USING CRITICAL LENSES TO TEACH *TO KILL A MOCKINGBIRD*:

AN INTERPRETIVE SYNTHESIS

A MASTER'S THESIS

BY

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THE PROGRAM OF CURRICULUM AND INSTRUCTION
İHSAN DOĞRAMACI BILKENT UNIVERSITY
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Gülten Yonca Bakır

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I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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Assist. Prof. Dr. Necmi Akşit (Supervisor)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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Approval of the Graduate School of Education

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# ABSTRACT

USING CRITICAL LENSES TO TEACH *TO KILL A MOCKINGBIRD:* AN
INTERPRETIVE SYNTHESIS

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August 2015

The purpose of this study is to explore the studies conducted on Harper Lee's *To Kill a Mockingbird,* and to use critical pedagogy and radical literary theories as lenses for providing guidelines to design issue/conflict-based literature instruction on the novel. The study used meta-ethnography, an approach to interpretive synthesis, to synthesize qualitative studies and sources for identifying second-order interpretations in relation to literary elements and techniques. To enable interpretation across studies and sources, the researcher used the concepts of critical pedagogy and radical literary theories so as to generate deeper level third-order interpretations for providing guidelines to design issue/conflict-based literature instruction.

Key words: *To Kill a Mockingbird,* teaching *To Kill a Mockingbird,* literature, teaching literature, teaching conflicts, research synthesis, critical pedagogy

# ÖZET

## BÜLBÜLÜ ÖLDÜRMEK'İN ELEŞTİREL ÖĞRETİMİ ÜZERİNE BİR YORUMLAYICI SENTEZ

Gülten Yonca Bakır

Yüksek Lisans, Eğitim Programları ve Öğretim
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Bu çalışmanın amacı Harper Lee'nin *Bülbülü Öldürmek* adlı romanı üzerine yürütülmüş çalışmaların araştırılması ve romanın sorun/çatışma odaklı öğretiminin tasarlanmasına yönelik ana hatların belirlenmesinde eleştirel pedagoji ve temel edebiyat kuramlarının kullanılmasıdır. Bu amaçla çalışmada yorumlayıcı sentez metotlarından biri olan meta-etnografi yöntemi kullanılmıştır. Nitel çalışmalar ve kaynaklar, edebi unsur ve tekniklerle bağlantılı olan ikincil yorumları belirlemek amacıyla sentezlenmiş ve romanın sorun/çatışma odaklı öğretiminin tasarlanması amacıyla eleştirel pedagoji ve temel edebiyat kuramlarının kavramlarını kullanarak üçüncül yorumlar oluşturulmuştur.


Anahtar Kelimeler: yorumlayıcı sentez, eleştirel pedagoji

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**CHAPTER 1: INTRODUCTION**

This chapter aims to provide an overview of the study by presenting its background, the problem, the purpose of the study, research questions and the significance of the study.

**Background**

During the nineteenth century when Grammar Translation Method was a popular method of teaching foreign languages, literary texts were commonly used as major sources (Khatib, 2011); however, soon literature lost its popularity in response to the advent of certain theories, methods and approaches (Collie & Slater, 1987). Maley (2001) argues that such a downfall stems from the lack of empirical research with regard to the importance of using literary texts in language classes. With such disfavors as Maley's (2001), literature started to regain its popularity in 1980s (as cited in Khatib, 2011) and literary texts have been a part of language curricula since then (Aebersold & Field, 1997).

The use of literature in EFL classes offers a lot of advantages. In contrast to informative texts, which are also commonly used in EFL classes, literary texts have distinct qualities (Floris, 2004). First of all, literary texts are authentic materials which offer themes and values ranging from individual concerns to universal issues that students can recognize from their mother-tongue experiences (Maley & Duff, 1989). Literary texts are also invaluable sources enabling cultural enrichment because they get learners to become acquainted with the culture of the target

language and to appreciate the differences between languages and cultures (Van, 2009). Moreover, in comparison to the other texts in textbooks, literary texts offer richer and more varied language because they are not specifically written for teaching (Floris, 2004). Therefore, learners familiarize with different language forms, uses and vocabulary and improve their linguistic competencies. Finally, the themes that are offered in literary texts help students construct their own meaning as they are relevant to their personal lives. Thus, literary texts stimulate students' imagination, develop their critical abilities and increase their emotional awareness (Lazar, 1993).

