



The Fashion of the New World Woman. A Semiotic Reading of the Myth of Scarlett O'Hara: From Novel to Film

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Abstract. With this work, we aim to conduct a semiotic structural analysis of women's clothing in the New World, with particular attention to the analysis of the novel and film "Gone with the Wind." To accomplish this, we refer to several texts by Roland Barthes, focusing on the so-called "semiological phase". We employ a semiotic research method grounded in Peirce's semiotic triangle theory and Barthes' semiological system. Both approaches will be used to explain the field of fashion, focusing on the analysis of Scarlett's dress. This study expands on Barthes' semiotic analysis by also incorporating Peirce's semiotic triangle theory as a model that can aid in grasping and understanding how a specific garment-object is interpreted by employing an interpretant. In the introduction, we analyze certain aspects of the society in which the myth of "Gone with the Wind" and its heroine, who identifies with the mythical Tara, unfold as the leitmotif of the novel and film. We attempt to analyze the fashion of the era from a semiotic perspective, taking as our object of analysis the famous "improvised dress", that Scarlett created using the curtains from Tara (a case of clothing-parole), understood as a semiotic system capable of accounting for the signs, added meanings, or fragments of ideology that are related to the culture and history of the era (clothing-langue). Furthermore, we endeavor to apply Peirce's theory of the semiotic triangle to the construction of Scarlett's improvised dress. In the conclusions, we highlight how it is possible to apply semiotic categories to the field of fashion, finding both a signifier and a signified, a clothing-parole and a clothing-langue analyzed in a diachronic/synchronic manner. This also allows us to psychologically frame the wearer of the garment, her defiance of the gender codes of the era, and her incompatibility with traditional American myths. Even the colors and fabrics of the clothes play a fundamental role, they are chosen with care and attention according to the scene to be represented: we have colors such as white, green, black and scarlet red, which reflect the different shades of the protagonists' personalities.

Keywords: Gone with the wind, fashion, mythologies, meaning system.

1 Introduction

This study aims to explore the semiotic construction of women's clothing in the New World, using as a case study the famous "improvised dress" that Scarlett created using the curtains from Tara in the film and novel titled "Gone with the Wind." We employ a semiotic research method grounded in Peirce's semiotic triangle theory and Barthes' semiological system. Both approaches be used to explain the field of fashion, focusing on the analysis of Scarlett's dress, and concluding with a brief reflection on the relationship between fashion and the Anthropocene.

In relation to dress codes, we have discovered that there is an individual dimension of clothing where the act of dressing. In this dimension includes Scarlett's improvised dress, according to the idea of Trubeckoj [1] as revisited by Barthes himself, as well as the phenomena of fashion established by a social group, i.e., what "becomes fashionable."

Within the individual dimension of garments, factors such as wear, disorder, dirtiness, lack of use, and color choices are also included. In other words, we should not limit ourselves to describing garments based solely on individual tastes, but rather describe them based on social values. Fashion, as depicted in fashion magazines and through writing, assigns meaning to garments, or as Barthes would say, a sense, creating a simulacrum of the real object, although determining the meaning of garments can be challenging, as they can have sexual, anthropological, economic, and other types of significance. These findings indicate that the fashion industry's production of meaning and the interpretation of signs in women's clothing constitute the conceptual model of the semiotic construction of fashion, understood as the degree of an individual's adherence to social rules, their varying degrees of participation in the dress codes imposed by society [2]. Furthermore, this study expands on Barthes' semiotic analysis by also incorporating Peirce's semiotic triangle theory as a model that can aid in grasping and understanding how a specific garment-object is interpreted by employing an interpretant. Firstly, this study enriched the theoretical framework of clothing language analysis through Peircean theory by elaborating on the process of semiotic construction of Rossella's dress. This study demonstrates how fashion evolves rapidly; how real human signs are reflected not in uniformity but in diversity, and they are not rigid but flexible, just like the signs of clothing language. The improvised dress created by Rossella is merely a reflection of such flexibility.

