

COLOUR, GENDER AND *GONE WITH THE WIND*

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ABSTRACT

The manipulation of symbols is a feature of human social life, yet little attention has been paid to the non-discursive symbolisms apparent in everyday experience. Symbolism aids in the hegemonisation of social life by facilitating representation of idealised men and women. Non-discursive symbols, affecting emotions, can be demonstrated to have the same gender messages as the more commonly critiqued symbols such as icons and language. In this paper, the non-discursive symbolism of colour use is examined for the 1939 classic film 'Gone with the Wind'. The heroine – Scarlett O'Hara – is seen in several coloured costumes that associate with specific gender performances, and each demonstrates a different view of the unhappiness resulting from her usurpation of 'men's roles'. In this, the colours of Scarlett's costumes serve as a non-discursive object lesson for women that lies outside the traditional critiques of such Hollywood offerings.

1 INTRODUCTION

Roszak (1990) observed that the socialised human, before class or race distinctions are effected, is gendered. Gender is the basis upon which socially prescribed identity is built and has accordingly become a major deconstructive issue. In structuralist discourse, concepts are accorded a binary relation that enables their positioning in an oppositional dichotomy. Such explications require language, and it is language-as-discourse which produces social beings. Language presents its concepts sequentially, creating order through both the symbolisms of each word and their placement within the sentence. However, experience and the process of thinking produce meanings that also contain a non-verbal, *non-discursive* symbolism (Langer 1979). Non-discursive symbolisation presents as a simultaneous experience, and so is particularly accessible for expressing what Langer (1979: 97) calls 'presentational symbolisms', the indefinable, untranslatable and ungeneralisable aspects of non-discursive experience – *feelings*. Presentational symbolism facilitates representation, the process of presenting-again (and again) classed, racialised and gendered stereotypes, capable of reflecting and reinforcing social norms. One such non-discursive symbolic 'language' is that of colour (Langer 1979:93), and for this presentation, I would like to offer a deconstruction of gender messages portrayed in the 1939 film *Gone with the Wind* (see Appendix A for an overview of the film's plot and costume details for Scarlett O'Hara).

The cultural form *par excellence* of representational socialisation in contemporary Australia is the media, and at its apex is the symbolism of idealised and mythic persons as portrayed in film. In the early years of colour film, theatre norms were used to partition the narrative so that sad scenes are darker and more dismal than scenes of happiness or joy. Presentational symbolism facilitates representation, the process of presenting-again (and again) classed, racialised and gendered stereotypes that both reflect and reinforce social norms. The use of colour in the context of costumes demonstrates distinct and identifiable presentational symbolism that accompanies various gender performances within GWTW.

2 DISCUSSION

2.1 DISCOURSE AND COLOUR FILMS

Critiques of film representations have been of special interest to feminists and cultural critics alike, and deconstructions of narratives (Smelik 1998; Rich 1990; Williams 1984), illumination (Dyer 1997) and viewing position (Metz 1975; Mulvey 1975) have consistently remarked upon the dominance of heterosexual-male-Anglo-centricity in the representation of heroic characters portrayed in film. Butler (1990) points to a similar tendency within general social life, wherein women's lives and experiences are rendered unrepresentable excepting in their meaning for men. The hegemonic 'common-sense' that arises through representation gives cultural leadership to men, men's ideas and men's language (Lacey 1998).

Men's knowledge is binaristic (Butler 1990) and leads to a 'black-and-white' view of the world, one which has consistently been challenged by feminism. Representation is a constraining mechanism that culturally constructs and maintains gender along the male-female dichotomy, but the very real experience of women's lives undermines the purity of such a division. Gender, for Butler (1990), is a requisite possession of personhood, one that Irigaray (1985) says constitutes women as unrepresentable because of the complexity and multiplicity of their sexual selves. Yet commonsense representations abound. Gender, it seems, is a "relative point of convergence among culturally and historically specific sets of relations" (Butler 1990:10). Gender, like other symbolisms, has a fluidity that escapes easy definition, but can be presented in a number of ways. The presentational symbolism of colour offers a different form of representation than that hitherto examined in the representation of women through film analysis, and so is the focus of this work.