In Turkey, the use of literary texts in EFL classes is preferred mostly by K-12 private schools which implement international curriculum, and put emphasis on combining language education and literature. There are about six thousand private schools in Turkey (MEB, 2015), and fifty two of them implement the International Baccalaureate curricula, such as Primary Years Programme (PYP), Middle Years Programme (MYP) and Diploma Programme (IBDP), and thirty eight of them offer IBDP (IBO, 2015). All these schools have some expectations from their students and teachers. Students are expected to develop their cultural and intercultural awareness, intensive and extensive reading skills, their emotional intelligence and most importantly critical thinking skills. Accordingly, teachers are expected to be equipped with the knowledge and skills to support their students. In the context of English language teaching, teachers are usually expected to develop students' thinking skills and language skills within the framework of teaching literature (IBO, 2015).

To develop complex thinking skills, students need to be offered alternative ways of interpretation (Appleman, 2009). This also "helps them [...] move from the dualism of early adolescence to the relativism of adult thinkers" (Perry, 1970, as cited in Appleman, p.9). To this end, they can be encouraged to develop multiple perspectives through various means.

To begin with, there are curricular ideologies promoting critical analysis of norms. The vision offered by the Social Reconstruction ideology supports such an approach. According to Social Reconstructionists, the only way to save their society – which is under threat due to certain problems stemming from the injustices related to race, gender, class, etc. – is to reconstruct it by means of education because the means for social reconstruction could be found in the school curricula which is expected to inspire the attitudes, beliefs and principles of students (Schiro, 2009) and the inclusion of literature in language classes will provide such means through the critical perspective that literature will promote i.e. through the critical analysis of certain norms in the literary texts.

Critical Pedagogy is another approach that promotes critical analysis of certain notions in society. The objectives of Critical Pedagogy are "to empower the powerless and transform existing social inequalities and injustices" (McLaren, 1989, p. 186). To reach this ultimate goal, instructional practices should be committed to social transformation by uniting with the marginalized and subordinated groups. Such a *critical* perspective will offer analyses in terms of race, gender, power and class, and literary texts provide the best means to achieve that.

Similarly, Critical inquiry is a questioning/ problem-posing approach which allows teachers to raise students as active citizens by improving their abilities to examine their worlds critically, to critique social institutions, to question textbooks and media, to inquire into power relations, and to express themselves freely with evidence and insight so as to create a more just society (Allen, 2013).

Teaching literature provides such opportunities for enhancing multiple perspectives. Showalter (2003) discusses several theories of teaching literature. While subject centered theories focus more on transmission, they also provide opportunities for highlighting race, class, and gender based oppression. Her discussion also includes Gerald Graff's theory of "teaching the conflicts" (p.31) according to which classrooms are open arenas to discuss interdisciplinary and political conflicts so that students are engaged in conversations about issues particularly of power and so that they can think critically about such issues which is best achieved through the critical interpretation and evaluation of texts (as cited in Showalter, 2003).

Issues or conflicts could be used to structure literature instruction. They may help students "adopt different competing perspectives about an issue, tensions that may create tensions in that issue" (Beach, Appleman, Hynds & Wilhelm, 2006, p.57). Issues may emerge from various sources: literary elements, such as themes, characterization; literary techniques such as symbols, metaphors; literary theories such as Marxist criticism, psychoanalytic criticism, and gender criticism.

Curriculum ideologies, critical theory, and literary theories offer alternative perspectives and lenses to analyze and interpret literary works. This study first

explored various studies conducted on *To Kill a Mockingbird* for collating and synthesizing second-order interpretations around literary elements and techniques. Then, it utilized the concepts of critical pedagogy and radical literary theories to provide guidelines to design issue/conflict-based literature instruction for teaching *To Kill a Mockingbird*.

## Problem

In literature instruction, whether student-centered or teacher-centered, content is usually used as a main organizational principle, and it is delivered through transmitting or questioning various literary elements or techniques. Transmission does not ensure the development of complex thinking skills; questioning may include higher order level questions but may not be intensive enough to develop complex cognitive skills.

