

DECLARATION

1. My name is John E. Sitter. I am the Charles Howard Chandler Professor of English at Emory University. My experience includes over thirty years as an English professor. During that time I have specialized in the area of satire, which includes parody, and written a number of books and articles on satire and parody. A copy of my biographical information describing my professional activities, education, academic honors, and publications is attached to this declaration as Exhibit "A."

2. In March, 2001, I agreed to assist attorneys from the firm of Kilpatrick Stockton LLP in comparing the novel *The Wind Done Gone* with the novel *Gone With the Wind*, reviewing the Character Names and Descriptions Chart and the Plot Summaries and Literal Copying Chart attached by the Plaintiff to the Affidavit of Attorney Jessie Beeber ("Attorney Beeber's Charts"), and commenting on *The Wind Done Gone* from the perspective of the literary convention of parody.

3. I have read the novels *The Wind Done Gone* and *Gone With the Wind*, viewed the film *Gone With the Wind*, and carefully analyzed Attorney Beeber's Charts. My analysis was made more difficult because Attorney Beeber did not specify which edition of *Gone With the Wind* she was referring to, making the tracking of page references much slower. With additional time, I am confident that I would find additional material supporting my opinions stated herein.

4. *The Wind Done Gone* relates an entirely different story than the story told in *Gone With the Wind*. *The Wind Done Gone* is told by an invented character, Cynara, who is the illegitimate child of Mammy and Planter. The story relates the contents of her

diary, and as such, describes the events from her point of view. The focus of the novel is on Cynara's education and maturation. She grows up in Tata as a slave, then is sold to Twelve Slaves Strong as Trees, and eventually works as a maid at a brothel owned by Beauty. There, Cynara meets R., whom she eventually marries. The novel describes her relationships with R. and Beauty, and her many travel experiences, including a tour of Europe, where she visits England, France and Rome. In addition, Cynara travels to Washington, D.C., where she attends a party at the home of Frederick Douglass, the famous black orator and opponent of slavery, which is also attended by a black Congressman. In the end, Cynara leaves the white man R. for the black Congressman and for motherhood.

5. *The Wind Done Gone* is ultimately a story of the self-development and coming of age of a person invisible in the world of *Gone With the Wind*, a person that the author of *Gone With the Wind* did not (and perhaps could not) conceive. Fragments from the world of *Gone With the Wind* become a mere backdrop to Cynara's story. A multilayered text, *The Wind Done Gone* is also about language: it is about writing a life through keeping a diary and about the act of reading by a slave (the novel contains numerous allusions to things Cynara has read). As Cynara says, after reflecting on phrases of slave speech and on phrases from Shakespeare's sonnets, "all the different ways of talking English I throw together like a salad and dine greedily in my mongrel tongue."

6. Attorney Beeber's Charts repeatedly confuse "allusion" with copying. Allusion is a basic literary technique quite distinct from copying that briefly points to a particular detail in an earlier work as a way of evoking the context and atmosphere of a

passage in order to create new meaning or significance. For example, Attorney Beeber's Charts fully obscure the point of the brief allusion in *The Wind Done Gone* to the "twins" having been to various colleges. This allusion is an ironic comment on white privilege and a slave's resourcefulness, pointing out that Garlic got more education standing in Harvard square, while his master attended classes, than the twins acquired in several years. This remark provokes a thoughtful reader to consider how much more Garlic might have learned if admitted into the college.

7. *The Wind Done Gone* is not a sequel to *Gone With the Wind*: it is neither "something that follows" nor "a continuation of the [*Gone With the Wind*] narrative." *The Wind Done Gone* comments on some of the events and situations in *Gone With the Wind* through the vehicle of an independent story, most of which does not even parallel specific elements of *Gone With the Wind*, much less copy or continue them. *The Wind Done Gone* relates the events from the decade preceding the civil war and the decade after in the voice of a slave woman who presents the relations of families, races, and the sexes from a perspective unseen in *Gone with the Wind*. *The Wind Done Gone* is thereby able to analyze questions of race, gender, power, and powerlessness more penetratingly through its creation of a character who is more broadly thoughtful than most of the characters in *Gone With the Wind*.

