‘I Have Been Faithful to Thee, Cynara’: Parodying Canonical Pro-Slavery Novel in *The Wind Done Gone*

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Abstract

Parody, as a specific case of adaptation and intertextuality, is not only burlesquing background text but also creating a critical distance through superimposition strategies. This paper sought to show the parodic means performed in the novel The Wind Done Gone (TWDG) written by Alice Randall. It was meant to be a parody of Margaret Mitchell's novel Gone with the Wind **(**GWTW**)** and has intertextuality with other literary works**.** The interconnection of the novel's narrative strategies and its effort to attach historical reassessment suggested a trustworthy reality of the black slave experience. Randall effectively deconstructed and reconstructed the black experience and identity, as well as dismantled the racist representation in the canonical novel GWTW. Enslaved black people are transformed into dominants as active agents and intelligent, creating a beautiful mulatto, tagging black intellectuals in American history and the new Negroes, naming ties, and providing verbatim quotes to revisit the stereotype and cultural misconstruction against black Americans. Randall seemed not to alter the meta-history of slavery but rather to show the irony of the racist discourse in the canonical saga and other popular media.

Keywords: adaptation, intertextuality, parody, postmodernism, slave narrative

1. Introduction

This paper focuses the analysis on how Alice Randall’s The Wind Done Gone **(**TWDG) (2001) adapted Margaret Mitchell’s Gone with the Wind **(**GWTW**)** (1936), both as a reaction against pro-slavery literature and as a legacy of nineteenth-century slave narratives. The adaptation has harvested numerous discussion from scholars, especially on the parody symptom. Unfortunately, most of them focused debate on the legal review of copyrights and the controversy of piracy as a flagrant theft on a large scale. Grosset (2002), Harvard Law Review (2001), Murphy (2012), and Schur (2003) are those who gave credit to Randall’s success in smashing up GWTW, but they claimed it infringed and piracy based on the legal debate. Roblin (2005) perhaps could be considered the only one who discussed the parody of GWTW in TWDG out of legal interest, but it was not based on a specific kind of theoretical basis in literary studies, albeit it provided a detail analysis. Haddox (2007), on the other hand, analyzed TWDG and verified the novel as a model of ‘ludic postmodernism’ and ‘ludic feminism’ to insist on a rigid enforcement for corrective politics of black self-actualization. Galisteo (2011) talked about TWDG and addressed publishing, reviews, and political motivation of Alice Randall. Still, Emmeline Gros (2016) explored TWDG concerning social, racial, and gender norms of Southern States. She seemingly reasserted Mitchell’s idea in GWTW that “the past is better than the future.” Moreover, Rasiah (2017) argued that if GWTW seeks to civilize the Old South by representing the magnificence of the Southern culture through white protagonist characters and natural landscapes, TWDG is a resistance against that hegemonic narration of GWTW by reconstructing the ethnic and racial identities of black slaves as particular and individual (Rasiah, Adi, Soeratno, 2016; Rasiah, 2020). The present study partly agree with these previous discussions of *TWDG* and it would further revealed the parodic means that sill leave unexplored. Thus, previous studies are used to define the gap of the present study and to support the finding as well.

The task of this paper is to scrutinize the parody means revealed in TWDG by approaching what is to be a parody in Linda Hutcheon’s idea of parody in postmodernism perspective. Hutcheon (1989) recognized parody as a significant type of contemporary self-reflection that appeared at the nexus of creativity and criticism. It provides a crucial means of reconciling with historical texts and discourses. It also indicates a paradox as a sign of the ironic differences, similarities vs violation of its convention, and inversion as repetition with a difference.

Alice Randall in TWDG provided creativity and critique against historical text and discourse brought by Mitchell’s GWTW. Hence, analyzing the parody means in TWDG is exploring its literary merits and criticizing the canonical pro-slavery text. It showed how parody texts worked to deconstruct or reconstruct any meta-narrative as a political act, particularly black people who are unvoiced in *GWTW*.

Ultimately, this paper is expected to contribute significantly to the theoretical and practical use of parody from postmodern perspectives in literary studies. In connection with the goal, this study focused on probing the adaptation of the narrative structure shown in the novels and the irony reflected behind it as a political representation.

2. Methodology of the Research

This study is included in the library research type and applied qualitative descriptive method. Library research deals directly with data, not from the field of eyewitnesses but ready-made that could be available in books, media, and scripts. The primary data was taken from the text of the novels TWDG (2001) and GWTW (1936). Secondary data was gathered from other novels, poems, and historical records to support the findings. Data were analyzed through the descriptive qualitative method by approaching a postmodern perspective, more specifically on parody proposed by Linda Hutcheon.

3. Literature Review

Parody originated from the Latin word ‘Parodia’, which meant "beside or against the song" (Cheng, B, & Tian, J, 2020, p. 2). Hutcheon (1989) identified parody as a 'counter-song' that implied two poles: approval and ironies. The poles indicate a paradox of parody as a sign of the ironic differences, similarities, and violations of its convention. It is seemingly the formal starting point for Hutcheon to customize the sensible component of ridicule in the definition of parody: a text is set against another intentionally for mocking or making it ludicrous. Hutcheon acknowledged the ubiquity of parody in all arts in the present century and required a re-evaluation of its nature and function because it is not merely about burlesquing.