Benefits of literature instruction include cultural enrichment and personal development (Floris, 2004) but this should not be in the form of transmitting culture only but "critiquing and transforming it" as well (Rogers, 1997, p.113 as cited in Agee, 2000). Nonetheless, very few teachers regard issues related to culture and literary practices as opportunities for critical inquiry and for the development of complex cognitive skills (Agee, 2000).

Issue/conflict-based instructional content is needed to provide a platform for facilitating the development of critical thinking skills, for developing multiple perspectives, and for critiquing norms to rethink the current societal practices. Schools tend to promote "reproduction of social life" through what Freire (1970)

calls "the 'banking' concept of education" (p. 72), in which "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those who they consider to know nothing" (p.72). However, critical pedagogy regards education as a platform for social change, and the main goal of critical pedagogy is to present schooling as "articulating one's identity from the perspective of social class, gender, race, and sexual preference, … Issues of power and identity construction receive productive consideration in a language of the self and the other, acknowledging and accommodating differences with the hope of transforming society" (Schreiner, Banev & Oxley, 2005, p.157).

Critical pedagogy and literary criticism offer ample opportunities for developing multiple critical perspectives. "Any teacher engaging fully with approaches to the curriculum centered in critical literacy and literary theory will inevitably be engaged in innovation and require 'creative and constructively critical approach' towards the curriculum" (Clarke, Dickinson, & Westbrook, 2009, p. 270). Approach to teaching

> grounded in critical literacy, and radical literary theory… enables learners to read through the societal text that deliberately or unconsciously disadvantage particular individuals and groups, …[and] seeks to expose and counteract the marginalization of particular groups in texts. (p. 270)

Critical pedagogy and radical literary theories provide discursive space, and they offer the analysis of "the self in relation and in contrast to society, sociocultural and ideological forces, and economic factors and social progress" (Sarroub & Quadros, 2015, p.252), which could be used to structure literature instruction for engaging students in the social construction of knowledge, and developing multiple critical perspectives.

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Curricular ideologies, and thus their instructional manifestations, may favor

one over the other, but will benefit from the inclusion of critical-exploratory

trends. IBDP curriculum and most English Language Teaching curriculum in

most private schools promote and encourage critical thinking. While critical

thinking "fosters a set of learning strategies to deconstruct texts" (Burbules &

Berk, 1999, as cited in Sarroub & Quadros, 2015, p.257), critical pedagogy

"espouses an ideological position in response to power structures". Issue/

conflict-based literature instruction in EFL contexts is likely to provide perfect

platform for incorporating critical pedagogy and radical literary theories into

curriculum and instruction.

## Purpose

The purpose of this study is to use critical pedagogy and radical literary theories as

lenses for providing guidelines to design issue/conflict-based literature instruction.

To this end, the researcher analyzed a number of studies focusing on a literary work,

*To Kill a Mockingbird*, to identify recurring second order interpretations (i.e. derived

from the studies) in relation to literary elements and techniques, and then used them

as a platform for generating third order interpretations through the lenses of critical

pedagogy and radical literary theories to provide guidelines for designing

issue/conflict-based literature instruction.

## Research questions

This study will attempt to address the following research questions:

1. What literary elements and techniques do the studies focusing on *To Kill a*

    *Mockingbird* focus on?

a. What setting characteristics do the studies focusing on *To Kill a Mockingbird* highlight?

b. What point of view do the studies focusing on *To Kill a Mockingbird* emphasize?

c. What structural characteristics do the studies focusing on *To Kill a Mockingbird* give prominence to?

d. What themes and sub-themes do the studies focusing on *To Kill a Mockingbird* bring to the fore?

e. What characters do the studies focusing on *To Kill a Mockingbird* give emphasis to?

f. What literary techniques do the studies focusing on *To Kill a Mockingbird* place emphasis on?

2. How do recurrent second order interpretations derived from the studies focusing on *To Kill a Mockingbird* inform the development of guidelines for designing issue/conflict-based literature instruction, and for enhancing multiple critical perspectives?

