

A SELF-EXPRESSION OF THE WRITER, MARGARET MITCHELL IN THE IMAGE OF SCARLETT O'HARA IN "GONE WITH THE WIND"

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ANNOTATION

This article is devoted to the analysis of the characters in the novel "Gone With The Wind" and the biography of the author Margaret Mitchell. The writer transferred her aesthetical perception of reality through her heroes, exactly Scarlett O'Hara. M. Mitchell's genealogy is similar to the story of the family of Scarlett O'Hara. The analysis of the research are provided.

Key words: *essence, genre, ambition, society, culture, masterpiece, suffering, to gain fame, self-reflection, aesthetical perception, reality, similar genealogy.*

Any literature, regardless of its national essence, type and genre, is apt to pursue resembling ambitions, specifically reflection of the epoch, people, life, experiences, values as well as author's inherent empirical approach to the delivery of fare-the-well to the imagination and perception of readership. Such phenomenon inclines to find an echo in every reader's heart, giving an impetus to frame certain standpoint. Thus, while calling into being any work of art, in this case, literary work, the author draws inspiration from her intensive power to materialize in the minds of readers what, perhaps, a dozens, thousands or millions of people have gone through, would it be woes linked to the politics, society or culture. In this place, bringing into focus the image of central heroine, Scarlett O'Hara in "Gone With The Wind" with respect to the bio of M. Mitchell, there is no doubt, the admirers of this work, even those, literally posturizing, who have never had a chance to "take off their hats to such a masterpiece and its creator" yet, might hopefully find this analytical insight to the mentioned theme quite piquant and intriguing.

Before embarking upon analysis, that would be respectable to pay honour to a prominent writer, Margaret Mitchell, whose talent gave birth never-fading images of Scarlett O'Hara and Rhett Butler, Melanie and Ashley Wilkes. These main heroes in many ways mirror the author's own life. Born in 1900 in Atlanta, Georgia, Margaret Mitchell grew up hearing stories about the American Civil War and the Reconstruction from her Irish-American grandmother, who had endured its suffering. Years later (in 1926), the idea to write the novel was encouraged by Mitchell's husband, John March, so that she could pass the time while recovering from a slow-healing auto-accident injury. First published in June 1936, the novel gained fame soon after the release and, a year after M. Mitchell received the "Pulitzer Prize for Fiction". "Gone With The Wind" is the only novel by Mitchell published during her lifetime.

Whilst analyzing the characters in the novel and the biography of the author, one can easily get a sense of self-reflection, since in many ways the writer transferred her aesthetical perception of reality through her heroes, in this regard, Scarlett O'Hara. M. Mitchell's genealogy is similar to the story of the family of her heroine-Scarlett O'Hara. The ancestors of the writer on the paternal line come from Ireland, on the maternal- from France. Both of her grandfathers fought in the Civil war between the North and the South, against the background of which the events of the novel "Gone With The Wind" unfold. The dark-haired, green-eyed heroine of the novel was largely a replica of Mitchell herself, but she displayed modesty, starting the book with the words: "Scarlett O'Hara was not beautiful," because she herself was always distinguished by beauty, which, like a magnet, attracted men.

A charming, educated, witty, rich girl was offered dozens of fans, but her choice fell on Berrien Kinnard (Red) Upshaw, famous for her love affairs. Very soon, Mitchell realized that marriage with a broad-shouldered red-haired handsome turned out to be a mistake. In just ten months after the wedding, she divorced- for the secular ladies in those days, the procedure was extremely humiliating, which few people decided on.

In the character of Mitchell, there were many similarities with Scarlett which cannot be ignored: coquetry, stubbornness, strength of mind, adventurousness, waywardness and independence. "My main character", writes Mitchell to a friend, "does everything that the lady of the old school should not do" [3,p.121]. Her unfeminine behavior began to emerge as a child: "Scarlett is a true child of Gerald", and Mitchell throughout the novel ascribes her "the Irishness and "masculine character to his influence" [3, p.121]. Scarlett inherits a lot from his father, for example, love for Tara, their land. This pride and personal attachment to the land makes a man strong. Although both her mother and Mammy are trying to make a real lady out of Scarlett, she remains the absolute opposite of this title. This is quite nostalgic, considering the resemblance between heroine and the creator.

