about Fort Sumter and States' Rights and Abe Lincoln till I get so bored I could scream!" (Mitchell 5). All of this war talk is cutting in on Scarlett's fun. She has been groomed to dance in beautiful dresses at parties and balls with lots and lots of beaux. She is at her social peak. There is nothing that concerns Scarlett except for what is immediately happening in her social circle: "I'm mighty glad Georgia waited till after Christmas before it seceded or it would have ruined the Christmas parties, too" (Mitchell 5). This sounds a bit harsh in lieu of what

was really happening in the southern states, but Scarlett was completely sincere. Sarah Morgan wrote in her Civil War diary much the same sentiment as Scarlett, "True the garrison was taken, but then several pleasant officers of the Louisiana Army were stationed there, and made quite an agreeable addition to our small parties, and we did not think for a moment that trouble would grow out of it – at least we girls did not" (Morgan 36). Both the character Scarlett and the real life Sarah Morgan are not that concerned with war. War was a distant reality in their eyes. A conflict, that if it were even to happen, would be over before it even started because as everyone knew: "Why, one Southerner can lick twenty Yankees" (Mitchell 105).

Carrie McGavock, the protagonist in *The Widow of the South* is quite a different character to Scarlett O'Hara. Carrie is in fact a generation older than Scarlett, or Ellen's, Scarlett's mother's age, to be precise. We are first introduced to Carrie in November of 1864. Carrie's narration begins fairly late in the war. Confederate General Robert E. Lee surrendered to the Union General Ulysses S. Grant at Appomattox Court House on April 9, 1865 (Foner 472). Carrie was born in Terrebonne, Louisiana where her father was the master of a sugar-cane plantation (Hicks 242). The same rules of etiquette applied in Carrie's world as it did in Scarlett's world because Carrie loved to read and the boys in Carrie's youth didn't like talking about the books on her father's shelf. This was a subject that was not to be broached with girls. When she wanted to talk about Milton, and heaven and hell, they only wanted to talk about trivial things like the weather or how the neighbor's bull had jumped the pen again (Hicks 248). Carrie eventually married her cousin John because he let her speak without interrupting her and there was a certain air of mystery about him. Carrie, like so many southern women before her, did not marry for love. She married a man that was socially acceptable for

her; whom she felt she could live with because he was more tolerable than her other suitors. She moved with him to the Carnton plantation in Franklin, Tennessee.

Scarlett and Carrie are both southern ladies. They are both expected to maintain a code of conduct and to associate only with other genteel southern folk. Scarlett knows what the rules are, and wants to follow them as long as she receives the attention that she craves. Scarlett is not afraid to break the rules, as long as her mother or her mammy do not catch her at it. Carrie, on the other hand, knows also the conduct but subtly defies the expected rules by not shying away from trying to have academic conversations with boys. She also decides early on that she doesn't want to wear bright frocks, and decides that she wants to wear black simply because she thinks she looks good in black. Although the two protagonists are quite different personalities, the picture that the authors draw of women do not differ so much in the seventy-year time span between *Gone with the Wind* and *The Widow of the South*. The southern women are groomed from birth to marry. They are brought up to play a role without actually appearing to play that role. This is best exemplified in the life that Ellen O'Hara, Scarlett's mother, lives. Although Gerald O'Hara was the master and owner of the plantation Tara, "It had never occurred to him that only one voice was obeyed on the plantation –the soft voice of his wife Ellen. It was a secret he would never learn, for everyone from Ellen down to the stupidest field hand was in a tacit and kindly conspiracy to keep him believing that his word was law" (Mitchell 30).

As the narration starts late in the war in *The Widow of the South,* we are not so much afforded a glimpse of the lives of the slaves on the Carnton plantation before the war. The one slave whose life we are abled to get a glimpse of is Mariah. Mariah was Carrie's slave, she had been "a gift to her from her father" (Hicks 5). Mariah grew up

with Carrie and followed her as her property to the Carnton plantation when she wed. "We had known each other since we were children, back in Louisiana, on my father's plantation. She had called me Miss Carrie, and Miss Carrie had briefly scandalized the household by calling her Miss Mariah" (Hicks 121). This innocent play on words, would have been a *faux pas* quickly corrected by her parents, never to be repeated again.

We are treated to a much broader view of the lives of the slaves before the war in *Gone with the Wind.* Mammy is the slave who holds the highest social standing at the Tara plantation: "She had been Ellen's mammy and had come with her from Savannah to the up-country when she married" (Mitchell 23). Ranking below Mammy were the other house servants. The lowest ranking slave on the plantation was the common field hand. The little slave boys born on Tara went through an aptitude test of sorts to see where they would fit in on the plantation. If they could learn a skill, they got better jobs; if they were ignorant, they became field hands. The slaves do not own anything, but they do own their own dignity and hold it as a valuable tool. Slaves of rich successful plantation owners are considered more dignified than the slaves of poorer plantation owners. When Pork, Gerald O'Hara's first slave, marries Dilcey from a neighboring Plantation, Dilcey's dignity is especially noticed. Her Indian blood overbalanced her negroid characteristics. "She was self-posessed and walked with a dignity that surpassed even Manmmy's, for Mammy had acquired her dignity and Dilcey's was in her blood" (Mitchell 62). It is ironic that Dilcey's dignity needs to be derived from a source other than the black people, and it is implied that being part Indian has made her a better person. Gerald is very generous and buys Dilcey from his neighbor so she and her husband can live together on Tara. Mammy is certainly thought

of as a part of the household on the Tara plantation, but she still knows her place as a slave. She knows that she can not speak directly out at her masters if she disagrees with something, as when Ellen O'Hara is late to supper because she has been nursing the white trash Emmie Slattery, a daughter of a cracker farmer in the community. "Mammy muttered darkly to herself as she waddled, taking care that her remarks were pitched too low to be understood but loud enough to register her unqualified disapproval" (Mitchell 64). Mammy knows that it is beneath the dignity of the whites to pay attention to the grumblings of a black slave. To uphold this dignity the white man had to ignore what she said, even though they heard her loud and clear.