2.1.1 GONE WITH THE WIND AS NARRATIVE

GWTW has as its central character a woman, Scarlet, and it is her struggle to attain her goals, set within the era of the American civil war, that creates the narrative. Scarlet's name is that of a colour, and with it is evoked an image of headstrong, energetic and audacious femininity. Like most Hollywood films of its time, GWTW presents this melodrama with Scarlet on display for the audience, in particular, for the male audience. This subjection to the 'male gaze' (Mulvey 1975) is a common fate of filmic heroines and reinforces the hegemonic assumption that women need men in order to find fulfilment in their lives. Throughout the film, it is Scarlet's demand for recognition of *her* desires that drive her actions and become the cause for her failures and eventual realisation that the man is more important than any other gain she might make. As the cherished daughter of an aging, and fiercely proud land-holder, Scarlet's progress is hindered in every way by the men in her life. As a man, the fierce love of the land would have made of Scarlet a hero, and this masculinization of Scarlet's persona is seen as the cause of her failure to take her rightful female place in society (Eaklor n.d.).

2.1.2 GONE WITH THE WIND AND BLACK AND WHITE

Dyer's (1997) critique of the ideological importance of white and black as colours and concepts in maintaining trans-racial divisions in colonial narratives has its corollaries in GWTW. As a story of the 'Deep South', in a time of the demise of slavery, the black-white race story is enacted with little regard for the 'black' side of things. The black 'race' is present, but is to be ignored (the nanny, Mammy), abused (the maid, Prissy) and commanded (the servants, Jonas and Big Sam). White, according to Dyer, is privileged within film, and has its own internal divisions. White men are superior to all, white women are superior to black men and women, and *good* men and women are superior to *bad* men and women. This is signified, he says, by the types of lighting that are used to illuminate the focus of filmic narratives, the hero's/heroine's face. Good is rewarded with more light than bad. Certainly, the convention of black=bad: white=good was used to great emotive, and so non-discursive symbolic, effect in the era of

monochromatic film, where light is often substantially missing from the crucial action scenes. However, black and white become, in colour film, merely two more 'colours' in the palette. Their use depends upon many more factors than a good-bad dichotomy.

So it is with GWTW's Scarlet, whose black and white appearances are ambiguous and reactionary – as a bride she cries with grief at her loss of love object, and as a widow she dances with joy in the arms of another man. The white of her bridal gown and black of her widow's weeds contrast with her mood, thereby informing the audience that this is a woman in conflict, one whose action does not accord with social expectations. Therefore despite her beauty and desirability (set up with the more conventional use of virginal white for Scarlet's earlier self-obsessed adolescence) she is someone dangerous to know. Such 'dangerousness' is also allocated to Rhett, and he certainly presents the black and white colours in their conventional sense – as Scarlet's goad, he wears formal black with a touch of white; as her rescuer, he is clad in angelic white. Two other colours, grey and brown, are worn by Ashley and Rhett, but when these costumes appear, Scarlet's interaction with the men side-lines her and the narrative focuses on 'men's business'. As a spectator, Scarlet is thus unable to redirect their interests or actions to herself. She also does not wear these colours.