In fact, Mitchell wrote in her diary that as a young lady, she even wanted to serve in a military school, but to great disappointment of the representatives of female sex at the beginning of the 20th century, women were not yet accepted to the army. However, in the choice of profession Mitchell still outstood. She was determined to build her career in the field of journalism, which at that time was considered exclusively a masculine craft.

When she came to the "Atlanta Journal" newspaper as a reporter, the editor-in-chief even stated: "How can a lady from a good family afford to write about the inhabitants of the city and talk with various tatters?" But very soon he changed his attitude towards an ambitious girl. The young writer has shown that she deserves this place, having earned the recognition of readers and the position of lead reporter. In total, for Atlanta Journal, Mitchell has written over two hundred articles, essays and reviews. Having proved that not only men can easily cope with the profession of a journalist, Mitchell decided to devote herself to her family and left her job. But, she did not manage to become an ordinary housewife and enjoy the quiet happiness of family life. During these years she wrote a novel, which was destined to change her whole life.

From 1926 to 1933, Mitchell worked on a book that, apart from her husband, had not been shown to anyone for a long time. Only in 1935 a representative of the largest American publishing house Macmillan, who travelled around the country in search of new literary talents, got acquainted with the manuscript.

The book "Gone With The Wind" was released in 1936 and made a real sensation among the readers, although the author herself never knew such success. She spoke rather modestly about her work: "...it is, in essence, a simple story about absolutely simple people. There is no sophisticated style, no philosophy, a minimum of description, no grandiose thoughts, no hidden meanings, no symbolism, nothing sensational-in a word, nothing that made other novels bestsellers."

Immediately after the release of the book, hundreds of interview proposals showered Mitchell, in which she was asked about her attitude to her heroine. Over and over again, the writer patiently explained to journalists: "I tried to describe a far from amazing woman, about whom one can say little good...I find it ridiculous and funny that Miss O'Hara has become something of a national heroine, I think that is very bad for the moral and mental state of the nation-if the nation is able to applaud and get involved in a woman who behaved in this way."

As a matter of fact, Mitchell herself viewed Melanie Wilkes as a more central character, who was "adorable and a real southern lady", whereas disdained "demurity" in Scarlett, however, the whole life events

and critical circumstances that Scarlett had to withstand make it impossible not to respect her for the great tenacity.

If to approach the idea of the novel from the author's outlook, we may assume that the relationship between main heroines Melanie and Scarlett is the relationship between the "ideal self" and the "shadow", that is the image of the ideal woman, the "real lady" who has been inculcated since childhood, and the image of the most negative qualities that need to be hidden and destroyed-selfishness, ambition, thirst for money, love for someone else's husband. With all the rest, Scarlett is selfish, but commits noble deeds contrary to her desires and instincts: rescues her rival Melanie and her new-born son during the defeat of Atlanta, cares about her sisters and households, helps the whole family survive after the war.

Likewise, when Mitchell was 18 years old, her fiancé died in the war, and soon her mother died from the Spanish flu, after which her father fell ill with a nervous breakdown. Mitchell took control of the house in her hands-just as Scarlett did. Like Scarlett, she had a male character and a male business acumen. But when the Mitchell's family was in a difficult financial situation, she began to look for not a profitable party, but a good job. Here, their paths detached.

Through the novel, Mitchell also illustrates the formation of goals. Scarlett is able to achieve what she wants, but it does not bring her happiness. She aspires to the fact that she absolutely does not need, not realizing that happiness is near her, and not somewhere far away. When the goal is reached, Melanie died, and Ashley is free, she realizes that she does not need him. But it is too late, Rhett leaves, without waiting for the response to his feelings. "And happiness was so possible, so close..." Here comes out the life logic and tragedy, humankind never appreciates what he owns until it is lost!

Having made the investigation of the tangible relation between Margaret Mitchell and Scarlett O'Hara, hidden personal motifs of the work were enforced to surface. Therefore, despite the author's ambition and psychological message for all humanity, namely female gender, to see through all vices and immortal attributes that exist in each of us and reflect on our own deeds, just to be candid with our conscience, and soon the character of Scarlett for all of her evils, perhaps, exactly this factor motivated most readers, largely women, to sympathize her, since every woman could observe their inner sensations put inside out, analyze their own actions, and endurance as well as will-power of Scarlett against all obstacles in her way called forth public admiration and applause, giving the work a sense of immortality!

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