It is when the authors Margaret Mitchell and Robert Hicks speak of the slaves that we can see a definite difference in attitude. Hicks gives us a view of mystery about the slaves, whereas Mitchell paints a picture of a childlike people fiercely loyal and dedicated to their masters. In *The Widow of the South*, Mariah is given an almost prophet-like status. ". . . it had always seemed that Mariah saw things before Carrie ever thought to look. She said that a lot of the Negroes on the plantation said this was because Mariah's mother had the second sight, which she had inherited from her own mother and passed down to her daughter" (Hicks 244). Mariah and Carrie were roughly the same age and even though Mariah was Carrie's servant there had been a strong bond between them. This bond was damaged when Mariah, only a child herself, became pregnant and had a child. The bond of trust was cracked between Mariah and Carrie because it became apparent to Carrie that Mariah lived a life and knew things that Carrie was being sheltered from. Carrie is more concerned with her feelings of loneliness and alienation from Mariah, than she is concerned with the fact that baby Theopolis was born with very light skin, and somebody from Carrie's own plantation

was probably abusing the young Mariah. The slaves in *Gone with the Wind* led a simple life devoted to their masters. Gerald O'Hara and his daughters go over to Twelve Oaks to attend a barbeque. Mr. Wilkes was renowned throughout the state for his barbeques, but he also took good care of his slaves. "Over behind the barns there was always another barbecue pit, where the house servants and the coachmen and maids of the guests had their own feast of hoecakes and yams and chitterlings, that dish of hog entrails so dear to negro hearts, and, in season, watermelons enough to satiate" (Mitchell 93). The other barbeque paints a picture of happy Negroes, feasting on the intestines of a pig. It is absurd to assume that they would have preferred the succulent meats and stews being eaten at the white barbeque. The Negro barbeque is well shielded from white eyes by being hidden behind the barn. Also, this Negro barbeque only includes the house servants, and the maids of the white guests. The house servants would have been a very small percentage of the slave total on the plantation. It is very likely that the field hands would not have been celebrating, but working out in the fields. Another big difference that we see is the way in which Mariah and Mammy speak. They are both practically raised in their owner's bedroom. Mariah in Carrie's and Mammy in Ellen's. In *The Widow of the South*, when a young soldier has come to the door and asks for the people of the house, Mariah replies: "Pardon me, sir, but Colonel McGavock's out, and Mrs. McGavock's a mite too sick to take visitors. She would be happy to receive you on another day, and she send her regrets" (Hicks 29). Mariah's speech is not perfect, but we get the feeling that it could be. She is very careful to not have better grammar than the white person speaking to her. In *Gone with the Wind*, Mammys' speech is on the other end of the spectrum to Mariah's.

> ‘Is de gempmum gone? Huccome you din’ ast dem ter stay fer supper, Miss Scarlett? Ah done tole Poke ter lay two extry plates fer dem. Whar’s yo’ manners?’ (Mitchell 23)

It would seem that Mammy should have had better grammar considering her upbringing. But this is fitting to the way that Mitchell perceives her simple black characters. All of the slaves in her book speak in this manner. They speak the ignorant language of the field hands, living segregated in slave cabins, only coming into contact with other field hands.

Chapter II: During the Civil War

There are drastic changes to Scarlett O’Hara’s life once the war commences. Scarlett realizes that the man she wants to marry is going to marry his cousin, so in a fit of jealousy she bats her eyelashes at the next available beau and becomes a war bride within two weeks of the barbeque. This marriage does not last long because Scarlett’s husband dies of pneumonia before ever seeing battle. Sixteen-year old Scarlett is now a widow. She has to wear black dresses and she has to be grave and aloof. When Ellen finds Scarlett a little too cheerful she admonishes her, “The conduct of a widow must be twice as circumspect as that of a matron” (Mitchell 133). It was difficult enough for Scarlett to envision having to curb her behavior to that of a matron, but now she had to be even more demure. As Scarlett puts it, “matrons never have any fun at all. So widows might as well be dead” (Mitchell 133). To further complicate Scarlett’s life, her short marriage to Charles Hamilton has left her with child. Not that Scarlett had any desire for motherhood, she just didn’t have any means of preventing the pregnancy. “But she carried the child through its time with a minimum of discomfort, bore him