The initial concept of parody in literature was found in Aristotle’s book Poetics (Cheng, B, & Tian, J, 2020). It highlighted ‘imitation’ as a general phenomenon in all art. It evidenced that each mode of imitation in the arts will exhibit differences and become distinct in imitating thus distinct objects. Hegemon the Thasian in the book was credited as the inventor of parody by figuratively changing the meaning of well-known poetry from its lofty, spiritual to its absurd.

In ancient Greek literature, parody was recognized as imitative poetry to treat light, satire, or mocking heroic subjects (Cheng, B. & Tian, J. 2020). Parody is later developed to generate hilarious impressions and as a new text with re-functionalized fragments. Gennette (quoted in Cheng, B, & Tian, J, 2020) asserted that the most efficient parody is a minimal parody. It exactly re-enacts a recognized text and grants it a new meaning. Hutcheon (1988) realized the recent trends of parody; it seemed not for ridicule or destruction, but more implied the background text parodied, and the work signalled the irony. The irony is more ludic than ridiculing, more critical than destructive. So, Hutcheon (1989) argued that parody is a form of imitation but is characterized by ironic inversion, not always at the expense of the parodied text.

Even though they share a similar form, parody is neither a pastiche nor a quotation or plagiarism. Pastiche is imitative, parody is a transformation in its relationship to other texts, according to Gennette's classification (Hutcheon, 1988). The quotation (Bakhtin, cited in Hutcheon, 1988) has various levels of assimilation and differentiation: hidden, overt, half-hidden. Plagiarism is because they have been used as synonyms (Pauli, cited in Hutcheon, 1989) and because the issue of imitation intention with critical irony or to imitate with intent to deceive are both hard to verify. Hutcheon (1988, p. 32) went on to thoroughly explain "trans-contextualized" repetition as a specific aspect of parody, but it does not necessarily imply that the idea of quotation carries the same critical distance that defines parody. To refer to a text as a parody is not the same as to refer to it as a quotation, even if parody has been stripped of any defining characteristic that suggests ridicule. According to Hutcheon, a fundamental distance exists between the background texts being parodied with the new text. This space is often characterized by irony, but the irony can be vivid and mocking, as well as critically beneficial and harmful. The reader's level of involvement in the intertextual "bouncing", Hutcheon adopted Forster's well-known terminology, to emphasize the engagement of involvement and distance and precisely determine the preference for parody's irony rather than humor.

Hutcheon (1988) additionally offered indications regarding how the form, relationship to the target, and aims of parody alter with culture. It transforms with parody's aesthetic expressions and the passage of time; for instance, parodies today in North America and eighteenth-century England do not share the same sense. The definition of parody in the works of Pope, Swift, and Hogarth as a form of burlesque seems to be no longer generally accepted as being accurate, as parody has instead provided essential ideological circumstances (along with its formal feature) that have engaged with art in the twentieth century and beyond. Parodies altered from the modern to the postmodern, such as the work of Salman Rushdie against James Joyce, Cindy Sherman against Pablo Picasso, or Luciano Berio against Sergei Prokofiev. Therefore, for Hutcheon, parody consistently implicitly reinforces that even as it ironically demystifies, it will always be ideologically suspect to some.

Parody thus becomes "a sophisticated genre that requires it makes on its practitioner and its interpreter," just like irony is supposed to be a "sophisticated form of expression" (Hutcheon, 2002, p. 33-34). Since parody is a bi-textual synthesis emphasizing differences rather than similarities, the encoder and decoder must apply a structural superimposition of texts that combines the old into the new. Parody could be compared to a metaphor since both require the decoder to create a secondary meaning by implication concerning surface claims and to add context to the foreground by acknowledging and understanding the background. The primary rhetorical tool for triggering the reader's knowledge of this dramatization evolved as irony. Parody discourse contributes irony as a tactic, enabling the decoder to analyze and assess. Since then, parody has received increasing scrutiny from writers and critics. Homer's Odyssey is parodied by James Joyce's *Ulysses*, Umberto Eco's Granita parodies, Nabokov's Lolita, and Alice Randall's *TWDG* parodies Mitchell's *GWTW*. Such works parody many preceding works and produce implications over setting up inter-textual relationships between two or more texts. The

inter-textual connection between the two texts provides a hint to comprehending the work's subject matter and the author's point of view. Calinescu (Kostka, (2016, p. 67) used Michael Glowiski's "constructive parody," which pays tribute to Hutcheon's later publications, to distinguish between parody and other types of intertextuality. Ludic, sarcastic, critical, and constructive are at least four characteristics of constructive parody. These features have developed into a mechanism for the imitated text's style production and enable the elaboration and revision of an original text with a dynamic and highly complex structure that can articulate new issues and construct one's universe for an artistic creation (Ryszard Nycz, cited in Kostka, 2016, p. 68).

Parody has gained value and popularity, especially in the study of literature, as Hutcheon and other scholars have said and written about the subject. As literary scholars, the adaptation and intertextuality phenomena in *TWDG* should be thoroughly explored because they pertain to representational politics. Therefore, by using the theory of parody from Hutcheon, this article is going to scrutinize the parody in *TWDG* from three units of analysis: (1) as the imitation and adaptation, parody emphasized the items that Randall imitates from *GWTW*; (2) as deconstruction and reconstruction, parody mainly discusses the appropriateness between the two texts; (3) parody is a political code which reveals the ideology that the text provides to readers by activating the readers' awareness of dramatization from recognizable signifiers and the hidden signified.