**Significance**

As a trainee teacher, I had a chance to observe and teach English literature classes in several contexts including the IB program in some prestigious private schools both in Turkey and in the UK. In most schools where IB program is implemented, the literary works selected by the teachers of literature address the issues of gender, race, class and power. Experienced teachers of literature use a variety of methods including the close analysis of these literary texts with some emphasis on the critical

issues. I observed that critical readings and analyses expand students' understanding of those texts, develop their critical interpretive skills as well as language skills, and open up their horizons with regard to certain critical issues. Hence, these observations gave me the idea that an issue/conflict-based literature instruction within the context of critical pedagogy and radical literary theories might provide a platform for teachers to develop students' critical thinking skills, and help critique norms to rethink the current societal practices.

This study provides guidelines for beginning, and practicing, in-service teachers who may not have had the opportunity to become familiar with critical pedagogy and radical literary theories. This study provides guidelines as to developing critical multiple perspectives through issue/conflict-based literature instruction.

This study also intends to provide insight as to how to synthesize and generate interpretations that might be of great use for instructional planning. The studies collated, analyzed and evaluated for this purpose will also be of great use to teachers who approach to teaching *To Kill a Mockingbird*.

## Definition of terms

### Second-order interpretation

Second-order interpretations, or second-order constructs, refer to the interpretations offered by the original studies that the researcher selected to analyze (Campbell et al., 2011).

**Third-order interpretation**

Third-order interpretations, or third-order constructs, refer to the new interpretations developed upon synthesizing second-order interpretations. They go beyond those offered in individual primary studies (Campbell et al., 2011).

**Literary elements**

Literary elements are the universal components of literature and they can be found in any work of literature from every culture and time period.  They provide structure to the literary work.  All literary elements are evident in all literature that creates a story. Literary elements include point of view, setting, characters/characterization, theme, plot, and conflict (Beers, 2009).

**Literary techniques**

Literary techniques are not universal; they are specific to each author.  Authors choose which of the techniques to employ. Simile, symbol, metaphor, irony, satire, connotation, juxtaposition, *deus ex machina*, and allusion are some of the examples of literary techniques (Beers, 2009).

# CHAPTER 2: REVIEW OF RELATED LITERATURE

## Introduction

The primary purpose of this study is to provide guidelines for designing issue/ conflict-based literature instruction within the framework a selected literary work, Harper Lee's *To Kill a Mockingbird*. The chapter will provide some background information and lenses to analyze and interpret the findings of the study. The chapter will focus on the following areas: curriculum ideologies, critical pedagogy, critical inquiry, approaches to teaching literature, literary theories, effective literature instruction and methods for organizing literature instruction.

## Curriculum ideologies

There are four curriculum ideologies i.e. four visions of education that have been expressing different views over the last hundred years about the type of education that should be taught in schools, the intrinsic nature of children, how teachers should instruct children, and how children should be assessed (Schiro, 2008). These curriculum ideologies are known as the Scholar Academic Ideology, the Social Efficiency Ideology, the Learner Centered Ideology, and the Social Reconstruction Ideology.

### The scholar academic ideology

According to the exponents of the Scholar Academic ideology, cultures have collected and stored significant facts and information over the centuries, and organized them into academic disciplines that are regarded by Scholar Academics as the hierarchal

communities of people who search for truth in the world of knowledge (Schiro, 2008). These hierarchal communities include scholars at the top of the hierarchy i.e. those who inquire into the truth and discover it, teachers in the middle i.e. those who spread the truth, and learners at the bottom of the hierarchy i.e. those who learn the truth so that they can be adept members of the discipline (Schiro, 2008). Therefore, the purpose of education for Scholar Academics is to move students from the bottom of the hierarchy to the top by helping them acquire an understanding of an academic discipline i.e. its content, its conceptual frameworks and its ways of thinking (Schiro, 2008). Teachers should retain a deep understanding of their discipline and they should be capable of transferring it to their students. For the exponents of the Scholar Academic Ideology, curriculum should offer the medium and tools for this transfer and it should mirror the essence of their discipline (Schiro, 2008).