with little distress and recovered so quickly that Mammy told her privately it was downright common—ladies should suffer more" (Mitchell 132). Not only does a lady need to act like a lady in public, she must also act like a lady in such an immensely private setting as giving birth, where there could hardly have been more people present than Mammy and a midwife. Shortly after the birth of her son, Scarlett goes to Atlanta to live with her deceased husband's aunt. While in Atlanta, Scarlett was forced to work in the hospital. This was a duty that she loathed, but she just didn't have any clever plans up her sleeve that would excuse her from this necessary task that the respectable southern ladies performed for their glorious wounded Confederate soldiers. "The hospitals were filled with dirty, bewhiskered, verminous men who smelled terribly and bore on their bodies wounds hideous enough to turn a Christian's stomach" (Mitchell 159). Even if some of the men were attractive, she couldn't even flirt with them because of her status as widow. It was this status as matron and widow that allowed Scarlett to be in the vicinity of the wounded soldiers. If she had been unmarried, then the sight of these wounded men would have been too much for her virginal eyes. Conditions became more adverse as the war progressed. Products become unavailable and prices soar. The blockade of ships to the South affects the civilian population as much as its intended target, the Confederate Army. The blockade works both ways of course because the southerners cannot ship their cotton out for sale either. At one point of the war, the fighting was right at Atlanta's doorstep and most of the townspeople tried to flee to safer places. Scarlett can not go as a refugee to a safe place like the other citizens of Atlanta because she has promised Ashley Wilkes that she would take care of his bride and cousin Melanie who was too heavy with child to be able to travel. Scarlett is very tired of the war and she longs to be home at Tara in the safe arms of her mother

and Mammy. She is also afraid because she knows the Union Army is fighting close to Tara and her sisters are ill with typhoid. When Rhett Butler asks Scarlett why she stayed, she says, "To keep Melanie company. You see, she – well, she can't refugee just now" (Mitchell 336). For a lady to say the words with child, or pregnant is unthinkable, and especially to a member of the opposite sex. Rhett replies: "You mean to tell me Mrs. Wilkes is still here?...It's quite dangerous for her in her condition" (Mitchell 336). Scarlett becomes extremely embarrassed because here is a bachelor who not only mentions that a woman is with child, but he seems to know that there is a threat to her condition. Melanie has her baby and Scarlett is able to flee with her to Tara through a burning Atlanta. The Confederates are fleeing and they are burning their own supplies and warehouses in Atlanta so that the Union Armies doesn't get them when they take over. Scarlett is much relieved to see Tara still standing when she finally makes it there. Most of the neighboring plantations had been burned to the ground by the Union Army. Tara still stands because the Union Army used it as a headquarters and they even spared their own doctors to help her sick sisters, much to Scarlett's surprise because she believed that all Yankees were evil beasts. Grace Brown Elmore is of the same opinion as Scarlett in her book *A Heritage of Woe the Civil War Diary of Grace Brown Elmore, 1861-1868* when she thinks of the Yankees: "They are a race of liars and murderers with not a single natural quality that excites respect" (Elmore 78). It is a dismal Tara that Scarlett comes back to. Her mother had succumbed to the typhoid and her sisters were still sick. Her father wasn't much help; he was not quite right in the head since his wife died. Although the house still stands, the Union soldiers rolled out all of the cotton bales before they left and enjoyed the biggest bon fire in all of Georgia. All of the cotton that Gerald had stored to sell after the war was lost. Scarlett reflects on whether it would

be best to send her sisters to her mother's family, but decides against it, "An O'Hara a poor relation, living on charity bread and sufferance! Oh, never that!" (Mitchell 419). Even though she realizes that she will have a hard time taking care of her sisters, pride will not allow her to send them away. She is determined to find a way. They were facing starvation at Tara and Scarlett certainly wanted to cry but, "crying was so useless now. The only time crying ever did any good was when there was a man around from whom you wished favors" (Mitchell 438). She drives the people at Tara with a hard hand, but she drives herself hardest of all. She digs for roots and does tasks that only field hands did before. Scarlett even picks the little cotton that was left in the fields and has the blistered hands to prove it. Just as Scarlett starts to find a little hope, Yankee raiders pass through again and set fire to the little cotton Scarlett has stored up.

Carrie in *The Widow of the South* has the same opinion of the war as Scarlett does; she doesn't want it. Carrie spends her days in a rocking chair in a little room at the top of her house stricken with grief over the loss of three of her children. Other women in the town suffered from grief as well as they sent their husbands and children off to war. These women were prescribed laudanum, but Carrie doesn't feel that it did them any good. "They could move about and pretend to run their households, but in truth they spent their days moving through a sludgy torpor, never completely sure when a conversation had begun or when it should end" (Hicks 105). Carrie only pretends to take the laudanum prescribed to her and she hordes it so that she can use it all at once if she feels the need to leave this world on her own accord. Carrie is so consumed by death that she even lets her garden die: "I had let the delicate roses die of thirst, and in their place had come the weeds and the other invasives—living things that looked like death to the undiscerning eye" (Hicks 107). Although her children die because of

illnesses and not her personal neglect, she still feels that it was her job to keep them alive and she was not able to do this, therefore it is her fault. The children were born from her garden and she was unable to tend to them. No one gets over the loss of a child, its just something one learns to live with. Carrie's depression was extreme, and the resources to provide help for her were not available at the time. It isn't until death enters her house in the form of wounded Confederate soldiers that Carrie starts to come alive and notice the two children that she has left. As Carrie explains to the children that there will be hurt men coming into their home and that they will be taking care of them:

> I looked down on my two children and wondered how I had missed noticing that they were getting bigger. It seemed ridiculous, but I was momentarily surprised by the idea that children grow. I had become too accustomed to looking at the portrait of my other children hanging on the wall opposite the foot of my bed, with their beatific smiles frozen for all time. (Hicks 120)