2 Literature review

2.1 The semiotics of Fashion

Semiotics is the science that studies processes of signification and/or communication. "Semiotics studies all cultural processes as processes of communication. However, each of these processes seems to exist only because beneath them, a system of signification is established [3]." It emerged from the need to encompass fragmented reflections on signs, communication, and language within a single institutionalized form of

knowledge. Semiotics as a proper discipline emerged in the 1960s with scholars such as Roland Barthes in France and Umberto Eco in Italy, developing a series of semiotic models to analyze mass society. From the 1960s onwards, semiotics expanded its interest beyond linguistic signs and transversally explored the processes of signification through which this same culture was being constituted, including information, fashion, advertising, television, politics, and design [4]. According to Yuri Lotman, fashion is a typical semiotic phenomenon: "Fashion is always semiotic" [5]. Lotman asserts this, precisely because the fashion it is a sign of a "dynamic social structure." However, Lotman only briefly addressed fashion in terms of clothing. The French structuralist Roland Barthes was the one who showed the most interest in the semiotic nature of fashion, describing the fashion system as a system of signification and applying semiotic categories to the field of fashion.

Barthes compares the study of fashion to the study of natural language, identifying within it both a signifier and a signified. When we wear one garment over another, our body ceases to be simply a body; it no longer merely denotes our physical form but acquires a new meaning and undergoes a change in appearance, assuming a precise signification that indicates something beyond ourselves, becoming a sign with a meaning and a signifier. "The garment possesses its own form but also functions (which are subject to cultural investigation)" [2]. For example, a garment can have social, anthropological, economic, or sexual functions, differentiating a single woman from a married one, conveying moral indications about the wearer's sexual life, or providing insights into their occupation, social class, or faith. Through clothing, we make statements. To understand better the world of fashion and the type of statements, it is useful to examine the etymology of the term from the beginning. The Oxford Dictionaries [6] define it as "a popular style of clothes, hair, etc. at a particular time or place; the state of being popular." The Treccani dictionary [7] states that it is a "social phenomenon that consists of the affirmation, in a specific historical moment and within a given geographical and cultural area, of aesthetic and behavioral models (in taste, style, expressive forms), and their spread as groups, more or less extensive, conform to them, for whom these models simultaneously constitute elements of internal cohesion and recognition in relation to other groups." In modern times, and particularly in contemporary Western society, this phenomenon assumes peculiar characteristics in relation to high social mobility, the rapid and extensive dissemination of images through mass media, and the creation or appropriation of models by the industry, which shapes them as commodities suitable for the international market. As an expression of the prevailing taste (typical of a particular society), fashion affects intellectual, ideological, artistic, and literary domains, as well as habits, behaviors, and preferences in a more general sense. The term generally refers to the clothing sector (but also to hairstyles, personal adornments, makeup, etc.), where the phenomenon is characterized, especially in recent times, by the rapid succession of styles, forms, and materials in homage to aesthetic models that usually assert themselves as elements of novelty and originality." Or again: 'the complex of garments designed and created by some tailors as unique pieces for a limited audience; a person who follows prevailing tastes and customs, both in clothing and in attitudes, opinions, and habits,' emphasizing the root of the word 'fashion': from the French 'mode,' which comes from the Latin 'modus' meaning 'way, manner.'"

The word fashion becomes the subject of insightful analysis with the reflections of Georg Simmel. In his essay "Fashion" from 1910, one of Simmel's most interesting and important works on the phenomenon of fashion, he shows how the experience of fashion has played a fundamental role in providing individuals with a way of distinguishing themselves that is always perceived as appropriate: "The most extravagant way of appearing and expressing oneself, as long as it is fashionable, is protected from that painful self-reflection one feels when being the object of others' attention" [8].

However, it is with Barthes and Peirce that we can attempt to account for the semiotic nature of fashion. Semiotically speaking, there is no fashion without a body that lives and experiences the world. The body is connected to the materials of sartorial language expression and contributes to the articulation of its meanings. It is thus conceivable that the body is responsible for activating the process of semiosis analyzed by Peirce. It is from the body that something like a garment with its own signification and signifier, content, and expression is determined.

The question then becomes how to establish this semiotic analysis model that can correlate the sign with the object, the body with the garment through the interpretant/fashion. Based on these considerations, we attempt to apply this model of semiotic analysis to the fashion of the new world.