4. Findings and Discussion

The parody means in TWDG showed in narrative structure, such as characters, plot, settings and scenes, phrases, and quotes. All of these resemblance elements are re-functionalized to generate the meanings of TWDG. The parody summary is displayed in the following table.

Table 1. The parody means of the novels

Elements	***GWTW***	***TWDG***
Characters	-	Cynara (new character)
	Scarlet O'Hara	Other
	Rhett Butler	Mr. R.B or 'R'
	Ellen O'Hara	Lady
	Gerald O'Hara	Planter
	Ashley Wilkes	Dreamy Gentlemen
	Melanie Hamilton	Mealy Mouth
	Philipe Robillard	Feleepe
	Belle Watling	Beauty
	Mammy	Mammy/Pallas
	Pork	Garlic
	Prissy	Miss Priss
	Jeems	Jeems
Real life Personages	-	Frederick Douglass
		New Negroes
		Miss Hemings
		……
Plot	Straight	Flashback
Setting and Scenes	Civil War and Reconstruction Era, Tara, Twelve Oaks	Civil War and Reconstruction Era, Tata, Twelve Slaves Strong as Tress
Verbatim Phrase & Quotes	Scarlett O'Hara was not beautiful	She (Other/Scarlet O'Hara) was not beautiful
	Tomorrow is another day	Tomorrow will not be another day

Table 1 shows five significant parody means of *GWTW* adapted in *TWDG*. The adaptation and intertextual connection of both novels show how *TWDG* dismantles the construction of the black experience in a white proslavery novel.

4.1 Creating a Mulato Female Character and Challenging White Beauty

TWDG mostly adapted all the characters in GWTW and created a new character, Cynara. Cynara is the narrator and the novel's main female character who tells the story based on her experience as the typical slave narrative. Cynara identified as a mulatto woman, the daughter of Planter (Gerald O'Hara) and Mammy (black slave). The existence of Cynara in the novel is crucial to generating the agency of black identity and authority.

Creating the Cynara is inspired by a recovering diary of a perished black-American maid who uselessly sought to have it off print (Galisteo, 2011) and Dawson's poem entitled Non-sum qualis eram bonae sub-regno Cynarae **(**I was under the reign of the good Cynara)—both sources of inspiration attached in the novel. Dawson's poem is attached on the very first page of the novel. At the same time, the note of an African American maid appeared on the novel's last page. In the poem, Cynara is depicted as a prior lover who no longer claims since the 'I' now is into someone else (Rumens, 2021). The clue "I have been faithful to thee, Cynara"! Randall encapsulated her story as an authentic experience of enslaved black people that should be heard in the present era. Randall combined the diary, the

poem, and GWTW to create a character and autobiography as the convention of slave narrative in a postmodern parody. Hutcheon (1988, p. 35) pointed out that the structure of "postmodern parody" spots the "doubleness" paradox of continuity and change, authority, and transgression to suggest that this kind of self-reflexive is inseparably bounced to social discourse.

Cynara in the novel is a kind of self-reflexive of beautiful mulatto that challenges Scarlet O'Hara's beauty in *GWTW*. The transformation of Scarlett's name into 'Other' in *TWDG* is the typical pattern of burlesquing in parody. It has two significant points; the revelation of mulatto life in the USA and the critical irony of white beauty.

In the novel, Cynara introduces herself as a Planter's illegitimate daughter:

> I was born on May 25, 1845, at half-past seven in the morning into slavery on a cotton farm, a day's ride from Atlanta. My father is the Planter, the master of the place. My mother was the Mammy. My half-sister, Other, was the belle of five counties. She was not beautiful, but men seldom recognized this (Randall, 2001, p. 1).

In the quote, Randall presents two things, namely, the reality of the existence of mulatto (mixed-blood descendant) in the USA (unvoiced in *GWTW*) and the challenge of white beauty. Cynara is represented as a mulatto. From her experience, she uncovered the double role of a master in her life: "a father and master". Her father, Planter, appears in double faces as a father who loves her and a master who can sell her whenever he wants. Cynara recalled when Planter sent her to his friend: "I have a fancy girl I want to settle on you, at a good price" (Randall, 2001, p. 36). Roblin (2005) argued that what Cynara experienced as the mulatto is similar to most mulattoes in the US, including Frederick Douglass. In his autobiography "Narrative of the Life of Frederick Douglass" (1845), Douglass confirmed the "double relation of master and father" in his life. It is the implication of the illegal status of black and white miscegenation that caused black and white descendants unrecognized in American law (Sollors, 2000).

The existence of Cynara also challenged the white beauty standard reflected through the Southern Belle, Scarlet O'Hara. As stated, Cynara is Other's (Scarlett O'Hara) half-sister whom she evaluated as not beautiful, though she's labelled as "the Belle of the Five Counties". Randall borrowed the opening cue of GWTW that; "Scarlet O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were" (Mitchell, 1936, p. 5). The cue provided a gap for Randall to insert a resistance against white beauty and evaluate it through symbols and associations. Having a solid likeness to Scarlett O'Hara, Cynara's description led to the characterization of a beautiful mulatto.

> They called me Cinnamon because I was skinny as a stick and brown. But my name is Cynara. Now when I tell it, I say they called me Cinnamon because I was sweet and spicy. Sweet, hot, strong, and black—like a good cup of coffee. Leastways, that's how Planter liked his coffee. Planter used to say I was his cinnamon and Mammy was his coffee (Randall, 2001, p. 3).