2.1.3 *GONE WITH THE WIND* AND COLOUR AND GENDER

Scarlet's 'colour' is green. It is mentioned at the start of the film that green is her favourite, and certainly, Scarlet appears her most alluring and seductive in green. Yet it is not worn throughout. Instead, green's appearance on Scarlet heralds a particular type of gender performance. In green, Scarlet is particularly and intentionally deceptive in her actions and words. In green she tries to hide her jealousy of Ashley's love for his wife, Melanie – she is literally 'green-with-envy'. She is rebuffed by Rhett and later attempts to deceive him when clad in green, and it is in this colour that she revengefully accepts her first two marriage proposals. Scarlet's father is also seen clad in green jacket, and his name and Irish brogue link him to the colour through tradition. Irish and green have a link established well outside the film, and depicts a heritage for Scarlet that, in pre- and early US history, stood her on the errant side of Anglo-Saxon perfection (McGraw 2000). Scarlet's less-than-ideal portrayal links to a race of 'white' people, the Irish, whose social position was considered inferior to other white people (Stratton 2004). She also is linked to a deviant Irishman, her father, who had attained wealth and standing in the community, a standing not generally reserved for Irish immigrants in either the chronology of the film's depiction, or its construction. Thus Scarlet, the lover of green, is presented as deviant also.

Throughout the middle of the film, Scarlet is clad in a dull red, and in this gown she works incessantly and tirelessly, if not eagerly or happily. In this garb she takes charge of the household, usurping her dementing father's position, and even kills a menacing intruder. Earlier she could be seen assisting with the care of the war wounded, and taking charge of the circumstances surrounding Melanie's labour and subsequent illness. In these roles, Scarlet is shown as impatient, determined, authoritarian, inventive and capable, all attributes usually reserved for a hero. The red-brown costume shows Scarlet doing unconventional but admirable things – tending wounded soldiers, assisting at Melanie's accouchement, rebuilding Tara - but none of these is undertaken in any manner other than resentful. Scarlet works hard, physically, not because she wants to, but because she has no other option. Her inner rebelliousness, and accompanying lack of cordiality, even to her beloved father, are all associated with this 'uniform' of red-brown. As the heir to Tara, Scarlet assumes the masculine role, but as is very evident, she is not happy with this pseudo-masculinity. In effect, Scarlet has taken on herself the burden of confronting fate and overcoming dangers and difficulties, all attributes of the masculine heroic role that she dons with her costume.

Similarly, Scarlet's costume following her second marriage is symbolic of the authority she wields over her second husband, and whose position as the head of his business

ventures she has usurped. This business-woman's dress is an unappealing yet overpowering dull red in which she unashamedly and manipulatively excites Melanie's sympathy to her cause, that Ashley become Scarlet's employee and thus be close at hand. By inverting the sexual object-of-desire norms to lay her claim to Ashley's company, Scarlet usurps another masculine role and this, as well as her management of the business venture, similarly places her in a situation of deviance. Furthermore, Scarlet has not attained her desire, so remains unhappy.

The red of Scarlet's 'scarlet-woman' costume is an entirely different and compelling red than those of the other red costumes, and presents Scarlet as blatantly sexualised. Her obsession with Ashley had been publicly revealed, and in this magnificently décolletage-baring red creation, Scarlet is forced to confront the woman she had betrayed, her best friend Melanie. Rhett, in his sedate black-with-a-touch-of-white conspicuously leaves her to her fate, signalling his protest by deserting her. The theme linking these uses of red in Scarlet's costumes is her unhappiness. If indeed we are to read the red costumes as female-usurping-men's-business and alternately, female-as-fallen-woman, then Scarlet's unhappiness in these roles signals to the viewer that these are not appropriate or beneficial roles for women. As a gender portrayal, Scarlet-in-red remains frustrated, upset and facing overbearing burdens alone. By definition, she must fail. As a gender performance, Scarlet's red-wearing scenes warn women against attempts to equal men in their spheres of expertise, and against succumbing to their own sexual urges.