Confederates come to the Carnton Plantation and start setting up a field hospital and Carrie McGavock is forced to awaken from her private cocoon of mourning. As the battle starts, and before the wounded soldiers start coming in, a couple of little boys come by. "My friend got himself whumped on the head after a big explosion when we was just watching and not doing nothing wrong. Wham, just like that, and he flying through the air and the dirt was in my eyes, and he's sometimes awake and sometimes asleep, and I had to carry him some of the way, and, ma'am, I think he's hurt" (Hicks136). Carrie is devastated because the officer had talked about wounded men, and here already was a wounded little boy. The thought of another child dying in her arms terrifies her. Carrie wraps up the little boy's head wound. Although the house is filling up with wounded soldiers, Carrie hardly notices them because of her concern for the

little boy. He regains consciousness and tries to draw Carrie's attention to the wounded around her but she hardly notices; she is just so glad that the little boy will be fine. "But I had saved a child; a child had not died in my arms. The Lord had made good" (Hicks 142). This moment of ephiphany for Carrie helps her realize that she is not an angel of death. There are wounded soldiers in every nook and cranny of the house and Carrie and Mariah do what they can to help nurse them. Carrie is able to focus and find inner strength to help the men. It is strange that death can bring someone else to life. Carrie changes so much that her husband John can hardly recognise her. "She brings salvation, he thought, taking another sweet pull at the bottle. Had I known this about her, I'd have invited the armies to fight it out here earlier" (Hicks 186). It is obvious by this statement that John had not been able to draw Carrie out of her grief himself and had no idea of how to go about it.

Both Margaret Mitchell's and Robert Hicks' tales tell of hardships during the war and the difficulties that women had to go through while the men were off fighting. Mitchell's emphasis is on survival, of doing the best you can with the situation you have at hand. Finding ways to try to live the life that you had before, to not let go of the Old South and certainly never give up. Hicks' emphasis is more on death and despair. It seems that everyone has given up in this story. As John goes into town right after the battle, there are corpses of both Union and Confederate soldiers strewn all over the town and he notices children playing. "They wore hats removed from the corpses and were posessed of enraptured, frenzied expressions, as if they had been granted the greatest toys imaginable and the only price of them had been a glimpse of things beyond their ability to describe" (Hicks 190). What mother is going to fall so badly in despair that she is going to let her children play among corpses, using the dead men's artifacts as

toys? Even Carrie McGavock wasn't really thinking about what her children were witnessing among the dead and wounded soldiers that they were nursing. It isn't until a soldier draws her attention to what effect all of this might be having on her children that she actually sends them away to relatives in Louisiana. Both the authors stress that the women stepped up to the plate by nursing the wounded. Scarlett didn't particularly like nursing, but that doesn't mean that she didn't do it. Carrie's nursing was actually a means for her to come out of her grief. Mitchell acknowledges the problems at hand, but she doesn't really delve into the psyche of the women. Mitchell embraces Scarlett's motto of "tomorrow is another day" (Mitchell 1037). She knows that the problems are there, but she doesn't want to deal with them just yet, and perhaps they will even go away if you put them off for long enough.

We are not privy to the Carnton Plantation slaves' lives during the war in *The Widow of the South*. "John had insisted that we send most of our slaves off to friends in Alabama before the Federals could requisition them and everything else they could get their hands on" (Hicks 103). The only real glimpse that we get is from the lives of Mariah and her son Theopolis. Mariah's role in the household has grown as Carrie has retreated into her fog.

> Sometimes she thought of herself as the mistress of the house. She planned the meals and directed what was left of the house staff. She had intercepted many visitors on the front brick walkway during the last two years, telling each of them that her mistress was not feeling well and could not rise to see them. (Hicks 28)

Mariah nursed the wounded soldiers alongside Carrie. Her role was not any smaller in the Carnton Plantation makeshift field hospital. The first soldier that comes to the

Carnton plantation wants to speak with Mrs. McGavock but Mariah continues to shield Carrie from visitors so she tells him that she is asleep. "Cowan was afraid of nigger women; they always seemed like they knew something you didn't, and so he didn't rise to her bait" (Hicks 56). Mariah is again presented as some kind of mysterious being. This soldier is meeting Mariah for the first time in his life and he is already intimidated by her. Even though Mariah is a slave in the Carnton house, Carrie respects her immensely. As Carrie comes out of her funk and gets her children to heed her she "hoped Mariah was impressed. She wasn't the only one who could make people jump" (Hicks 121). Much of the interaction in the book is between Mariah and the soldiers that she is nursing. Although these soldiers are Southerners, they do not all come from affluent Southern Plantations. Most of the soldiers came from poor farms which could not afford the luxury of buying and maintaining slaves. These men were not accustomed to dealing with black people on a daily basis. The poor Cracker farmers were not much higher in the food chain than the slaves and could possibly feel threatened by them in some way. Some of the men are not happy to be nursed by a black woman. "'Get your nigger hands off me'. Her hands, the hands of this beautiful Negro woman with the freckles and the hard look, those hands made it clear I wasn't a whole man" (Hicks 193). Here is a wounded man lashing out at the black woman's touch as if by reflex. Inwardly he finds her beautiful.

Looking at the slaves' lives during the war, Margaret Mitchell continues with her theme of the simple-minded loyal slave in *Gone with the Wind*. Loyalty even crept as far as into the front lines of the war itself. "In the beginning, the Troop had been recruited exclusively from the sons of planters, a gentleman's outfit, each man supplying his own horse, arms, equipment, uniform and body servant" (Mitchell 18).