The association of pure black with coffee and mulatto with cinnamon, whose sweet, spicy, hot, strong, and black in TWDG, defied the glorification of white beauty through Scarlett O'Hara. In GWTW, Scarlett O'Hara is depicted as the most beautiful creature in the world (Mitchell, 1936, p. 14). Her skin complexion associated with the "magnolia-white-skin," and has "green pale eyes" (Mitchell, 1936, p. 5) as the fruit of the blended and gentle features of her parents' white blood: a French aristocrat descent mother and a fancy Irish father. TWDG, on the other hand, presented Cynara as the fruit of the blend of a black woman and a white Irish man by illustrating that "a broth too rich for potatoes-water blood" (Randall, 2001, p. 4). Since then, Cynara has been considered the 'Gracious Plenty" that Mammy gave to Planter. It is the blend of recipes and recollection of rich ingredients, so it must be superior.

Ellen O'Hara and Melanie Hamilton also represented white Beauty in *GWTW*. Ellen is a tall woman, and Melanie is a tiny, frailty-built girl. They also befitted beautiful, remote, generous, and moralistic (Mitchell, 1936, p.30). The portraiture of Ellen and Melanie, physically and non-physically, accurately represents Southern Belle, who, as explained by Klancar (2011), owes the desired character of the Southern Community: simplicity, kindness, love and truth. Whereas, Mammy in GWTW is portrayed as a black woman with a big body, feet, and voice, as the images of the de-sexualized black woman. TWDG, in turn, revealed Mammy as Planter's sexual appeal since Mammy's eyes are big, big legs, and Planter liked women with great big legs (Randall, 2001, p. 6). Mammy is symbolized as "a couch, pillow, blanket, and mattress" (Randall, 2001, p. 7). Here, Randall flaunted the inner sexual appeal and black motherhood of Mammy, contrasted to Ellen O'Hara as thin, pale, and near faint (Randall, 2001, p. 101). Randall also tried to reverse the glorification of white beauty in GWTW by showing 'beautiful but weak', both physically and socially. White women are under the reign of men, while black women and mulatto ruled the man. Dowson's poem I am under the Reign of a Good Cynarae is the animation of black women in the TWDG novel. Mammy is not married to Planter, but she controls the Planter. R married Other (Scarlett) but obeyed Cynara's rule; Mammy and Cynara are the controllers.

Randall did not attempt to replenish mulatto attributes into the white ideal beauty standard but appendices it through black resemblance. Several items are jotted down to represent black's values: walnut shells, fall leaves, tree bark, blackberry, and caramel, as well as the illustration of the night with the sparking star (Randall, 2001, p. 137). Randall attempted to credit "Negressness" as Cynara realized that the problem had nothing to do with the pigment of her complexion, not her 'Negressness', but the colour of her mind (Randall, 2001, p. 162). She finally clinched that being a nigger is not very bad since she is into the skin to undergo. Cynara sought to increase self-consciousness and pride in her black identity and emphasized that black women (and mulatto) also have physical characteristics that can be proud of and juxtaposed with white. If Other (Scarlett O'Hara) has sausage curls hair, Cynara has long springy curls (Randall, 2001, p. 4), two different looks but share the same things.

Cynara has been such an archetype of mulatto in black American literature ever since the publication of William Wells Brown's novel *Clothel* in 1853 (Galisteo, 2011). Clothel set its black female protagonist attributes according to white morals and manners, and the tragic mullato has become a stock picture in 19th-century American Literature (Galisteo, 2011; Bogle, 1973). In the present decade, the representation of mullato is sustained in subtler ways. White authors, like Valerie Martin in Property (2004) and Donald McCaig in Rhett Butler's People (2007), indicated a similar image that a black female character was "pleasing" but selected to those who approach the white standard beauty (Rasiah & La Bilu, 2021).

4.1 Transforming White into Subordinates vs Black into Dominants

4.1.1 White as Subordinates

TWDG transparently borrowed GWTW's characters but changed their names and pictures. The white female protagonist, Scarlet O'Hara in GWTW, is modified to 'Other'. The name is not only downgrading her beauty but also dropping her position from dominant to a passive and marginalized side. She was the second for her husband (Randall, 2001, p. 44) and has been neglected by Dreamy Gentlemen (Ashley Wilkeas). In postmodern discourse, these two items supported her image as "not beautiful" and were renamed 'Other' to reverse the centre to the periphery.

Other prominent white characters that borrowed, ridiculed, and disparaged in TWDG are Mrs. Ellen O'Hara, Gerald O'Hara, Ashley Wilkies, Melanie Hamilton, Rhett Butler, and Philipe Robillard. Randall named Mrs Ellen O'Hara as Lady, which is in GWTW portrayed as a "creamy-skinned, rounded and slender lady. She has a soft voice and sweet whether in praising or improving" (Mitchell, 1936, p.36). In TWDG, she was represented as a "frail wife near faints" (Randall, 2001, p. 14). This is the reason why Planter loved "his coffee (Mammy)" (Randall, 2001, p. 3) and liked a woman with great big legs (Randall, 2001, p. 6). R (Rhett Butler) also preferred a piece of dark meat because strong meat tastes sweet" (Randall, 2001, p. 12).