3 Theoretical framework

3.1 The Peircean semiotic triangle theory

Peirce's semiotic theory is based on the concept of semiosis, which is a process involving three elements: an object, a sign, and an interpretant, with the latter being considered a key category in Peirce's studies. The object, understood as an extralinguistic referent, as an external reality, represents the starting point in the process of semiosis, and is referred to by Peirce as the 'dynamic object,' that is, the 'object as it is' [9]. Semiosis is the cooperation among these three components: 'By semiosis I mean an action, an influence that is, or involves, a cooperation of three subjects, such as a sign, its object, and its interpretant, such tri-relative influence not being resolvable into any pair-wise action' [10]. The relationship among these three elements is as follows: the sign, which according to Bonfantini's schema can be considered as the combination of a representamen in the sense of a signifier and an immediate object in the sense of the content of a sign, plays a mediating role between the object and the interpretant. The sign must illuminate, in certain respects, the object, that is, capture its qualities or characteristics. Peirce grasp these aspects of the object through the use of an interpretant, which is another sign that translates and explains the preceding sign. It is important to emphasize that although Peirce at times considered the interpretant as a psychological event that 'happens' in the mind of a potential interpreter, it is appropriate to understand Peirce's definition in a non-anthropomorphic manner, as proposed by Eco in chapters 1 and 2 of the 'Treatise on General Semiotics' [3]. This process of interpretation and representation of the object occurs through what Peirce defines as the ground, understood as the knowledge and social experience of the interpreter in capturing certain aspects of the

dynamic object 'under some aspect or capacity,' that is, according to specific choices of relevance.

4 Methodology

4.1 Semiotic Analysis Framework of Fashion in *Gone with the Wind*: A Peircean Theory Approach

This study attempts to establish a conceptual framework to explain the semiotic construction process of the fashion of the new world, referring to Rossella's improvised dress. Therefore, this study draws on Peircean semiotic theory to define the semiotic construction process of sign/clothing production by the protagonist of the novel/film "Gone with the Wind." This research explains how the semiotic construction of a garment takes place through applies the process of semiosis, that is, the interpretation system of Peircean semiotic theory, to the study of the semiotic construction of Rossella's improvised dress. The research framework is as follows: firstly, Rossella's female body is the object of her sign activity, which plays a dominant role in determining semiosis in general. To create her improvised dress, Rossella uses patterns, that is, the representamen to represent her dress. The relationship between Rossella's body and her dress constitutes a causal relationship. Fashion plays an important role in this relationship, creating meaningful experiences. Secondly, nothing is a sign unless there is someone, a mind, that interprets it as such. Therefore, Rossella's interpretation of the patterns places her in the position of interpreter/stylist. According to Peirce, the interpretant is the effect that the representamen has on the interpreter, and this can be considered a psychological effect or conditional reflex [10]. Thirdly, the improvised dress is what connects fashion with the body. The dress is determined by the fashion of the time, which in turn determines the interpretation of the fashion of the time in Rossella's mind. Therefore, the triadic relationship helps explain the semiotic construction process of fashion as a process of semiosis, i.e., the system of meanings of fashion, as shown in Figure 1.

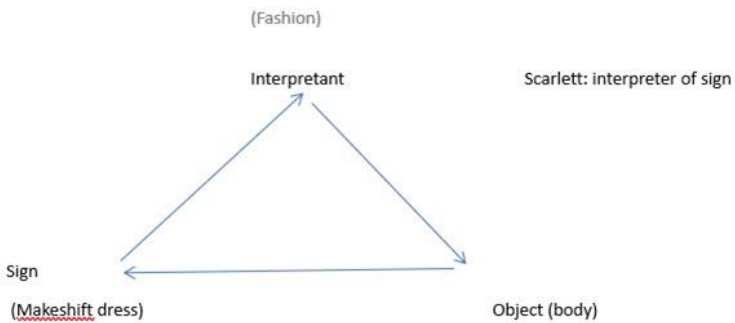


Fig. 1. The semiotic analysis framework of Rossella's improvised dress

5 Case selection: Gone with the Wind

During the years of the first modern war, a series of economic and social changes took place in America. Attempts were made to improve the urban image through colonial homes. The grand house of Tara, which is central to the events of "Gone with the Wind," was a typical mansion, an aristocratic residence in the center of a large plantation like many other constructions in the South, particularly in Georgia, the state of Atlanta. The first renowned architect to work in this region was an Englishman, William Jay, born in Bath in 1792 and moved to the United States at the end of 1817. Influenced by the great John Nash (1752-1835), Jay imported architectural elements to Georgia, such as "Greek-style" columns, "Ionic-Roman" porticos at the entrance, and the use of exotic woods for stairs and interior decorations. Alongside the classic English style, a mode of architecture inspired by classical monuments in Europe, made famous by the brilliant architect Thomas Jefferson, was also emerging in Georgia. Furthermore, efforts were made to promote economic development through the invention of an agricultural machine, the mechanical cotton gin, which would lead to a series of social changes destined to leave a mark in American history and society.