For artists and biologists, green and red are complementary, but in GWTW, red and green do not present as opposites. Certainly Scarlet-in-red is a far more forceful persona than Scarlet-in-green, but in neither role is she happy. The only happy people in this film are Melanie and Scarlet's daughter, Bonnie. The primary costume colour of both these female characters is blue. Melanie and Bonnie are adored wife and daughter respectively, and both display an unwavering devotion to all they hold dear, with both dying following their efforts at pleasing men. Scarlet's blue, conversely, is restricted, and she is discomforted in it. The most effective blue belongs to a dress in the large portrait of Scarlet displayed above the mantelpiece, but she is never seen wearing it. Instead, she makes three brief concessions to blue, and each results in further unhappiness. Wearing blue, Scarlet plays the dutiful wife to her second husband whilst maintaining an independence that leads her to disregard Rhett's warning, and she is subsequently assaulted. Scarlet's second blue costume is a jacket, worn when she is comforted by Ashley, and results in her attribution as a 'scarlet woman'. There is a flash of blue on Scarlet in one other short, but important scene. In it she is gorging herself with food, and for the first time, seems to be truly happy.

2.1.4 CRITIQUE

Non-discursive symbolism is vital to both individual and social experiences, and in GWTW, colour use offers some interesting concepts for the investigation of gender. If, as Butler insists, all gender, both male and female is a performance, then it, like other appurtenances, can be 'put on' and worn, like a costume. Its readability, in terms of symbolism and representation, depends upon the context in which it appears. Colour, too, is 'put on' to demonstrate some part of the human psyche that accords with the personal meaning attributed to it, but colours also have less intense, but still well-diffused, social symbolic meanings. Green, Scarlet's colour, associates with Scarlet's presentation of a woman in conflict. Her gender performance as a manipulative, deceitful and uneasy, driven person accords with values that are both internal in origin, and so untameable, and socially deviant in terms of her sex. Scarlet-as-a-man would have been forgiven the very obsessive elements of his attachment to Tara; Scarlet-as-a-woman could not.

The category of 'women' is essentially changeable, and so bears the burden of serving as "a permanently available site of contested meanings" (Butler 1990:15). For Scarlet, such a burden would permit her also to demonstrate a series of femininities, different women

in action, if not in fact. Women can become the seductress, manager, worker or mother merely through a change in context. Scarlet's colours are also part of her contextual performativities. Her female burden as an indefinable and contradictory woman, one who is bound to fail because of her refusal to accept a woman's place, is played out on screen in her use of colour. And because Scarlet-as-woman is a failure, she cannot be content even in the colour of conditioned traditional western femininity, blue. She is not the Madonna to her child, she is not married to the man she loves, she does not find pleasure in duty, all attributes of Melanie, the feminine ideal represented in the film. Bonnie and Melanie perform femininities that find their gratification in the eyes of the men who have mastery over them. Both are also expendable. Daughters are easily produced, and long-suffering wives are readily replaced if you are a silent, brooding man, it seems (Eaklor n.d.).

For Scarlet, blue femininity is an uncomfortable one. The colour associations in GWTW would have blue femininity obese, obedient and objectified, all matters of masculine concern about female bodies. The associated hard labour, long-suffering-ness and self-less-ness of the appearance of blue costumes in GWTW are all presented as matters for women's (and girls') supposed joy but Scarlet cannot accommodate herself to this socially-expected performance. Scarlet's green femininity is reprehensible and obvious. She makes little effort to conceal her motives, although the men upon whom she bestows her favours seem oblivious to them. Scarlet-as-woman is denied authority over her passions whilst struggling to overcome the social positioning that would make of her the object rather than the subject of desire. In red, Scarlet attempts to give freedom to her passions, presenting a femininity that is infantile, autocratic and demanding, and transforming her into a complex of sexual longings. Red femininity gives Scarlet the power to grapple with her desires, unleashing them at her command, but she cannot retain their sweetness because what she wants is forbidden to her. In all her red femininities, Scarlet's performance positions her as frustrated, angry and resentful – never respectful, repentant or content – and so she remains incapable of attaining the adoration and respect accorded the blue femininities of Melanie and Bonnie.