8. There are numerous examples where Attorney Beeber's Charts wrongly allege "copying" when the parallels are either not truly present or involve significant transformation. To take one example, Attorney Beeber's Charts suggest that Cynara's statement "I wanted to slap Miss Priss" parallels Scarlett slapping Prissy when she discovers that Prissy knows nothing about delivering babies. But in *The Wind Done*

Gone, Cynara does not in fact slap Miss Priss, although she wanted to do so for a wholly different reason, namely Miss Priss' rudeness to Cynara. Thus, Cynara's restraint can well be seen as an ironic commentary on Scarlett's action: Cynara reflects "It's always been this way with me... I don't like to hit another woman. I guess it always felt like too much of a man to do it."

9. The events of *Gone With the Wind* that are invoked in *The Wind Done Gone* are recast and reinterpreted. For example, in *Gone With the Wind*, Pork was simply won at a card game, but in *The Wind Done Gone*, Garlic actually orchestrates this event. Similarly, while *Gone With the Wind* simply states that "Tara was not burned down," in *The Wind Done Gone*, it is Garlic who saves Tara through his cleverness. In *Gone With the Wind*, Scarlett's dream of running through the fog is described in extended, sympathetic, and melodramatic passages. By contrast, in *The Wind Done Gone*, the dream appears in a terse, unsympathetic, and satiric entry: Cynara describes the content of Other's dream in one sentence ("She was lost in a fog, running, looking for something, and she didn't know what") and concludes, "Other never knew what she wanted, so she never had it even when she did."

10. *The Wind Done Gone* engages in a complete reversal of stereotypes, describing clever and interesting black characters and reducing white characters to stereotypes. In doing so, the novel endows the stereotypical black characters in *Gone With the Wind* with agency, cunning, and effectiveness. Ironically, Attorney Beeber's Charts miss this point and consistently underestimate the importance of the new main character Cynara, and the differences in the characters that they claim parallel characters from *Gone With the Wind*.

11. The examples described previously (Garlic orchestrating the card game and saving Tata, and Scarlett being unsympathetically portrayed) illustrate this reversal of stereotypes. There are numerous other such examples throughout the novel. For example:

(a) While it is Rhett who says “I’m not a marrying man” in *Gone With the Wind*, it is Cynara who says “I’m not the marrying kind” to a fellow black in *The Wind Done Gone*, demonstrating her independence as a black woman. In *Gone With the Wind*, the white male is not available for commitment, but in *The Wind Done Gone*, the black woman is not available. *The Wind Done Gone* thus parodies and transforms the original phrase into a statement about slaves’ freedom to choose and women’s freedom to choose their destinies.

(b) In *Gone With the Wind*, Scarlett sentimentally associates her mother with the Virgin Mary. On the other hand, in *The Wind Done Gone*, the association is an irreverent joke about Lady’s sexual obliviousness (she imagines that her baby was the result of “immaculate conception”).

(c) In *Gone With the Wind*, the fact that Mammy is like an elephant is offered as a mere fact (“Mammy shifted from one foot to another like a restive elephant”). *The Wind Done Gone* indicates that it is white people who regard her that way and that she used to be half that size (“I heard down the years they compared her to an elephant”).

(d) When Mammy is eulogized in *Gone With the Wind*, much is made of her contented selflessness. On the other hand, in *The Wind Done Gone*, Dreamy Gentleman’s sentimental eulogy is wholly undercut by Cynara’s ironic concluding observation: “He knew nothing of her at all.”

(e) Rhett Butler would never in his life have married a black woman, but in *The Wind Done Gone*, R. does just that. This is because they are not the same character: R. is the character transformed to reveal something at the nature of its original construction, namely the racism in the heart of Rhett Butler.

