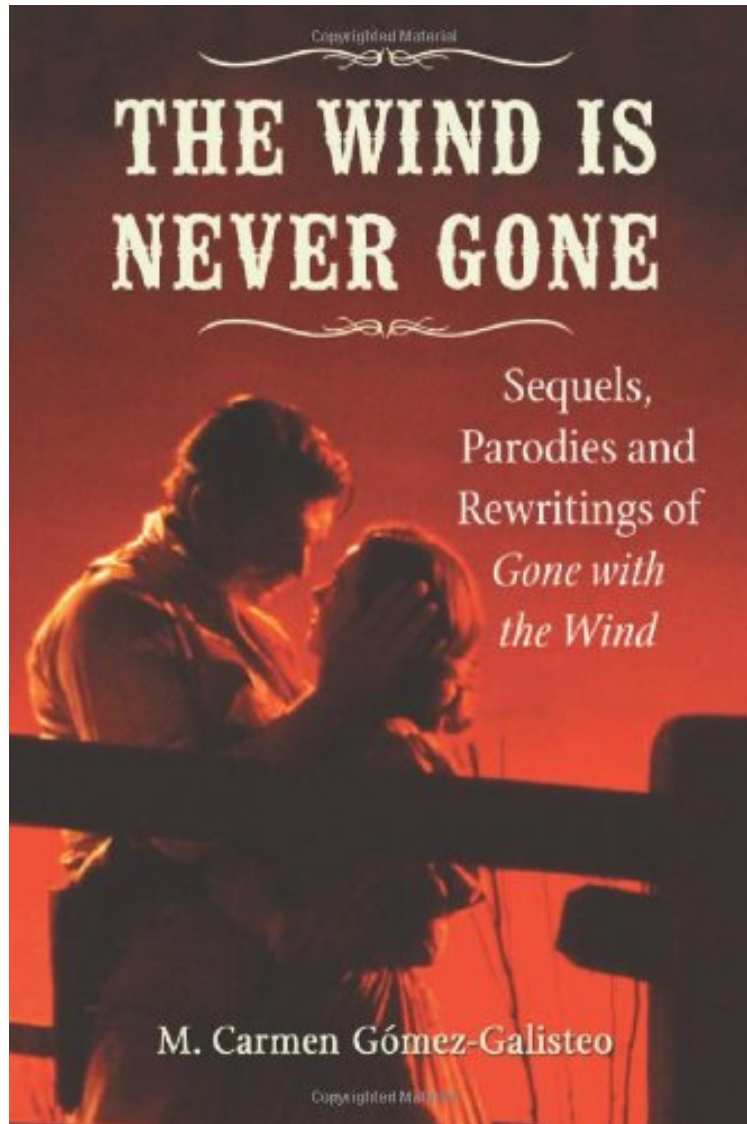


(Pdf free) The Wind Is Never Gone: Sequels, Parodies and Rewritings of Gone with the Wind

## The Wind Is Never Gone: Sequels, Parodies and Rewritings of Gone with the Wind

M. Carmen Gomez-Galisteo

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**M. Carmen Gomez-Galisteo : The Wind Is Never Gone: Sequels, Parodies and Rewritings of Gone with the Wind** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Wind Is Never Gone: Sequels, Parodies and Rewritings of Gone with the Wind:

3 of 3 people found the following review helpful. Vanity publication, and not a very good oneBy J. A. PeckThe author attempts to address the reader's desire for a resolution to the open ending of Gone with the Wind. There is a lack of

organization, and no coherent thesis guiding the development of the subject. Gomez-Galisteo's literary analysis is superficial and garbled. Two chapters are devoted to the treatment of *Gone with the Wind* by writers of fanfiction. This struck me as attempting to produce a work of scholarship by reading the Classic Comics version of a great book and proceeding to analyze the pictures as a critique of the original. Writing of the way the Civil War figures into the story, the author contradicts herself when she first says the war does not figure significantly in the story (?!), but then describes how Mitchell performed meticulous historical research so that her novel accurately portrayed events in the war. Don't waste your time or money. 0 of 0 people found the following review helpful. gave it as a gift to a *Gone With The Wind* fan who has read all the sequels and it's a great reference tool for him to find other By Brian K. Sigley Yes, gave it as a gift to a *Gone With The Wind* fan who has read all the sequels and it's a great reference tool for him to find other related works 0 of 1 people found the following review helpful. Five Stars By Nancy good

More than seventy years after its publication in 1936, Margaret Mitchell's *Gone with the Wind* has never been out of print. An icon of American culture, it has had similar success abroad, popular in Japan, Russia, and post-World War II Europe, among other places and times. This work analyzes the continuations of Mitchell's novel: the authorized sequels, *Scarlett* by Alexandra Ripley and Rhett Butler's *People* by Donald McCaig; the unauthorized parody *The Wind Done Gone* by Alice Randall and a politically correct parody; and the many fan fiction stories posted online. The book also explores *Gone with the Wind*'s ambiguous ending, the perceived need to publish an authorized sequel, and the legal battle to determine who may re-write *Gone with the Wind*.

About the Author M. Carmen Gomez-Galisteo's work has appeared in *Ad Americam*, *Contemporary Legend*, *Americana*, *Clepsydra*, *RAEI*, *The Grove*, and *NeoAmericanist*, among other publications. She currently teaches at UNED and Universidad Francisco de Vitoria (Madrid, Spain).