Throughout the film, Scarlet is unable to demonstrate a femininity that is uplifting, enjoyable and satisfying. Her flirtation with blue, red and green feminine performativities results in both her rejection as an idealised woman and in her rejection of that idealised womanhood. What she is unable to attain is a fiction, the common identity 'woman' that Butler (1990) maintains is a construction of regulatory and coercive practices. The heterosexual matrix in which the category 'ideal woman' exists has no place for Scarlet, in any of her colours. She must remain unhappy, unfulfilled, and although through her realisation of her need for male domination, she is offered redemption, a black-clad Scarlet on a red staircase vows to fight on. She knows what she must do, but she remains rebellious.

3 CONCLUSIONS

Feminists have long argued that women's experiences are irreducible to binarisms, but Butler warns that the expressions of gender performativity must offer coherence within social life in order to satisfy the binary logic of men, and indeed, to organise social life itself. Scarlet is a good bad-girl, one who satisfies the voyeuristic gaze and is suitably punished for her transgressions, if not entirely repentant about them. Her progress through the film-time assures viewers that the outcome must lead her to redemption (i.e. she becomes 'good') or death (i.e. her 'badness' is expunged), but that she cannot succeed in her self-centredness. Butler says that gender is a process that is context-dependent, just as Scarlet's gender performances are dependent upon the narrative elements of the film. Her spoken performances, her expressible experiences, are easily analysable, but her inexpressible experiences, the presentational symbolisms, are less readily noticed. They appear to associate with the colours of her costumes. As Mulvey (1996: 29) points out, the inflected meaning of colour in cinematic products is easily

ascertained, but it is less simple 'to work out why and whether the figure in the pattern referred to disguised social symptoms'. Scarlet's performances of gender, distinctly separate and associated with her costume colours, demonstrate that the only coherence possible is for Scarlet to renounce her 'coloured' femininities and transform herself into the idealised blue femininity of (19th century) western woman. The 'social symptoms' of GWTW's colours offer a clear lesson – service and sacrifice is woman's role, independent action and passion are not, and deviance will be punished, for there is no place in this world for an independent, dominant heterosexual woman.

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6 APPENDIX

Appendix A: Synopsis of the plot-line for *Gone With The Wind* and Scarlet O'Hara's wardrobe.

Note 1: This synopsis is intended for referee purposes only. It is not to be inserted into the final publication.

Note 2: The amount of time for the appearance of each costume varies considerably. Only those costumes used for multiple scenes or related to those are used in the analysis.

Set in the southern states during the American civil war, pretty, eligible Scarlet, daughter of a wealthy Irishman, shares his obsession with their estate, Tara. Scarlet flirting with Tarleton boys, hears about Ashley's wedding plans. Is comforted by her father who redirects her attention to Tara.

Costume 1 White high necked dress, small red ribbons in hair & red belt
Action: Entertaining two young men talking of war.
Obedient daughter to father

A party at Ashley's home allows Scarlet to meet both Melanie and Rhett. Scarlet slips away from the rest room to ensnare Ashley, but her rejection is witnessed by Rhett, who becomes her goad. Melanie becomes her defender.

Costume 2 White underwear with tiny blue ribbons
Action: Getting dressed for the party at Oaks House

Costume 3 White dress with green pattern & trim, green ribbon on hat
Action: Forced to eat by Nanny
Meets Melanie (in white & dark pink)
Meets Rhett (in black & white)

Costume 4 White underwear, blue ribbons
Action: Resting on green pillow

War hastens Ashley and Melanie's wedding. In revenge, Scarlet marries too and is soon widowed. Scarlet's restlessness is redirected by her mother's suggestion to go live with Melanie.

Costume 5 White low décolletage dress with green pattern & trim, orange necklace
Action: Tries to seduce Ashley (in brown & white)
Throws ornament, waking Rhett
Accepts Charles Hamilton's proposal

Costume 6 White low décolletage wedding dress
Action: Cries at kiss from Ashley for her wedding

Costume 7 Black high necked dress, gold brooch
Action: Tries on red hat following Charles' funeral
Comforted by black clad mother & offered holiday in Atlanta

At fundraising event, Scarlet and Rhett challenge convention by dancing together, and hence Rhett writes to her and brings her a gift of a green hat. He also offers to help Scarlet move away to safety but she refuses, preferring to stay for Ashley's Christmas leave. Scarlet again attempts to seduce Ashley, but instead promises to look after pregnant Melanie.