Gerald O'Hara was renamed as Planter in TWDG. He was an Irishman who was stereotyped as a shiftless, lazy cracker, no matter how rich he gets" (Randall, 2001, p. 4). GWTW pictured: "Gerald had come to America from Ireland. He has come hastily, as much better or worse Irishman, with the clothes he had on his back (Mitchell, 1936, p. 26). GWTW places Gerald on a high pride, though "he was a small man" (Mitchell, 1936, p. 27). Randall ridiculed Planter's physical appearance as: "a bandy-legged Irish marionette" (Randall, 2001, p. 65). Planter was also corroborated as "a man without position or land" since "Garlic manipulated a card game to win the land from another planter" (Randall, 2001, p. 64). Randall attributed Gerald to the so-called "poor white or white trash" (Rasiah, Putra, A., Masri, F. A., Arman, & Paradila, 2021, p. 10). Flynt (2004) identified poor white as the historical classification for an American socio-cultural group of the South with Western and Northern European ancestry and origins in the Southern States and Appalachia. Poor whites to which this feature referred, one of them, is the Irish people. It is such a radical inversion to deconstruct the image of Gerald as an affectionate Southern knight and gallant in *GWTW*. He was illustrated as having "come up the hill at a gallop on his thick-barred, long-legged hunter, appearing in the distance like a boy on a large horse" (Mitchell, 1936, p. 26).

The beautiful, frail, and honored Melanie Hamilton in GWTW is distorted to "Mealy Mouth". In *GWTW*, She was pictured shyness, sudden blushes, and modesty..." (Mitchell, 1936, p. 126). She is also described as little fool who just said: "No, ma'am! Yes, ma'am! (Mitchell, 1936, p. 78). Randall transformed Melanie to Mealy Mouth to represent the irony of Southern Belle's position in the Southern patriarchal organized society. She is a "fragile and helpless woman whose role has to empower man's feeling and confidence, strength, and domination" (Klancar, 2011, p. 58). While, Ashley Wilkes is renamed as "Dreamy Gentleman" since he was dreamed by Other (Scarlett) "all her life but unattainable" (Mitchell, 1936, p. 64). Randall transformed Dreamy Gentleman into a homosexual since he rejected Other, and pursued liaisons with Melanie's brother, Charles, and a young slave boy. Miss Priss confessed that" not someone he could marry" but Miss Priss' brother, who worked for Mealy Mouth's parent. That brother was dead now" (Randall, 2001, p. 46).

Rhett Butler, the protagonist male character in GWTW, is abbreviated to 'R, or Mr R.B., to reduce Rhett Butler's position in TWDG**.** Mitchell figured out Rhett Butler as a dashing blockade runner, as illustrated by Scarlett when meeting him in Twelve Oaks for the first time.

> He was a tall man and powerfully built…a man with a wide shoulders with muscles, heavy for gentility, and his name "somehow connected with something pleasantly scandalous" Mitchell, 84).

However, Rhett is portrayed as old, wrinkly, and unappealing in TWDG. He is described as "cowardly, ineffectual, and deluded" (Galisteo, 2011, p. 98). He appeared as the aristocratic Southern gentleman/scoundrel, but a lovelorn—ended up marrying Cynara and finishing life as "a washed-out former scalawag" (Grosset, 2002, P. 1125). Randall in *TWDG* juxtaposed the thirty-five years dashing blockade runner, a white Southern gentleman, Rhett Butler, to a dashing black Congressman**.** In the novel, Cynara said that R is rich and powerful while the black Congressman is famous and perhaps influential. Cynara begins to discern the differences and how they might matter to her.

The minor white character but significant in GWTW is Philipe Robillard. Philipe is turned to be Feleepe in TWDG. Philipe was rejected by Ellen's Family and was banished to New Orleans, the place where he passed away in "a barroom brawl" (Mitchell, 1936, p. 54). The motive of Ellen's Family's refusal to marry Philipe is obscured in GWTW; he was just labeled a "wild buck" and a "breakneck" (Mitchell, 1936, p. 53). Randall in TWDG used the label to offer a shocking breakthrough. That is, Robillard's part blood was Negro: "great-grandmother was a Negresse" (Randall, 2021, p. 124). Wild buck and breakneck were similar to "bad buck", the big bad black man

label (Bogle, 1973). Randall's way in exposing Feleepe's "Negresse" from the secret letter of the family" is a political code. James C. Scott (Gros, 2016, p. 143) named it a 'hidden transcript,' the underside of the 'public transcript'. Black as a subordinate group creates, out of its ordeal, a 'hidden transcript' to represent a critique of power spoken behind the back of domination. Randall critiqued a hidden transcript, like miscegenation, as "rumours and gossip, of the powerless people, as the vehicles for insinuating subordination." Cynara said: "walls have ears...and dark eyes see everything in a place like this" (Randall, 2001, p. 65). In Tata (Plantation), Cynara admits there is an eye for every hand and is surrounded by spies..." (Randall, 2001, p. 26).

4.1.2 Black as Dominants

Black characters in GWTW are transformed into active agents and intelligent in TWDG. Mammy, Garlic, Miss Priss, Jeems, the real-life personage Frederick Douglass and the fictional black character Uncle Tom functioned to revisit the black stereotypes as passive, docile, and inferior. Black here is pictured as dominant and empowered. Frederick Douglass and Uncle Tom are two exemplary characters. If Uncle Tom is the presentation of the Old Negro in racist fiction, then Frederick Douglass is a manifestation of the real new Negro. It shows a new energy, vitality, courage, mission, and—most importantly—a new consciousness (Dennis, 2007). Okur (2016) specified that Douglass is one of the pioneers of the black narrator, who gave the spotlight and encouragement to anti-slavery engagements and assisted in uniting abolitionists with other protest movements and cultural advances of the day. The rhetoric of Douglass has shaped African American literature and political discourses from the nineteenth century to the present.