How convenient to go to war and bring someone with you to cook, clean and wash your clothes. When Scarlett and Rhett are out on a carriage ride they come across a band of large Negroes carrying shovels led by a single Confederate officer. As it turns out some of these rifle trench diggers are from Tara and are happy to see Scarlett. "She shook hands all around, her small white hand disappearing into their huge black paws and the four capered with delight at the meeting and with pride at displaying before their comrades what a pretty Young Miss they had" (Mitchell 307). They can uphold their dignity towards the other black men by showing what a beautiful young mistress they belong to. The blacks are also depicted as being quite ignorant. When Scarlett makes her initial trip to Atlanta, she has with her a young black nurse by the name of Prissy. "The trip on the train plus her elevation to nurse was almost more than the brain in her little black skull could bear" (Mitchell 144). Later on Dilcey excuses her daughter Prissy's ignorance to Scarlett. "Look lak she all nigger lak her pa" (456). Dilcey is part Indian and Prissy's father is all black. Dilcey is implying that Prissy's ignorance stems from the fact that she takes after her all black father. Similarly, in Grace Brown Elmore's civil war diary *A Heritage of Woe the Civil War Diary of Grace Brown Elmore, 1861-1868,* Grace laments on what will become of her slaves if she can no longer afford to take care of them because of the war. "Poor things I am truly sorry for them; as a class, so ignorant, so confiding, so deceived, they have lost the bliss of ignorance, and are not capable of receiving knowledge" (Elmore 84). When Scarlett makes it back to Tara and she asks Pork how many slaves are still on the plantation he replies, "Miss Scarlett, dem trashy niggers done runned away 'an some of dem went wid de Yankees" (Mitchell 407). It turns out the loyalty only stretches as far as to the actual house servants; the field hands slipped away. Scarlett runs into another problem

when she tries to get the slaves that she has left to do work that they are not accustomed to. When Scarlett was on the way to Tara from Atlanta she had come across a stray cow. She tells Prissy to tie the cow to the wagon but Prissy replies: "Ah's sceered of cows, Miss Scarlett. Ah ain' nebber had nuthin' ter do wid cows. Ah ain' no yard nigger. Ah's a house nigger" (Mitchell 401). They have just escaped a burning Atlanta and had to dodge many soldiers along the way and Prissy is stubbornly refusing to tie a cow to the wagon because she is not a yard nigger. Scarlett runs into the same problem with the servant Pork when she tells him to go round up a runaway sow so they could have something to eat: "Miss Scarlett, dat a fe'el hans' bizness. Ah's allus been a house nigger" (Mitchell 423). Pork was actually amazed and indignant that Scarlett would tell him to do the work of a field hand. Even though Pork is displeased with being asked to do work not worthy of his status as a house servant, he does go out hunting and foraging to help keep the people of Tara from starving. One time Pork comes home with some buck shot in his leg. Scarlett is a little shocked but also proud that Pork would put himself in such danger. "Negroes were provoking sometimes and stupid and lazy, but there was loyalty in them that money couldn't buy, a feeling of oneness with their white folks which made them risk their lives to keep food on the table" (Mitchell 472). It is almost as if Scarlett is speaking of a faithful dog instead of a man risking his life to keep his people from starving.

The biggest difference we see between the two authors referring to slaves during the war is the use of the term "nigger". In *Gone with the Wind* no one refers to a black person as a nigger except the black people among themselves. The white people always politely use the terms darky, buck, wench or pickaninny when referring to the children. In *The Widow of the South* however, we see the white people use this term with the

blacks quite frequently. “Town people had quit coming to visit unless it was to transact business with Colonel John or Mariah, and she had heard there was some speculation about Carrie’s health and the propriety of any household that would leave a nigger in charge” (Hicks 28). Even Carrie’s grandparents use this term when they are saying that they would not get on their knees and pray openly for Carrie because they would appear to be supersitious like their servants, “too much like the niggers, I heard them saying” (Hicks 44). One thing that both authors have in common is that they imply that a slave’s status is raised by being of mixed blood. Mariah in *The Widow of the South* and Dilcey in *Gone with the Wind* are both mixed-blood blacks. Dilcey comes right out and says that she is part Indian and her dignity is revered in the book. Although Hicks doesn’t come out and say that Mariah is of mixed blood, she is thus described: “She was yellow-skinned, like you saw sometimes around towns” (Hicks 156). Again when the soldier was complaining that Mariah had her nigger hands on him while nursing, he said that she was beautiful and she had freckles (Hicks193). It is highly likely that Mariah was a mulatto and that her even whiter son Theopolis was a quadroon. In a sense both authors show a type of contempt towards the black people. Hicks is just more open about it with the free use of the term nigger. With Mitchell the contempt is more subtle. As Scarlett was foraging for vegetables to eat when everyone was starving at Tara, she goes over to Twelve Oaks to see if their vegetable gardens had been spared. To her dismay, she sees that the Union soldiers had taken everything edible with them from there too. Then she suddenly remembers the slave cabins, and she remembered that every slave owned his own little garden and that the Union soldiers probably wouldn’t have realised this. She does find vegetables in the slave garden but, “The faint niggery smell which crept from the cabin increased her nausea and, without strength to combat

it, she kept on retching miserably while the cabins and trees revolved swiftly around her" (Mitchell 427). Here is Scarlett who is drawn to tears with Pork's loyalty and who can't wait to get back to Tara to be able to throw herself in the arms of her mammy becoming physically ill at the scent eminating from the open doors of a slave cabin.