- Costume 8 Black high necked dress and hat, white petticoat
 Action: At booth in social functional, with Melanie (in black)
 Meets Rhett again, (in black & white) donates wedding ring
 Dances with Rhett, creating mild scandal
- Costume 9 Black high-necked dress, gold brooch
 Action: Accepts Rhett's gift of green hat
- Costume 10 Black dress, black hat with gold trim
 Action: Awaiting news of wounded, dead from Gettysburg
 Rhett (in white, red tie, white hat) offers aid
- Costume 11 Black dress, green hat
 Action: Ashley returns home (in Blue-grey coat, brown hat)
 Sans hat, green sheen to dress watching Ashley & Melanie go to bed
- Costume 12 White top red trim red skirt, red hair ribbons
 Action: Gifts Ashley (in grey & yellow) a yellow waistband
 Kisses Ashley

As injured soldiers return, Scarlet is co-opted into nursing them because Melanie insists on doing likewise. Melanie's goodness includes accepting donations from social outcasts and being kind to all.

- Costume 13 Red-brown patterned dress, black apron
 Action: Praying disgruntled alongside Melanie (in black & blue)
- Costume 14 Grey-brown top, blue patterned skirt, white apron,
 Action: Working at hospital, runs away, flees through crowd
 Rescued by Rhett (in black/brown/white, white hat)
 Stays behind with Melanie whilst household flees

The retreating army overcrowds the hospital and Scarlet doesn't cope with the stress, running away and needing to be rescued by Rhett from the fleeing crowds. He offers Paris, she refuses, returning to the house to be carer for Melanie's confinement. Atlanta falls, and Melanie goes into labour, with Scarlet and Pittipat having to midwife as the doctor won't come. Rhett rescues the three women and baby from a burning city and escorts them towards Tara, but Scarlet refuses him and so he leaves. The remaining perilous journey required Scarlet's ingenuity to keep them all safe, and they reach Tara to find Scarlet's mother dead and father dementing. Scarlet has to take control.

- Costume 15 Red-brown patterned dress,
 Action: Tending Melanie (in white) in bed
 Green ribbon hat, crossing field of wounded
 Takes charge of birth,
 Rescued by Rhett (in white, black tie)
 Is kissed goodbye by Rhett, resists
 Perilous journey, home to find Mother dead, Father dementing
 Overwhelmed by poverty, makes vow
 INTERMISSION

Scarlet supervises her sisters working the fields whilst Melanie recovers, and kills an intruder-thief, finding stolen money on him that they use for food.

- Costume 16 Red-brown patterned dress, blue bonnet,
 Action: Taking charge of household, working hard
 Kills intruder, gets rid of body with Melanie (in white)

Costume 17 Red-brown patterned dress, brown apron
Action: Running household & Tara

War over, the defeated army staggers back home. Scarlet and Melanie assist by feeding the travellers, when Ashley arrives. Scarlet again appeals to Ashley under the guise of obtaining advice on taxes, and again she is refused.

Costume 18 Red-brown patterned dress, brown shawl
Action: Kisses Ashley (in blue)
Sees off carpetbagger buyer, buries father
Decides to use Tara's curtains for a dress

Scarlet sees off a prospective buyer for Tara, and her father chases him, falling from his horse and is killed. Scarlet's plan to borrow money from Rhett requires a dress made from Tara's draperies, and she visits him in gaol, but her ruse is uncovered and she leaves, angry. Walking through town she meets her sister's fiancée, Frank Kennedy, and after evaluating his financial worth, marries him, thereby saving Tara.