12. Garlic's intelligence, education and importance are underestimated in Attorney Beeber's Charts. For example, the charts draw a parallel between *Gone With the Wind*'s statement that Tara had "no architectural plan" and was "built by slave labor" and Garlic's statements in *The Wind Done Gone* that "There was no architect here" and "I built this place with my hands." Attorney Beeber's Charts omit the passage that connects Garlic's two statements. The passage as a whole reads: "There was no architect here. There was me and what I remembered of all the great houses on great plantations I had seen. Bremo. Rattle-and Snap. The Hermitage. Belgrove. Tudor Place. Sabine Hall. I built this place with my hands and I saw it in my mind before my hands built it." The whole passage therefore makes the critically important point that there was no formally trained architect employed because Garlic had learned enough of the great plantations on his travels with his previous master, and had the intelligence to envision and partially recreate a grand house. Garlic is not only the laborer but also the designer and architect. The sentence "There was no architect here" is thus wholly ironic, because although there was no formally trained architect, there was an architect.

13. The settings of the two novels are seen from such radically different perspectives that they can hardly be the same landscape. The settings of *Gone With the Wind*, and particularly Tara, are romanticized. By contrast, the settings of *The Wind Done Gone* are complicated by the slave perspective. For example, through naming the

plantation “Twelve Slaves Strong as Trees,” *The Wind Done Gone* brings to light the blood, sweat, and tears of the black slaves in building the house (“They stood for the original twelve dark men who cleared the land. And the lines, the flutes, on those columns stood for the stripes on the slaves’ backs. They didn’t know any of that, but we did”). Also, in *Gone With the Wind*, much is made of Scarlett’s father’s attachment to the land being due to the fact that he is Irish, while in *The Wind Done Gone* his love of the land “had something African in it.” This is a poignant detail, evoking the attachment that the slaves had to their homeland and their pain at being taken from it. In addition, in *Gone With the Wind*, Scarlett clings to Tara, and the Southern settings of the novel become the central locales of the story. By contrast, Cynara is uprooted from her home early, and later spends a good portion of the novel traveling. Particularly through Cynara’s travels to Washington, D.C., *The Wind Done Gone* presents settings that are populated by educated, literate, cultured, and successful blacks, settings that are absent from *Gone With the Wind*.

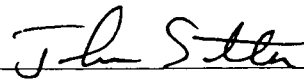
14. The pace and style of *The Wind Done Gone* are radically different from those of *Gone With the Wind*. *Gone With the Wind* is told with conventional linear narration by a third-person omniscient narrator. *The Wind Done Gone* is told in an experimental first-person, nonconventional, non-linear narration. The active pulse of the short chapters in *The Wind Done Gone* contrasts with the passive, genteel flow of the prose in *Gone With the Wind*. The thoughtful and lyrical voice of Cynara, whose story begins with the gift of a blank diary, gives *The Wind Done Gone* a ruminating, deliberate quality that is far-removed from the narrative voice of *Gone With the Wind*.

15. In my opinion, *The Wind Done Gone* is a classic example of a parody of *Gone With the Wind*, both in its overall treatment and through numerous examples. A parody is a work, belonging to a long literary tradition, which imitates another work and in doing so comments on that work, usually in order to ridicule it or to suggest its limitations. Throughout, the novel *The Wind Done Gone* parodies *Gone With the Wind* in this way. For example, in *The Wind Done Gone*, the bodies at Mammy's funeral are secretly switched so that Planter lies beside Mammy instead of Lady, mocking the white characters' ignorance of the affair (In *The Wind Done Gone* parody, Planter literally lay beside Mammy in life). This is also an ironic reversal of the sentimental account of Mammy's death in *Gone With the Wind*. Another illustration of parody is *The Wind Done Gone*'s reference to Scarlett as "Other." Far from being insignificant, this nickname radically inverts the traditional scheme in which members of a minority are considered to be the Other in literature. Still another example is the fact that Mammy is portrayed in *The Wind Done Gone* as neglecting her black daughter Cynara, which complicates the relationship between Mammy and Scarlett in *Gone With the Wind* by injecting the painful side-effect that Mammy would care for white children before satisfying the needs of her own. Also, in *Gone With the Wind*, when Pork is shot in the chicken coop, the focus is on Scarlett not reproaching him. By contrast, in *The Wind Done Gone*, Garlic says nothing about the chicken coop, but rather refers to having been shot defending the house; then immediately thereafter states that "we, Mammy and me, kept this place together because it was ours" and that Mammy was "the real mistress of the house." *The Wind Done Gone* thus shifts the focus from Scarlett's magnanimity to Garlic's courage, and immediately afterward to Mammy's dominance of the household.