Mammy, Garlic, Miss Priss, and Jeems transformed to be significant in TWDG to challenge such derided black "as beast-like creatures". In GWTW**,** Mammy was derided through her physical appearance. However, Mitchell admitted that Mammy had a sense of pride and a higher code of conduct than her owners (Mitchell, 1936, p. 22). Additionally, Mammy's love for Scarlett and her pride was boundless; the process of chastening was continuous (Mitchell, 1936, p. 22). Randall used this idea to depict Mammy as the third person in the marital life of Lady and Planter. Mammy was not only prepared for Lady's marriage, but she was also the Planter's lovely mistress. Lady slept with Planter only the night they needed to have babies, but Planter slept with Mammy in contentment all their lives (Randall, 2001, p. 46). She is placed as the third person in Lady' and Planter's life, love, and death (Randall, 2001, p. 49). Mammy in Randall's was trapped in the black woman as a white master's concubine (Galisteo, 2011) and much stereotyped as Jazebel as the label of black bad woman (Jewell, 1993). However, Mammy became a real woman and exists, supported by the invention of her name, Pallas, who remains unnamed in GWTW**.**

Another profound transformation of Mitchell's black man character is Pork. Randall transformed Pork into Garlic since Pork implied derogatory and pejorative to unappealing exaggerations and distortions of the human body (Rasiah & La Bilu, 2021). Pork, a faithful and submissive valet in GWTW, altered to be a quick-witted enslaved person who not only "controls his master so thoroughly" but also has highbrow authority above his master. He arranged the card game and determined his master's fortune (Randall, 2001, p. 63). Garlic has been a prominent person who won Planter's treasure from another white man in gambling. Miss Priss, on the other hand, was a transformation from Prissy in GWTW, who was characterized as stupid and ignorant to the "birthing" of babies, becomes calculating, sly, and possessed "a keen and labyrinthine intelligence" (Randall, 2001, p. 46) in *TWDG*. The last is Jeems, a black boy and enslaved person for the Twin Tarleton Stuart and Breth in GWTW. Jeems' name is still the same in Randall's TWDG, but his image was altered. In GWTW, Jeems was illustrated as "like the dogs" (Mitchell, 1936, p. 11) since he accompanied the Twin everywhere they went. He is a gift for the Twin's tenth birthday; since then, he has been their childhood playmate. In reversal, Jeems in Randall's novel is portrayed as a good-looking man with a horse. He built a house for himself and a church for the community (Randall, 2001, p. 66). Jeems was transformed into an empowering man who served himself and his community after the Civil War.

4.2 Plot, Setting, Real-Life Personages, and Envisioning History

Randall adapted the plot and scenes of Mitchell's plot structure and inserted few new strands to support her historical envisioning in TWDG. GWTW focused its story on Scarlett O'Hara's life, the legitimate daughter of Gerald O'Hara, a wealthy enslaver in Tara. In contrast, *TWDG* emphasized on the life of Cynara, the illegitimate daughter of the wealthy enslaver in the same period and occasions. Three stages of Cynara's life were recorded: when she was a child, teenager, and adult in Tara, Atlanta, Charleston, and Washington DC.

As a type of diary, the plot structure of TWDG is a flashback model, while GWTW applied a straight one. However, the similarities between the texts are laid on the main settings and scenes. The era of slavery, the Civil War, and Reconstruction are the periods covered in the novel. Tata (Tara) Twelve Oaks (Trees Strong as Slave) are two prominent plantations mentioned in the novel. Scarlett (Other) deceased, Cynara met Black Congressman, Frederick Douglass, and the new Negroes in Washington DC, and gave birth to a black baby are new strands that Randall inserted in the novel.

GWTW was set in 1861 when Scarlett, her family, and enslaved people happily lived in Tara (Cotton Farm). TWDG, on the other hand, was initiated in 1873, when R left Other (Scarlett), and Cynara celebrated her 28th birthday. R gave her a pen and a diary as gifts. Cynara recalled that her first day came to the world in 1845 and lived in Tata as an enslaved person in her father's house. In Tata, Cynara experienced a bitter life as an outcast by her mother (and father), who preferred to serve and love Other (Scarlett) to herself. She was hidden but could not extinguish her shine against Other (Scarlett). She was sold at the age of 13 by her biological father in 1858 and finally found herself in Charleston in a slave market. She was purchased by Beauty and sent to Atlanta to Beauty whorehouse. Beauty in Mitchell's GWTW is Belle Watling, who has a brothel. She was Rhett's other woman.

In TWDG, Beauty was taking part in the Cynara and R meeting. Cynara lived in Atlanta and was R's mistress before meeting Other in Twelve Strong enslaved people as Trees (Twelve Oaks). R. married Other after her second husband, Frank Kennedy, died, but he left her again since Other was intensely obsessed with Dreamy Gentleman (Ashley Wilkeas). Scarlett, in GWTW, learned that being married to Rhett was somewhat different from being married to Charles or old Frank. Charles and Frank begged for a desire, and Scarlett left them, but "Rhett did not fear her and, she often feels, he did not respect her so much either" (Mitchell, 1936, p. 711). In this scene, Randall inserted a scene showing R spending almost all of his time with Cynara, the reason why Scarlett felt Rhett did not show his respect sometime to her.