**The social efficiency ideology**

The proponents of the Social Efficiency ideology believe that education should prepare students for the tasks in the adult world. Therefore, the purpose of education should be to train the young people in a way that they can become contributing adult members in order to meet the needs of their society (Schiro, 2008). Students should be taught the skills that they will need at work and at home so that the society can function properly. Students need a lot of practice to retain the skills. Teachers' first job is to determine the needs of their society. Then, they choose and use the instructional strategies to help students gain the behavioral objectives what they call "terminal objectives" set by the curriculum (Schiro, 2008, p. 5).

According to the exponents of the Social Efficiency ideology, the best way to reach the terminal objectives is to apply the scientific procedures to the process of curriculum making because change in human behavior i.e. learning can occur within a cause-effect, action-reaction, or stimulus-response context (Schiro, 2008).

**The learner centered ideology**

The advocates of the Learner Centered ideology center on the unique needs and concerns of individuals unlike the proponents of other ideologies. Hence, for them the purpose of education is the growth of individuals (Schiro, 2008). They believe that every individual holds a potential for growth and education should strive to bring out that potential. However, despite this innate potential, people grow through their interaction with their physical, intellectual and social environments (Schiro, 2008). Learning takes place as a result of those interactions. Because individuals experience unique interactions, their learning is also unique. Therefore, for Learner Centered exponents, the contexts and environments through which individuals construct meaning and learn are the sources of curriculum. Teachers' job is to create those contexts and environments (Schiro, 2008).

**The social reconstruction ideology**

The Social Reconstruction ideology emerged in the decade following the First World War and thrived during the Great Depression in the 1930s, during which many educators questioned the American way of life as a result of new developments in educational, social and political theory from 1880 to 1920 as well as the success of Marxist revolution in Russia in 1917 (Stanley, 1992; Schiro, 2008). Brameld (1940)

who used the term "reconstructionism" to express his educational point of view is the founder of Social Reconstructionism (Kai, 1994).

Curriculum is viewed from a social perspective by the proponents of the Social Reconstruction ideology. They think that their society is not healthy because of certain problems including racism, war, sexism, poverty, pollution, crime, political corruption, unemployment, etc. These problems are rooted in the social structures and transferred to children through the hidden curriculum which influence their beliefs and behaviors when they become adults. The society is under threat unless these problems are resolved (Schiro, 2008).

Social Reconstructions believe that they can do something to prevent these problems from destroying their society and one way to achieve this is to reconstruct it (Schiro, 2008). The reconstruction can be achieved through a vision i.e. a social consensus that makes it possible to build a better society than the current one.

For Social Reconstructionists, such a reconstruction can be accomplished through the medium of education because education itself is a social process. They believe that education, "*if it is revitalized along the lines they recommend,* has the power to educate people to analyze and understand social problems, envision a world in which those problems do not exist, and act so as to bring that vision into existence. Thus, education of individuals in appropriately revitalized schools can lead to social transformation" (Schiro, 2008, p. 134).

Because education is seen from a social perspective by Social Reconstructionists, the current state of the society and how it should be determine their rules. For them, human experience is most strongly fashioned by cultural factors. Humans construct their meanings through their social experiences; therefore, truth and knowledge are based on cultural assumptions (Schiro, 2008). Consequently, Social Reconstructionists believe that if the society is under threat, the good person, the good education, truth, and knowledge are also under threat. Therefore, the aim of social reconstruction i.e. education should be to fix this condition by replacing the undesirable features of culture with the social values they regard as desirable so that the members of the society attain as much contentment of their various requirements as possible (Schiro, 2008).

Social Reconstructionists believe that the means for social reconstruction could be found in the school curricula. They focus on a curriculum that highlights social reform as the aim of education. According to Brameld (1940), education needs to be "guided not by a sterile and specious rationalism, but by clear democratic-collectivistic goals," and it needs to "be implemented by potent social and political strategies (as cited in Kai, 1994). Hence, "schools become social institutions through which leadership is provided and action is initiated to reconstruct society" (Schiro, 2008, p.148).