Chapter III: After the Civil War

When the war was over, things did not automatically become better for Scarlett or the others in the South. Although she was able to keep her people from starving and pay the taxes on Tara, she received the news that the taxes had been raised by three hundred dollars.

> Scarlett did not realize that all the rules of the game had been changed and that honest labor could no longer earn its just reward. Georgia was virtually under martial law now. The Yankee soldiers garrisoned throughout the section and the Freedman's Bureau were in complete command of everything and they were fixing the rules to suit themselves. (Mitchell 521)

A former overseer of Tara was now in charge of the Freedman's Bureau and he intended to buy Tara for himself. Scarlett had to rely on desperate measures. She planned on going into town and batting her eyelashes at Rhett Butler, the only man known to have money, and to get him to marry her so she could pay the taxes on Tara. Her plan fails as Mr. Butler is incarcerated in a Yankee jail on the charge of killing a black person who was disrespectable to a white woman. She does have some luck though because she sees Mr. Kennedy who happens to be her sister Suellen's beau. So on a mission to save Tara she marries Mr. Kennedy. She feels little remorse for Suellen because she knows that: "The minute Sue got her hands on a little money she'd give

herself unendurable airs and never contribute one cent toward the upkeep of Tara" (Mitchell 594). So Scarlett moves back to Atlanta with Mr. Kennedy. It turns out that Scarlett has a shrewd sense of business and this disturbs Mr. Kennedy immensely. "He felt there was something unbecoming about a woman understanding fractions and business matters and he believed that, should a woman be so unfortunate as to have such unladylike comprehension, she should pretend not to" (Mitchell 616). Scarlett borrows money from Rhett Butler and buys a saw mill. Scarlett can see that Atlanta is being rebuilt and that they need timber to do it. Much to her husband's horror, she runs the saw mill herself. "If women were so unfortunate as to be compelled to make a little money to assist their families in these hard times, they made it in quiet womanly ways – baking as Mrs. Merriwether was doing, or painting china and sewing and keeping boarders, like Mrs. Elsing and Fanny, or teaching school like Mrs. Meade or giving music lessons like Mrs. Bonnell" (Mitchell 637). Mr. Kennedy is concerned not only about what people will think of his wife, but also what people will think of him for not having any control over his wife. Mr. Kennedy sees a baby as a solution to his problem. "Yes, a baby would make her happy and would take her mind off things she had no business fooling with" (Mitchell 643). Scarlett doesn't particularly like the Yankees, but the Yankees are about the only people in town with money so she swallows her pride and does business with them and associates with the Yankee wives, ostracizing herself from the respectable Atlanta people. Scarlett becomes a widow once more, and Rhett steps in right away and proposes marriage to Scarlett. She says no, but he tells her she should try marrying for fun once. Scarlett has fallen very far down from her ladylike pedestal so she doesn't care about any one's opinion on whether she should marry Rhett or not. Anyone's except Mammy's of course. Mammy doesn't approve of Scarlett's

marriage to Rhett. Scarlett wonders why everyone is so upset about her marriage to Rhett. Rhett knows the reason and he tells her, "If I were a low-bred, poverty-stricken villain, people wouldn't be so mad. But a rich, flourishing villain—of course, that's unforgivable" (Mitchell 846). Scarlett, who has become deathly afraid of poverty and starvation becomes gluttonous in her striving for prosperity. She has Rhett build a garish castle and she decides to throw parties and invites all of the currently influential people of Atlanta. Unfortunately, these people are Yankees and Scalawags in the opinion of the Atlanta gentility. None of the decent people in Atlanta will associate with Scarlett or these people. Even Melanie, whom has been through thick and thin with Scarlett tells her, "Just you let me know what days Republicans and Scalawags are coming to see you and I'll stay at home on those days" (Mitchell 874). When the real ladies of Atlanta are proudly wearing their old and mended dresses, Scarlett throws her riches in their faces. She doesn't realize that "The Old Guard dies, but it never surrenders" (Mitchell 859).

In Carrie's world after the war in *The Widow of the South* the remaining recuperating wounded get taken away as prisoners. Carrie spent most of her time as a sort of angel of mercy writing letters to the families of the soldiers that died in her house. Most of the soldiers that had died in the Battle of Franklin had been buried in shallow graves in a field in town belonging to a Mr. Baylor. Mr. Baylor was very bitter about the war because he had lost his son in it. "People may think I'm rich, but even I can't afford to let acres of good land lie fallow because it contains the bodies of men who fought an idiotic battle in an ill-considered, stupid war, whose souls have long departed, and whose fellows never bothered to come back for them" (Hicks 449). Carrie makes it her mission to move the dead soldiers to a cemetery that she is going to

make at Carnton. Henceforth Carrie dedicated her life to the dead. Carrie spent most of her time with Mariah taking care of the cemetery.

> She rarely went into town for social engagements. Why would she want to attend any more commemorative tea parties thrown by ladies fighting over the legless officers who lent luster to their guest lists, ladies who ran when the Yankees came and lived off their poorer relatives while clutching their silver? She'd seen too much of them and their endless reunions. They bored her. (Hicks 9)

Carrie felt that the ladies of the town where frauds in laudanum hazes during the war, and her opinion of them had not much improved after the war. She did not have the need to put on airs then and she doesn't need to now.