16. The foregoing are by no means all of the important differences between *The Wind Done Gone* and *Gone With the Wind*, nor all of the parodic elements in *The Wind Done Gone*.

17. In my opinion, *The Wind Done Gone* contains a pervasive and profound criticism and commentary upon *Gone With the Wind*. It does so with remarkable subtlety and economy, alluding to *Gone With the Wind* only sporadically, in order to bring the earlier work in view and transform some of its events by parodic commentary, reinterpretation, and the invention of new circumstances. These allusions are spare and concise, as they must be in a novel of only about 55,000 words (*Gone With the Wind* is very roughly eight or nine times as long) which primarily tells the life story of another character altogether. Its richness and complexity are such that I can see the novel being taught at the college and university levels in courses on Satire and Parody, African-American Literature, Women's Literature, Metafiction, or Literary Criticism.

This declaration (including the information in Exhibit A attached) is true and correct. I make this declaration under penalty of perjury. This 28th day of March, 2001.



John E. Sitter, Ph.D.

Present Position:

Charles Howard Candler Professor of English, Emory University

Previous Positions:

Chair, English Department, Emory University, 1982-85, 1994-97
Associate Chair, English Department, 1993-94
Director of Graduate Studies, English Department, 1981-82, 1986-87
Professor, English Department, Emory University, 1980-85
Fellow, National Humanities Center, Research Triangle, North Carolina, 1978-79
Director of University Honors Program, University of Massachusetts, 1977-78
Associate Professor, University of Massachusetts, 1975-79
Visiting Lecturer, University of Kent, Canterbury, 1974-75
Assistant Professor, University of Massachusetts, 1969-74

Education:

A.B. Harvard College, June 1966
Ph.D. University of Minnesota, December 1969

Academic Honors:

Summer Stipend to develop Emory College Freshman Seminar, 1997
Director, Mellon Seminar in Literature, Summer 1995, 1996
Director, NEH Seminar for College Teachers, Summer 1993
Luce Faculty Seminar Fellow, Emory, Spring 1989
University Research Council Award, 1986
Louis Gottschalk Prize, awarded annually by American Society for Eighteenth-Century Studies, for *Literary Loneliness* (1982)
Director, NEH Seminar for Secondary School Teachers, 1984, 1989, 1991, 1994
Director, NEH Seminar for Undergraduate Fellows in the Humanities (pilot program), 1985
National Humanities Center Fellowship, 1978-79
Clark Library Postdoctoral Fellowship, 1972
NDEA Graduate Fellowship, 1966-69

PUBLICATIONS

Books:

The Cambridge Companion to Eighteenth-Century Poetry (editor and author of two chapters), Cambridge University Press, 2001.

Arguments of Augustan Wit, Cambridge University Press, 1991.

Dictionary of Literary Biography: Eighteenth-Century Poets, Second Series, Gale, 1991.

Dictionary of Literary Biography: Eighteenth-Century Poets, First Series, editor and contributor, Gale, 1990.

Literary Loneliness in Mid-Eighteenth-Century England, Cornell University Press, 1982.

The Poetry of Pope's "Dunciad," University of Minnesota Press, 1971.