6 Cotton and Black Slaves

The organization of large plantations, where crops such as corn, sugar, and tobacco were grown, made the return to widespread use of black slaves as nearly cost-free labor essential. Slave ownership was widespread at all levels: in three states - South Carolina, Louisiana, and Mississippi - the African American population exceeded 50 percent of the inhabitants. The thorny issue of slavery abolition was the origin of the Civil War, considered the first "modern" conflict that saw the defeat of the South. The capture of Atlanta in 1864 by Union soldiers symbolized the beginning and end of this process, until the states were reunited. And it is in the midst of this tumultuous period that the myth of "Gone with the Wind" and its legendary heroine flourishes.

7 Process of Semiotic Construction of System of Meaning of Fashion into Gone with the Wind: Fashion and Structuralism

The semiotic construction of fashion, considered how a "system of signs", is a topic that has already been extensively explored by Roland Barthes, but less so in reference to the text of "Gone with the Wind." The semiotic approach can provide a valuable tool for the in-depth study of the fashion phenomenon in the process and is suitable for explaining the research questions of this process.

As known, Barthes adopts the classic Saussurean dichotomy and applies it to the language of clothing. While Saussure focuses on linguistic signs, Barthes attempts to apply this dichotomy to the language of clothing: "We know that language, just like

clothing, is both a system and history, an individual act and a collective institution, that is, it is 'langue' and 'parole'" [11].

Saussure attempts to summarize the characteristics of 'langue' and 'parole' as follows:

"Langue is the social part of speech, external to the individual, which alone cannot create it or modify it; it exists only by virtue of a sort of contract entered into by the members of the community. [...] Langue is a system of signs in which the essential aspect is the union of meaning and sound image, and in which the two parts of the sign are equally mental" [12].

On the other hand, 'parole' is an individual act of will and intelligence, and the individual is always its master.

According to Saussure, langue is a social institution. It is composed of signs that are the combination of a signified (concept) and a signifier (acoustic image). Langue is a complex system, and as Barthes writes: "The individual alone cannot create or modify it, as it is essentially a collective agreement to which we must all submit if we want to communicate" [13]. Unlike verbal language, the language of fashion does not emanate from a "speaking mass," as Barthes states, but from a group of decisions that intentionally elaborates the code.

Unlike what happens in language, the relationship between signified and signifier is not subject to slow changes due to the anonymous contribution of the mass of speakers but to rapid changes due to the decisions of a few.

"While signs in verbal language evolve slowly, those in the language of fashion change in a revolutionary manner. [...] Verbal language changes at the speed of a glacier advancing, while the language of fashion moves with the impetuous speed of a flood" [14].

The French writer Louis-Ferdinand Céline, considered one of the most original writers of the 20th century, author of the famous "Journey to the End of the Night" (1932), of which we have cited an excerpt from an unpublished novel, "Guerre" [15], published sixty years after the author's death, exemplifies well, in our opinion, what Barthes expressed. The French writer expresses the sudden change of the language of fashion in the following way: "It's funny how the fashion of '14 didn't last long. In '15, it was already the opposite."

Barthes attempts to apply the Saussurean distinction to the clothing system, where "costume" corresponds to Saussure's "langue" and "clothing" corresponds to "parole."

In Roland Barthes' book "The Fashion System," he writes: "The 'langue' is an institution, an abstract body of constraints; the 'parole' is the momentary part of this institution that the individual takes and actualizes for the needs of communication. [...]. This is an important distinction, and we could agree to call, whenever necessary, 'indumento' the structural, institutional form of the garment (which corresponds to 'langue') and 'toilette' the same actualized, individualized, and worn form (which corresponds to 'parole')" [11].

Barthes' words, read in the light of the analysis of the text of "Gone with the Wind," show how Rhett's choice of the dress color, the fact of wearing that dress in a specific circumstance, the reception, is a significant element of clothing speech, that is, of apparel. On the other hand, the distribution of accessory elements (velvet roses, makeup, the red color of sexuality), the dress's shape (deep neckline and draped skirt) are typical elements of clothing language, that is, costume.