There is not such a great difference of opinion on women after the war by Margaret Mitchell or Robert Hicks. The people of the Old South had seen horrors and had been through some very harsh changes. The women of the town tried to continue on as they did before despite the changes, but it is in the main characters that we see the biggest differences. In essence though, although the characters are different, they react the same way that they did before the war. Scarlett was self-centered and insecure before the war, always having to have all of the attention. The same can be said for her after the war. She still has these needs and can afford to make them happen. The problem is that she alienates the people that should matter in her life in the process. Ellen, Scarlett's mother was always her moral anchor before the war. After Ellen passes away, Scarlett no longer has this anchor and she runs rampant. In Hicks' narrative before the war, Carrie had let the death of her three children run her life. She withdrew into herself in her sorrow and even stopped noticing that her living children were growing around her. After the war, Carrie continues her life as she had before only she

no longer suffers from depression. She didn't bother mingling with the ladies in town before the war, and she doesn't have any need to after the war either. She found a purpose during the war of helping by writing to the families of the wounded men in her house. She continues with this quest, by opening her cemetery and keeping records of who is there and answering letters that come to her from families of people who died in the battle of Franklin, Tennessee.

There is a big change to the slaves' lives after the war in Margaret Mitchell's *Gone with the Wind*. When Scarlett threatens to send Mammy back to Tara when she will not do as she says, Mammy is quick to point out to her, "You kain sen' me ter Tara ness Ah wants ter go. Ah is free" (Mitchell 601). Mammy will continue to do her duties toward Scarlett as she did before the war, but the only thing is that if she disapproves of something she has more freedom to voice her opinion about it. It was raining heavily when Scarlett came out of the Yankee jail after her unsuccessful visit to Rhett. She was of course dressed to the nines because she was going to woo him with everything that she had so that he would marry her and give her money for the additional taxes on Tara. She is unable to get a coach and she has to proceed on foot through the mud. She became soaking wet and drags her dress through the mud. Scarlett passes a group of Negroes.

> The negroes she passed turned insolent grins at her and laughed among themselves as she hurried by, slipping and sliding in the mud, stopping, panting to replace her slippers. How dared they laugh, the black apes! How dared they grin at her, Scarlett O'Hara of Tara! She'd like to have them all whipped until the blood ran down their backs. What devils the Yankees were to set them free, free to jeer at the white people! (Mitchell 589)

Scarlett must have presented a pretty comical picture, traipsing through the mud in her long flowing dress. Even though a seasoned gentleman would not have laughed in her face, he would have felt the same mirth that the innocent Negro men would have felt. A gentleman would have offered to help her. But it would be inconceivable for these Negroes to offer Scarlett a hand; social standards would never have allowed them to touch her. Instead of feeling embarrassed for getting herself into a situation she never should have gotten herself into in the first place, she feels hatred towards the people grinning at her. More serious than a few grinning Negroes, Mitchell paints a picture of mayhem among the former slaves in *Gone with the Wind* after the war. The former house servants are not considered to be the problem because they were considered a better class of slave and scorned freedom. The former house servants remained with their masters doing menial labor that used to be beneath them. "Many loyal field hands also refused to avail themselves of the new freedom, but the hordes of 'trashy free issue niggers,' who were causing most of the trouble, were drawn largely from the field-hand class" (Mitchell 654). Mitchell stresses that these hordes of newly free black people were influenced by the Freeman's Bureau and Carpetbaggers. The new message they were being given was: "You're just as good as any white man, so act that way" (Mitchell 654). Unfortunately, it seems that the former slave owners were not ready to fathom the black people in quite such a way and apparently the black people were not ready for this new life of freedom either because, "Dazzled by these tales, freedom became a never-ending picnic, a barbecue every day of the week, a carnival of idleness and theft and insolence" (Mitchell 655). Scarlett had been warned on numerous occasions not to drive by herself past Shantytown, that disreputable makeshift Negro town. Of course, she doesn't heed these warnings and is attacked and just barely

escapes. This causes the gentlemen of Atlanta to ride out under white hoods to avenge Scarlett's attack. It was on this mission of vengeance that Frank, Scarlett's husband, took a bullet to the head and left Scarlett a widow for the second time.

In *The Widow of the South* the changes that the now former slaves experience after the war are more subtle than in Mitchell's saga. Mariah stays with Carrie at Carnton, but her son Theopolis moves into town with dreams of opening up a shoe factory. As John McGavock observes Mariah after the war, "He could see that she would never be his slave again, no matter what he chose to call her" (Hicks 322). This realization comes as almost a relief to John. Mariah with her deep wisdom and second sight also realizes that there are many changes coming. Eli, a poor little neighbor boy had been staying with the McGavock family.

> He felt like kin, or at least like someone who knew better what her life was like because he'd come up hard, too. Even if he was a white boy. She knew he might someday be riding around slapping at her people and running his mouth, nigger, nigger, nigger. (Hicks 397)

If they say hindsight is twenty-twenty then it is almost as if Mariah is looking into the future when she has these thoughts about Eli because this is exactly what will happen. Mariah's son, Theopolis, does open his own business in town and makes shoes. He tells his mother that he understands why she is going to stay with Carrie because "you ain't known nothing else" (Hicks 400). Theopolis understands that he needs to make his own way and he is confident that he has promise and will be able to succeed. Mariah on the other hand knows what the white man's definition of a black man's promise is, "White men had another word for 'promise' in a Negro. They had many words. Uppity. Coon. Unnatural. Traitor" (Hicks 400). Mariah hopes that Theopolis will know how to avoid

trouble and she doesn't discourage nor share her doubts with her son. Mariah also wondered if the white man made him come through the back door of the store to deliver his shoes (Hicks 400). As Theopolis is working in his workshop making boots for a customer who is passing through town, the owner of the store he sells the boots to comes by and questions the man in front of the store. Theopolis comes out and informs the store owner that this man is a customer of his. The store owner puts Theopolis right back into his place, "I'm your customer…Get in there" (Hicks 440). The message is loud and clear. You may think that slavery is over and that you own this business, but you still have to heed my words.