Articles:

"The Future of Eighteenth-Century Poetry," in *Cambridge Companion to Eighteenth-Century Poetry* (Cambridge UP, forthcoming).

"Questions in Poetics: How and Why Poetry Matters," *ibid.*

"Recent Studies in the Restoration and Eighteenth Century," *Studies in English Literature*, 35 (Summer 1995), pp. 599-639.

"What the Sylphs Do: Studying *The Rape of the Lock*," in *Approaches to Teaching Pope's Poetry*, ed. Wallace Jackson and R. Paul Yoder, MLA, 1993.

"William Collins" in *Dictionary of Literary Biography: Eighteenth-Century Poets, Second Series*, Gale, 1991.

"Locke, Addison, Prior and the Order of Things," in *Rhetorics of Order*, ed. J. Paul Hunter and Douglas Canfield, U. of Delaware Press, 1990.

"Theory and Story in *An Essay on Criticism*," in *Teaching Eighteenth-Century Poetry*, ed. Christopher Fox, AMS Press, 1990.

"Introduction" in *Dictionary of Literary Biography: Eighteenth-Century Poets, First Series*, Gale, 1990.

"The Female Spectator," "The Midwife," "The Reformer," "The World," in *British Literary Magazines*, Greenwood Press, 1983. (these four essays co-authored with Deborah Ayer Sitter)

"The Flight from History in Mid-Eighteenth-Century Poetry (and Twentieth-Century Criticism)," in *The Humanist as Citizen*, edited by John Agresto and Peter Riesenberg, National Humanities Center (distributed by University of North Carolina Press), 1981.

"A Poetics of Conversion in Mid-Eighteenth-Century England," *Studies in Eighteenth-Century Culture*, 10 (1980), University of Wisconsin Press.

"Wintering at Fifty" (on A. R. Ammons' *The Snow Poems*), *Parnassus*, Fall/Winter, 1978, pp. 270-77.

"About Ammons' *Sphere*," *Massachusetts Review*, 19, no. 1 (1978), 201-12.

"Theodicy at Mid-Century: Young, Akenside, and Hume," *Eighteenth-Century Studies*, 12 (1978), 90-106.

"Cibber's Odes and Fielding," *Notes & Queries*, February, 1978.

"To the Vanity of Human Wishes through the 1740's," *Studies in Philology*, 64 (1977), 445-64.

"Memory, Mother, Muse, and Poetry after Pope," *ELH*, 44 (1977), 312-36.

"The Argument of Pope's *Epistle to Cobham*," *Studies in English Literature*, 17 (1977), 435-59.

"Rochester's Reader and the Problem of Satiric Audience," *Papers on Language and Literature*, 12 (1976), 285-98.

"Pope and Hall: A New Manuscript," *Scholia Satyrica*, Winter, 1975, pp. 41-44 (a satire).

"On Teaching Augustan Poetry," *English Record*, Winter, 1974 (Jan., 1975), pp. 83-88.

Articles Reprinted:

"The Long Poem Obstructed" (section from *Literary Loneliness*) reprinted in *Literature Criticism*, ed. James Pearson, Gale, 1995.

"The Flight from History in Mid-Century Poetry" (a chapter from *Literary Loneliness*) reprinted in *Modern Essays on 18th-Century Literature*, ed. Leopold Damrosch, Oxford UP, 1988.

"Rochester's Reader and the Problem of Satiric Audience" (1976) reprinted in *John Wilmot, Earl of Rochester: Critical Essays*, ed. David M. Vieth, Garland, 1988.

"The Argument of Pope's *Epistle to Cobham*" (1977), reprinted in *Pope: Recent Essays*, edited by Maynard Mack and James Winn, Archon Books, 1980.

Work under Contract:

Chapter for the revised *Cambridge History of English Literature*, ed. John Richetti, on poetry of the second half of the eighteenth century.

Reviews:

Approximately twenty reviews over the past decade for *Eighteenth-Century Studies*, *The Review of English Studies*, *The Scriblerian*, *Journal of English and Germanic Philology*, the *Boston Globe*, and other publications.