The significant point inserted by Randall is the scene when Rhett is leaving in three months, and Scarlett has no words with him (Mitchell, 1936, p. 799). Randall loosens this scene by depicting the Grand Tour of R and Cynara to Europe to depict the novel's historical facts and real-life personages. Grand Tour to Europe in GWTW was foretold once by the Tarleton Twins when they were promised to have it if they could complete their studies at college (Mitchell, 1936, p.16). Randall used and bridged it by showing the remarkable real-life experience of blacks in American history.

Mr. R.B : Cindy (Cynara) was not pure lady, she is been on the Grand Tour.

Black Congressman : Mrs. Hemings, "you and Mrs. Hemings?" Hemings who Jefferson took to Paris?" (Randall, 2001, p. 75).

The conversation tagged the well-known personages in American politics. Cynara was affiliated with Sally Hemings, and Mr. R.B. was similar to Thomas Jefferson. Sally Hemings played a significant role in the life of Thomas Jefferson (who later became president of the United States, 1801-1809) (Nicolaisen, 2003; Roblin, 2005;). Randall also mentioned Robert Elliott, a real-life African American personage in the post-Civil War, to resemble the black congressman. Cynara is just a creation like Othello, but Robert Elliot is honest (Randall, 2001, p. 115). Cho (2008) recounted that Robert Elliot was a black congressman born in the Reconstruction era in Liverpool, England, in 1842. Elliot was the first black American who had a position in the South Carolina National Guard to fight the Ku Klux Klan. Roblin (2005) argued that Robert Elliot has a similitude to the black Congressman in *TWDG*.

The other well-known historical figures mentioned in TWDG are Benjamin Banneker, Francis L. Cardozo, and James Smithson. Benjamin Banneker was believed as "the first Negro man in science" who was largely self-educated in mathematics, astronomy, compiling of the Almanac, and writing (Brodie, 1993: Anonim, 2021). Cynara in TWDG described Banneker as the French L'Enfant's assistant who incorporated his vision for their creation (Randall, 2001, p. 106). She also depicted Francis L. Cardozo as a black Congressman's real-life partner, and he was the first black state treasurer in South Carolina. He became a minister in New Haven and has been the principal of a black school in Charleston since the Civil War (Randall, 2001, p. 75-76). Nielsen (2021) wrote that Francis Lewis Cardozo, a free-born black in Charleston in 1836, was a minister, educator, and politician. Cardozo has a mixed-race ancestry, Jew and black. Randall also recalled James Smithson, who commenced the Smithsonian—James Smithson institution. Randall highlighted James' illegitimate status as a child and took his father's name after his mother died (Randall, 2001, p. 141). Randall used these facts to strengthen Cynara's existence as an illegitimately born child, mix blood, and could discern the position of object and subject, whether she is object or subject (Randall, 2001, p. 141). The discovery of prominent black figures in history means a lot to Cynara, she expressed: "O.. brave new world! Sweet Jesus, let me know more about it, please god!" brave new world! Sweet Jesus! Let me know more about it, please, god!" (Randall, 2001, p. 115).

The most significant real-life personage alluded to in the novel is Frederick Douglass. Douglass becomes a fictional character in the novel and gives a hint to a historical envisioning. In the novel, Cynara is invited to Douglass' house in Washington, D.C. Eventually, she met the great man in the house, scarcely involved in the short conversation, and Douglass bared his respect and attention to Cynara through his way (Randall, 2001, p. 108). In Douglass' house, Cynara also met numerous black people or what so-called 'new Negroes', the talented tenth, the brightest minds, and the sustained souls (Randall, 2001, p. 202). Roblin (2005) argued that the strategy of 'name-dropping' (and putting historical fact) in TWDG is not about affixing the fiction in history; it certainly implied didactic rendition to display the vital and previously unidentified role in all aspects of life played by black American in the early period of America's life. Sally Hemings involved in the private sphere, Frederick Douglass in public, Robert Elliot in political Sphere, Benjamin Banneker in science or Francis Cardozo in the educational field.

4.3 Name ties and Verbatim Quotes

Verbatim quotes and ties became crucial in the novel *TWDG* to redefine black self-authority and hopes. The tie can be illustrated as a thin piece of cloth knotted around the neck to impress or be recognized by people. Meanwhile, a verbatim quote means repeating the exact words used originally by the previous one.

Name ties in *TWDG* could be seen in the way of Cynara called the Congresman's son as Moses and labelled herself as the Godmother. She mostly connected the black names with the Bible, Christianity, and the Prophet ties to show the spirit of African Americans to connect black self-identity against American racial society.

> A son has been born to the Congressman, a legitimate heir. A beautiful, beautiful boy. He came into the world so pale, his mother fretted for days over his little Moses crib, praying for a little dark to come in. I am to be the Godmother. They named him Cyrus after me (Randall, 2001, p. 203).

Moses, Cyrus, Godchild, and Godmother are some names that are knotted to black names. Likewise, King Jesus, Sweet Jesus, Sister Mary, and Brother Daniel, these figures are connected with the African American experience in the United States and authorized themselves as "the chosen people" who were predestined to prevent persecution and deracinate (Martin, 2005). It echoed in black struggle to resist racism and slavery in the African American Church by using Christian sermons and ties.

Cynara closed her diary by claiming that she has inherited Moses as the best baby in the world. He is planned to be a generation of black people, and Cynara also quits hating Other (Scarlett) because hating Other is fitting an eternity of loving her.