Costume 19 Green curtain dress & hat
Action: Visits Rhett in gaol (in white-grey), is refused money
Agrees to marry Frank Kennedy

Scarlet offers Ashley work in her new lumbar business, but he refuses until Melanie sides with Scarlet, so they all move to Atlanta. Scarlet's new role as businesswoman gives her notoriety, but also makes her foolhardy, when she disregards Rhett's warning and is subsequently assaulted by vagrants.

Costume 20 Red dress, gold brooch
Action: Pays Tara's taxes, offers Ashley (in brown & white) job
Melanie (in white & blue, brown shawl) aids her scheme

Costume 21 Brown dress, black trim
Action: Building lumbar business

Costume 22 Blue dress, yellow hat
Action: Meets Rhett (in brown & white), ignores his warning
Is attacked in shantytown, faints, rescued by Big Sam (in brown & red)

Frank, Ashley and Rhett attack shantytown and Scarlet is widowed again. She has an ongoing love-hate relationship with Rhett, who becomes her third husband and to whom she bears a child, Bonnie. Rhett idolises Bonnie.

Costume 23 Purple & white dress
Action: Awaiting news of Ashley,
Hears from Rhett (in white) about Frank's death

Costume 24 Black dress, gold mourning brooch
Action: Drinking, visited by Rhett (in black-grey-white)
Accepts Rhett's proposal

Costume 25 White & gold robe in bed
Action: Honeymoon trip leisure

Costume 26 Blue dress with yellow trim
Action: Eating, gorging

Costume 27 White dress & hat, black trim
Action: Displaying shopping

- Costume 28 White nightdress
Action: Woken from nightmare by Rhett (in blue & white)
- Costume 29 White dress green trim
Action: Convinces Rhett (in brown & white) to recreate Tara
- Costume 30 PORTRAIT Blue dress, white lace shawl
Action: Rhett (in brown & white) anxiously awaiting birth of child
- Costume 31 Turquoise & white bed jacket
Action: Discussing daughter's birth with Rhett (in grey & white)
- Costume 32 Yellow corset and underskirt, green robe
Action: Tells Rhett (in grey & white) she wants to remain childless in future
- Costume 33 Black-white striped dress & hat
Action: Walking Bonnie in blue blanket with Rhett (in black & white)

Scarlet's obsession with Ashley is exposed and she is forced to attend a party in his honour as the 'scarlet woman'. Melanie remains staunchly devoted to Scarlet and welcomes her.

- Costume 34 White dress & hat, blue jacket
Action: Caught out embraced by Ashley (in black-brown-white)
- Costume 35 White nightgown & red ribbon in hair
Action: Forced to get dressed for party by Rhett (in black & white)
- Costume 36 Red low décolletage dress
Action: Enters Ashley's birthday party, deserted by Rhett (in black & white)
Welcomed by Melanie (in blue & white)

Scarlet's belated recognition of her love for Rhett follows three life-changing events – Scarlet's rape/seduction by Rhett, Bonnie's death, and Melanie's death.

- Costume 37 Red gown over white nightdress
Action: Finds Rhett drinking at home (in white & black), they quarrel
Is carried upstairs to bed – presumed marital rape
- Costume 38 White nightgown
Action: Singing happily, Rhett (in blue-grey-white) asks for divorce
- Costume 39 Brown-yellow gown
Action: Greeting Bonnie's (in blue) return from London
Tells Rhett (in grey & white) she's pregnant, falls down stairs
- Costume 40 White nightgown
Action: Recovering from miscarriage
- Costume 41 Black fur, blue robe
Action: Convalescing in Rhett's (in brown & white) presence
Watches Bonnie (in blue, red hair feather) fall from jumping pony
- Costume 42 Black dress, white brooch
Action: Visits dying Melanie
Consoles Ashley (in black-grey-white)
Vows to get Rhett back, but first, Tara.

Her punishment for her transgressions is loss of all but her home, Tara, the place both she and her father had obsessed over.