Teaching Experience:

Lower-level undergraduate courses include various surveys of world and British literature, introduction to poetry, freshman seminar on nature and nature writing

Advanced undergraduate courses in all genres of Restoration and eighteenth-century literature, the development of the novel, satire, history of literary criticism, twentieth-century literary criticism, contemporary literary theory, the philosophical poem (long poems from Pope to Ammons), Origins of the Modern Self, Perspectives on Nuclear War, literature and memory (i.e., poetry, fiction and cognitive psychology, team-taught with Ulric Neisser)

Graduate seminars on the Age of Pope and Swift, the Age of Johnson, Novels of Richardson and Fielding, Verse Satire from Donne to Byron, The Philosophical Poem, an interdisciplinary course on the Enlightenment (Descartes and Hobbes to Godwin and Wollstonecraft), Eighteenth-Century Social Narratives (Fielding, Smollett, Sterne, Hume, Adam Ferguson, Adam Smith), Women Novelists before Austen, Eighteenth-century poetry; a course on Versions of the Self in Literature and Psychology (with cognitive psychologist Ulric Neisser), The Language of Poetry (linguistics and poetry 1590 to the present, with Lee Pederson).

Emory Service (selected):

Faculty Council (tenure/promotion), 1998-

Chair, Council of Chairs, 1996-97

Freshman Seminar Committee, 1994-95

Graduate Executive Committee, 1992-94

Search Committee for Dean of Emory College and Vice President for Arts and Sciences, Co-Chair, 1989-90

Enrollment Planning Committee for Emory College (co-authored report)

Ad-hoc Committee on Graduate Governance

College Academic Standards Committee, Chair, 1988-91

College Executive Committee, 1988-91

Educational Policy Committee, 1988-91

Institute for Liberal Arts Coordinating Committee, 1988-

Women's Studies Steering Committee, 1986-90

Luce Professorship Search Committee, 1986-87

University Senate and Faculty Advisory Council, 1986-89

Executive Committee, University Senate, 1987-89

Search Committee for Assistant Graduate Dean, 1987

Graduate Executive Committee, 1986-87

Sub-committee on Policy

College Curriculum Committee, 1981-82

Graduate Executive Committee, 1981-82

Sub-committee on Graduate Faculty (Chair), 1982

Woodruff Fellowship Selection Committee, 1981-82

Alumni College Lecturer, Summer 1982

Departmental Service (selected):

Chair, 1994-97
Associate Chair, 1993-94
Search Committees, 1987-92, 1997-98
Director of Graduate Studies, 1981-82, 1986-87
Chair Search Committee, 1986-87
Chair, 1982-85
Executive Committee, 1980-86, 1992-97
Graduate Admissions & Awards Committee (Chair), 1981-82, 1986-87

Other Professional Activities (selected):

MLA Committee on the Future of Scholarly Publishing, 2000-
ACLS reader, 1997-
Mellon Summer Seminar in Literature, 1995, 1996
NEH Seminars for Secondary School Teachers, 1984, 1989, 1991, 1994
NEH Seminar for College Teachers, 1993
Gottschalk Prize Selection Committee, American Society for Eighteenth-Century Studies, 1990
Southeast Selection Committee for Mellon Graduate Fellowships in the Humanities, 1982-85,
Chair, 1986-88
NEH Seminar for Undergraduate Fellows in the Humanities (pilot program), 1985
Executive Committee of MLÁ Division on Restoration & Early 18th-Century Literature,
1982-86
Chair of SAMLA English III (18th-Century Literature), 1983-84
Member of National Humanities Faculty, 1986-88
National Humanities Center Selection Consultant (intermittent), 1981-
Occasional reader for various presses, including Cambridge, Oxford, Johns Hopkins,
Cornell

Memberships:

Modern Language Association
American Association of University Professors
American Society for Eighteenth-Century Studies
South Atlantic Modern Language Association

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