American fashion, especially starting from 1870, retrieves many details from Napoleonic fashion; evening dresses maintain wide and bold necklines, and the skirts are wide and enriched with trains. The crinoline will transform into a bustle: a half crinoline placed high on the kidneys, where the volume tends to shift backward. All these elements belong to the langue. In the context of the semiotic of fashion, the garments are regulated by highly encoded codes, strong and precise codes that leave no room for ambiguity. In the opening scene of "Gone with the Wind," we are in an April afternoon in 1861. We see people sitting, men and women, in the cool shade of Tara's porch. In the foreground, in addition to two men, Stuart and Brent Tarleton, Scarlett O'Hara is wearing a green floral dress. Furthermore, the main character of the novel/film also has her hair braided and tied in a knot and wears green low-heeled shoes, all of which indicate her chastity at sixteen years old. While the two men wear turquoise jackets and mustard-colored riding pants, details that indicate they belong to "families with money, horses, and slaves" [16]. In this context, the dress code does not possess an ambiguous but rather a well-defined character. Additionally, two other notions used by Barthes can be useful in understanding this famous scene of Scarlett (Vivien Leigh) in a red evening dress in the film and a jade green silk dress in the novel.

In a famous essay by Roland Barthes, "Denotation and Connotation," there is a schema of connotative semiotics that can be useful for understanding clothing language. When do we talk about denotation and connotation? Barthes clarified the notion of connotation as follows:

"Every system of signification involves an expression plane (E) and a content plane (C), and signification coincides with the relation (R) between the two planes: ERC. We will now assume that such an ERC system becomes the simple element of a second system, which extends it" [13].

In the case of connotation:

"The first system (ERC) becomes the plane of expression or signifier of the second system: (ERC) RC. This occurs in connotative semiotics, so-called by Hjelmlev; the first system then constitutes the plane of denotation, and the second system (extensive to the first) the plane of connotation" (Ibidem).

Denotation can therefore be defined as a primary language, an object language, while connotation refers to the secondary meanings that add to the primary meanings. As suggested by Barthes, these secondary meanings are related to culture, knowledge, history, and it is through them that the world penetrates the system. These meanings are linked to lived experiences and beliefs developed over the course of life; therefore, they

signify beyond their denotative meaning. As emerges in many passages of "Elements of Semiology" [13], all texts, including those related to fashion, constitute "systems of signification" and are composed of various expressive materials. In the language of fashion, semiotics can be used to describe both denotative and connotative meanings related to any garment. The famous scene of Scarlett (Vivien Leigh) in a red evening gown in the film and a jade green silk gown in the novel, at first glance, denotes an evening gown, but at the same time, it also connotatively evokes other meanings, such as beauty, sex, seductiveness, and being a "scarlet woman," as Rhett (Clark Gable) affirms, both in the novel and the film. The cold image of Rhett in the film and the novel, quickly choosing the most suitable dress for the reception at Melanie and Ashley's house, is part of this double system of signification that Barthes talks about, and called connotative semiotics by Hjelmslev:

"He was in front of the wardrobe, quickly examining the dresses. He took out a new one, a jade green silk gown (in the film, it's a red dress). It was very low-cut in the front, and the skirt was draped at the back over an enormous bustle; on it lay a large tuft of vibrant velvet roses. 'Put this on,' he said, throwing the dress on the bed and approaching her. 'No pale colors tonight. [...] And put on a lot of makeup'" [16].

Jean Marie Floch, in his essay titled "Sémiotique, marketing et communication" from 1990, asserts that every consumer object carries precise meanings that can be of a practical nature, concerning aspects related to the product's use, correct utilization, etc., or utopian meanings, which pertain to the more immaterial and ideal aspects of the product that tend to satisfy existential and/or psychological needs of the customer, and so on.

Just as in the language of commodities, the dominant value is utopian, in the language of clothing, the dominant type of meaning is connotative. Fashion, like advertising, is inherently ambiguous and always alludes to secondary messages, even in products presented as functional and potentially denotative, laden with ideological messages, as Barthes has highlighted.

Furthermore, we should ask: what is the relationship that connects the various elements of communication, whether verbal or sartorial? There are two axes that compose a communicative process: the syntagmatic axis and the paradigmatic axis. According to Barthes, fashion operates on these two planes: syntagmatic and paradigmatic. Intervening on the latter plane is much simpler than on the former:

"There is no difficulty in moving from one paradigmatic term to another, and that is the privileged operation of fashion in the strict sense (long skirt/short skirt according to the season). However, modifying the syntagmatic performance of an element by creating a new association requires recourse to cultural and historical instances" [17].