For education to stimulate reconstruction, teachers – who are often too shy and unwilling to take political action (Stanley, 1992) - should assume new roles and functions after reaching a sort of power, which will enable them to shape the curriculum and the ways of the schools in a way that they can inspire the attitudes, principles and behaviors of the children - who are seen as the products of society, as

"social actors," and as potential contributing members of society (Schiro, 2008, p. 157). Brameld (1957) asserted that teachers are the leading representatives of cultural transmission, continuity and innovation rather than simple lecturers of subject matters and so they should study cultural issues including political, economic and social problems apart from the delivery of the subject matters (as cited in Kai, 1994). Brameld (1953, 1974) also emphasized that teachers should approach cultural issues and explore descriptive and normative cultural values but they should not remain neutral on controversial issues (as cited in Kai, 1994).

In an education system like this Brameld (1953), "teachers attempt to express their own convictions in order that students can learn to criticize them as well as learn from them; students learn to disagree freely and honestly from their teachers" (as cited in Kai, 1994). It is not a teacher-centered education, but on the contrary a learner-centered teaching which respects learners' free and independent judgments and decisions.

## Critical pedagogy

Approximately thirty years after the decline of the Social Reconstructionism, Critical Pedagogy - the pioneers of which are Paulo Freire, Henry Giroux and Peter McLaren - emerged as a new radical reform movement in educational discourse, which attempts to help students question and challenge the relations of unequal power as well as dominating beliefs and practices which are considered oppressive. As Giroux (1988) states Critical Pedagogy holds many similar notions as the Social Reconstructionism, it is also considerably different in several ways (as cited in Stanley, 1992).

To begin with, Critical Pedagogy has been influenced by some European theoretical perspectives such as the new sociology movement in the UK, Marxist Critical Theory, neo-Marxism, structuralism, phenomenology, and recent developments in postmodernism and post-structuralism. Also, Critical Pedagogy has been influenced and shaped by the feminist thought (Stanley, 1992). Finally, Critical Pedagogy has flourished in the postmodern era while Social Reconstructionism was a part of the modernist discourse (Stanley, 1992).

Critical Pedagogy, as a term, embodies an important foundation for knowledge to direct the critical analysis and reform of education (Stanley, 1992). There has been persistent resistance to Critical Pedagogy movement due to certain factors stemming from structural and cultural barriers to any kind of radical change in the society as well as the failure of critical educators to reach an agreement with regard to the direction educational reform should take (Stanley, 1992).

Giroux (1998) argues that "schools are social sites constituted by a complex dominant and subordinate cultures, each characterized by the power they have to define and legitimate a specific view of reality" (p. 7). Therefore, educators must be aware of how cultures function at all levels of education to invalidate the cultural experiences of the excluded majorities. Accordingly, Critical Theorists' objectives are "to empower the powerless and transform existing social inequalities and injustices" (McLaren, 1989, p. 186). To this end, the most important mission of Critical Pedagogy is to reveal the role of schools in the cultural and political life in joining the knowledge and power to struggle for a new society (McLaren, 1989). With the advent of critical pedagogy, the idea of traditional classroom in which

learning and instruction are free of the notions of power, politics, history and context is no longer embraced. In fact, critical theorists argue that all classroom discourse is critical because it is intrinsically political (Sarroub & Quadros, 2015). In the traditional classrooms, the term c*ritical* was used to refer to higher level of cognitive skills and thus teaching is helping students to acquire such skills (McLaren, 1989). However, with Critical Pedagogy, the political and cultural dimensions of the term becomes more outstanding. Also, with Critical Pedagogy educators will not regard knowledge as neutral or objective any more but instead as social construction representing certain interests and assumptions because knowledge is linked to the issue of power – which suggests that educators must question its truth claims along with the interests that knowledge serves (Giroux, 1994). Therefore, the value of knowledge is linked to its power as a means of social transformation.