> I bore a little black baby and knew it was the best baby in the world. Tell your wife….a life time of hating Other (Scarlett) has made me fit for an eternity of loving her. Tell them both, I learned to share in peculiar circumtances. Now the wind done gone…blown my bones away (Randall, 2001, p. 206).

The sentence "the wind done go" is derived from "gone with the wind". It signified the attitude to quit condemning slavery (as slavery symbolized as wind) and started to prepare the future of black people. Her son could be her and black people's future. The wind done gone means white supremacy after the Civil War and the Reconstruction will fade away. The emergence of new black and W.E.B. Dubois' famous allusion 'the talented tenth' indicated the recognition of the primary and principal qualities of black people; "rejoices in that elite's good fortune, and seems largely indifferent to the plight of others" (Haddox, 2007, p. 128).

Randall also adapted the exceptional feature of Mitchell's GWTW in the brilliant narrative phrase and verbatim quotes of poetic style.Mitchell terminated GWTW by showing Scarlett utterances: "Tomorrow, I will think of some ways to get him back; after all, tomorrow is another day" (Mitchell, 1936, p. 868). Randall also ended up TWDG by showing Cynara's words: "For all those we love for whom tomorrow will not be another day, we send the sweet prayer of resting in peace" (Randall, 2001, p. 203). In *GWTW*, the quote signalled a wish to return to the Southern life ruined in the Civil War and Reconstruction Era. Randall, in contrast, showed two things. First, the hope of change; tomorrow will not be the same as the past; the past hopes to rest sweetly (to those who have died and to things gone by), and tomorrow is a new life. Second, a hopeless of chance, tomorrow will not be different from the past; black will, and still, experience slavery by another name. The reworded title of Gone with the Wind into *The Wind Done Gone* is also the strategy to deconstruct "what has been traditionally conceived and passed on as the truth "(Rich, 1972, p. 18-30). Randall modified GWTW upward-down by readdressing the tale in the challenging (and much wished) directions. GWTW lacks the depth of humanity by illustrating black as evil in Tara. At the same time, TWDG altered the focus completely and rectified the sightlessness delivered by Mitchell in the 'bodiless' treatment of her black characters (Watkins, 1970, p. 92). Randall, in TWDG, presents the blacks' spaces as being rescued and black existence thus reasserted.

5. Conclusion

In a nutshell, the parody of the novel *GWTW* in *TWDG* is actually to revisit the stereotyping, prejudice, and cultural misconception against black people in the USA. Adaptation of characters' portraiture, settings and scenes, plot, and verbatim quotes suggested the alternative trustworthy reality of the black slave experience in the USA.

Creating a mulatto woman is not only to represent the mix blood reality in the Slavery era that unvoiced in *GWTW*, but also to revealing their lives in a twilight zone; daugther and slave, and to challenge white beauty. A beautiful mulatto appeared not only to reveal the life of mulato in the USA but also to redefine the black-self superiority by strengthening their physical traits as beautiful and resilient. Enslaved black people in the novel are portrayed as dominants; active agents and intelligent through Garlic (Pork), Mammy, Miss Priss (Prissy), and Jeems. Enslaved black people are not inferior, but they have a level of dignity and chemistry. The outstanding of black people were also strengthened by tagging the black influential people in American history, black real-life personages, and those new Negroes. They serve as a didactic representation to remind people of the crucial and sometimes overlooked role of black Americans played in the early history of the United States in all spheres of life.

The setting and scenes, as well as the plot, ensured envisioning of the history offered by Randal from the eyes of the black experience. Randall seemed not to alter the meta-history of slavery but rather to provide another alternative view to show the irony of the racist discourse in the canonical pro-slavery saga GWTW (and other media). Adapting the verbatim quotes from *GWTW* "tomorrow, I will think of some ways to get him back; after all, tomorrow is another day" to "for all those we love for whom tomorrow will not be another day, we send the sweet prayer of resting in peace" in *TWDG* offered despair, hope, and the trajectory of black people in the United States.

Randall completely has deconstructed and reconstructed the black/white world in the original text *GWTW* with aesthetic and political significance in a new work, *TWDG*. What Randall attempts to emphasize is the so-called 'trans-contextual" and "constructive parody" with something ludic, satirical, critical, and constructive. The parody in Randall's novel makes it possible to elaborate Gone with the Wind with dynamic and complex structure, as well as can be used to articulate new issues in one's world of a work of art as well as granted to a reader in the process of elucidation.

The *GWTW* and *TWDG* novels in this study are concentrated on the parody that read from a postmodernist point of view as a response to the legacy slave narrative. The possibility of biases influencing the study's outcome is one possible drawback. It is crucial to recognize that the study's conclusions advance the researchers' comprehension of black American struggle and irony via literary discourse using the

interpretive technique in the given text, setting and context. The results might not be applicable for others, objects, society, or interpretations. Regardless these limitations, researchers of the present study believe that the knowledge obtained from it adds significantly to the corpus of current knowledge and establishes the framework for further investigation that will tackle these issues and deepen our understanding of slavery and its legacy in American literary discourse and the work of postmodernism in literary studies.

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Authors contributions

Rasiah was responsible for research problem, selecting the material object, theoretical basis, and methodology since she was initiating the writing of the paper. Ramis Rauf and Isnawaty Lydia Wantasen were responsible for doing data collection. Other co-authors were responsible for language clarity, through editing, proofreading, and final revision. All authors read and approved the final manuscript.

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