In the syntagmatic axis of clothing, the incompatibility of garments is taken into account: shoes, jackets, skirts, and shirts cannot be randomly combined. The relationships between elements occur in presence, as each element coexists with others in the chosen reference unit, in this case, Scarlett's improvised dress. The "Curtain dress", it

was made from the curtains of her home, the great home of Tara, central to the events of "Gone with the Wind." Scarlett appears in this dress, when she pretends to be rich to go and borrow money from Rhett Butler. This dress is in heavy velvet, connotatively evokes other meanings, such as: the woman's hope of returning to a comfortable life. The dress is bulky, full of accessories, trimmings, perfect in every single detail so as not to reveal the desperation of Rossella, who is unable to get the money from Rhett but wins over her sister's boyfriend (whom she will later marry) in the next scene.

The paradigmatic axis, on the other hand, is the axis of choice or substitution that occurs within the realm of clothing based on ideal models provided by fashion. The relationships between elements take place in absence, as the selection is made among elements that are only potentially available.

Composition is the way in which Scarlett puts together the famous improvised dress created with the curtains of Tara: her velvet dress and the new hat, working on the paradigmatic axis, following precise models that are part of the syntagmatic axis [16].

The paradigmatic meanings that result from the combination of fabric, color, design, silhouette, etc., are constantly changing; therefore, it is necessary to consider the context before attributing a certain meaning to a dress. In "Gone with the Wind," the context is that of the Confederacy's birth, the deep South made of cotton and slaves, and the Civil War. Furthermore, the meaning of the combination of certain garments also changes based on the identity of the person wearing that dress, as well as the occasion, location, or company, and such meaning also varies over the years. For example, when Rhett chooses a dress that represents the fact that Rossella is no good: scarlet red, rich in sequins and feathers with a chiffon shawl, decidedly bold and precious for a simple birthday.

It is an important dress that Rhett forces her to wear at Melania's party after being discovered in an embrace with the latter's husband.

7.1. The Importance of Communication Functions in Fashion

The communication functions outlined in Roman Jakobson's essay "Linguistics and Poetics" can be useful in understanding the language of clothing. Based on Jakobson's model, we will highlight how clothing also serves various functions. Jakobson identified six different linguistic functions: referential, conative, emotive, phatic, poetic, and metalinguistic. The language of clothing does not encompass all six functions identified by Jakobson. The most recurring ones are the phatic, emotive, and sometimes referential functions.

Just like verbal language, the language of clothing also possesses functions. According to Ugo Volli, the dominant function in the language of clothing is the phatic or contact function. It mainly serves as a seductive function where the protagonist is:

"a sender who establishes contact to send a message to a recipient, but this message consists of the contact itself. It is about the visibility of the sender, implicitly inviting the recipient to establish contact in return. An old slogan can simplify this type of communication, which lacks content: 'those who love me, follow me,' as was written on the backside of certain jeans a few years ago" [18].

8 Conclusions

This study used Peirce's semiotic theory to elaborate on the process of semiotic construction of fashion in the new world. It was a preliminary attempt that combined semiotic ideas from scholars such as Saussure, Peirce, Barthes, and Jakobson. The specific theoretical contributions are as follows.

This study enriched the theoretical framework of clothing language analysis through Peircean theory by elaborating on the process of semiotic construction of Rossella's dress, an approach that has been overlooked in fashion analysis and adds new insights to the existing literature by exploring the salient dimensions of *Gone with the Wind*'s fashion from a semiotic perspective.

This study demonstrates how fashion evolves rapidly; how real human signs are reflected not in uniformity but in diversity, and they are not rigid but flexible, just like the signs of clothing language. The improvised dress created by Rossella is merely a reflection of such flexibility.

Currently, fashion is also a stage for protesting against the Anthropocene. In an article from *The New York Times*, it is stated: Who is a victim of fashion now? The Dior Spring 2023 runway ended with a woman holding a sign that reads, "We are all victims of fashion."

The message was not from the fashion house. The woman, in fact, is not a model but a protester carrying the revealing symbol for the climate activist group Extinction Rebellion, a phrase that invites reflection on the background of fashion today. It discusses the dark side of fashion, how we pollute, and who makes our clothes. However, in this context, we cannot examine this additional aspect of fashion that deserves to be explored from a semiotic point of view, stimulating new challenges. "Tomorrow is another day..." recites the famous quote that closes the novel and symbolizes an American mindset that does not let itself be defeated by the challenges of fate. At the moment, we have limited our case study analysis to the film/novel *Gone with the Wind*.

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