The biggest difference we see in regard to the two authors is when they look at slavery after the war. There is much change and uncertainty and fear in both books. The difference is in where the fear lies. In *Gone with the Wind* the fear lies with the white man who has come to fear the blacks. Most of this fear seems to come from misunderstanding. When Mitchell is speaking of the insolent black uprisings she states:

> To the credit of the negroes, including the least intelligent of them, few were actuated by malice and those few had usually been 'mean niggers' even in slave day. But they were, as a class, childlike in mentality, easily led, and from long habit accustomed to taking orders. (Mitchell 654)

The message is quite clear, these were ignorant people not to be trusted who couldn't take care of themselves and were a threat to others. If a Negro obeys your every command and behaves like he did before the war then he is good. If a Negro grins at you, looks you in the eye or tries his best to survive without you then he is trashy. The fear lies with the Negroes themselves in *The Widow of the South*. They have a fear of being reprimanded if they do not say the right thing or do the right thing. We begin to

see a hint of segregation with Theopolis having to go through the back door when he delivers his shoes. When Carrie tells Mariah that she is free to go if she desires to do so, Mariah tells her "I'm too old to be running away from crackers with ropes, and I reckon I prefer it all quiet and predictable out here at the house " (Hicks 512).

Conclusion

What is the difference in attitude that the two novelists have in regard to women and slavery in the seventy year span between the two novels? Both authors view women in a very similar fashion. Women in both novels were bred to marry and to portray a role as housewife and mother. Both novels stress the fact that the Civil War did indeed take place in and around the women's homes and they were expected to be active participants by nursing wounded soldiers. The biggest difference we see in the two novels pertains to how the women chose to live life itself. Hicks' Franklin, Tennessee, seems to be a a place where the Old South died. The women in the story are resigned to this fact and are intent on burying it. In Mitchell's saga, although the South loses the Civil War, and things change drastically, the women there never give up. "The Old Guard dies, but it never surrenders" (Mitchell 859). Even if they are buckling under and starving, they never surrender. They will go to any means to survive. Between the two novelists the gap in attitudes widens quite a bit when they look at blacks and slavery. There is a big difference in how the two novelists use the term "nigger". Hicks' white characters use this term freely when referring to the black people, while this term is only used between the blacks themselves in Mitchell's novel. Another big difference between the black people in the two novels is how the characters speak. Hicks' characters use relatively proper grammar, while all of the black people in Mitchell's

novel speak with a very ignorant field hand accent. Hicks publishes his book in 2005 and the things that Mariah the slave says in 1865 can only be said by someone that can see how future history actually happens. There is a harsh biting truth to Mariah's words that foreshadow the racist prejudice that will be. Margaret Mitchell's slaves are seen from the perspective of the white southerner as children that need protection. The northerners in the book are simply confused as what to do with the blacks. In *Gone with the Wind*, as Scarlett is in a carriage being driven by a black servant, she stops by a Yankee woman who is looking for advice on obtaining a new nurse. Scarlett suggests she get a darky woman. The Yankee lady is horrified and exclaims, "Do you think I'd trust my babies to a black nigger?" (Mitchell 671). Scarlett is really surprised at this woman's outcry. The woman even goes on to say, "Goodness, no! I wouldn't have one in my house" (Mitchell 671). Here we have the Yankees that want to set the Negro free, yet this Yankee woman cannot bear the thought of having one in her home. Even young Sarah Morgan proclaims in *The Civil War Diary of a Southern Woman* when she and her sister refugee out of Baton Rouge during the war, "Last night a violent wind storm came up, and Lilly was so alarmed that she moved children, servants and all into the office, for safety; but as I could not quite reconcile myself to the idea of sleeping in a room with seventeen people, nine of whom were negroes (among them a few who are not endurable in the open air, even), I walked to Mrs. Brunots in my night gown, and slept there with Dena" (Morgan 98). The message is clear; the Negroes are fine, as long as they are not too close. Even President Lincoln considered the release of blacks from slavery to be a problematic situation. He wanted to free the slaves, but he didn't particularly want to live with them himself. In Abraham Lincoln's Speech at Peoria, Illinois on October 16, 1854, Mr. Lincoln states "My first impulse would be to free all

the slaves, and send them to Liberia, -- to their own native land" (Lincoln). Mitchell´s view seems more fitting to someone actually living during the reconstruction of the Old South after the Civil War. There was so much confusion and uncertainty going on and this is clearly portrayed in Mitchell's novel. Hicks has the advantage of knowing what actually happens in history between 1865 and 2005 and bestows this omniscient power onto Mariah. It is Mariah who can picture little white Eli slapping at Mariah's people uttering the words "nigger, nigger, nigger" (Hicks 397). Hicks uses Mariah as a tool to foresee into the future.

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