Critical Pedagogy is established on the principle that education for self and for social empowerment "is ethically prior to a mastery of technical skills, which are primarily tied to the logic of marketplace" (McLaren, 1989, p. 188). Instructional practices should be committed to social transformation by uniting with the marginalized and subordinated groups. The *critical* perspective allows an analysis of education in terms of race, gender, power and class. Hence, critical scholars challenge their assigned roles as teachers and intellectuals who passively work for the existing ideologies and institutional arrangements of public schools which serve the interests of the wealthy and powerful while undermining the values and abilities of the minorities, the poor and the female (McLaren, 1989). Giroux (1988) argues that *critical knowledge* would get educators and students inquire into their status in a society with certain relations of domination and subordination; thus, they can

develop certain ways to correct their partially distorted cultural inheritance. Such knowledge would provide a certain connection to action and so promise a new society with new forms of social relations free from the problems of racism, sexism, and class domination (Giroux, 1988).

In short, Critical Pedagogy aims to provide teachers a better means of understanding the role that schools play within a society in which exists certain gender, race and class divisions (McLaren, 1989). Hence, the participants – both students and teachers - are encouraged to be involved in communal action based on the principles of social justice, equality and empowerment (Sarroub & Quadros, 2015).

**Critical pedagogy in EFL classrooms**

The role of English, as a foreign language in international classrooms, represents certain political ideological assumptions due to the hegemonic status of English. Pennycook (1989) argues that the international spread of English is in parallel with the spread of Western cultural norms of international business and technological standardization (as cited in Sarroub & Quadros, 2015). English is also a field of battle over meaning, access and power. Therefore, critical theorists view English as a tool to encourage participants to be involved in deeper ideological discourses about how it affects their realities and communities rather than just focusing acquiring the language itself.

Sarroub and Quadros (2015) argue that in literacy studies, critical pedagogy brings about political perspectives and interpretations. Such a critical literacy helps students acquire an academic language that will empower them in their contexts as well as

helping teachers to create opportunities for the marginalized learners so that they can express their political, social and economic struggles (Sarroub & Quadros, 2015). Nonetheless, to use critical pedagogy in classrooms, teachers should restructure their classrooms based on students' interests, cultural needs, and community empowerment (Sarroub & Quadros, 2015).

## Critical inquiry

Critical inquiry is a questioning/ problem-posing approach advocated by Paulo Freire (1970) and it consists of "taking a critical stance, engaging in critical literacy, and asking critical questions" (Allen, 2013, p. 5). Teachers who engage in critical inquiry raise students as active citizens by improving their abilities to examine their worlds critically, to critique social institutions, to question textbooks and media, to inquire into power relations, and to express themselves freely with evidence and insight so as to create a more just society (Allen, 2013). When they develop their culture of critical inquiry, students and teachers can relate the issues that arise from the critical reading of the texts to a more global context.

### Critical stance

Freire (1970) argues that critical teachers are supposed to take critical stances. They should exhibit modesty and self-confidence, concede fear and demonstrate courage (Allen, 2013). Critical teachers and their students investigate and inquire, they are also decisive. Freire (1998) believes that critical teachers should be committed to justice, freedom, and individual rights (as cited in Allen, 2013). The language used by critical teachers is also a part of their critical stance. The language should be

frequently examined and restructured; and it should not depreciate students or their families (Allen, 2013).

**Critical literacy**

Critical literacy is "a curriculum manifestation of critical pedagogy" (Allen, 2013, p. 7). Literacy is supposed to work for a purpose in their lives. McLaughlin and DeVoogd (2004) argue that critical literacy "is not a teaching method but a way of thinking and a way of being that challenges texts and life as we know it. Critical literacy focuses on issues of power and promotes reflection, transformation and action. It encourages readers to be active participants in the reading process: to question, to dispute, and to examine power relations" (as cited in Allen, 2013, p. 7). Through independent reading, students learn to analyze and discuss issues of justice-injustice, representations of gender, race, class, money, relationships and families, violence and peace, etc. (Allen, 2013).

**Critical questions**

Critical teachers encourage their students to ask critical questions to inquire into certain issues and read and write texts, they push their students to deeper levels of understanding by teaching them to inquire and evaluate (Allen, 2013). Students may have their own critical questions but they might feel reluctant to ask them thinking such questions are not welcomed in the school (Allen, 2013). However, Freire (1998) stresses that at this very point critical educators should be their role models indicating them that asking critical questions is among the indispensable aspects of democracy (as cited in Allen, 2013).

## Why teach literature?

Literature has been a part of language teaching for many years. Sometimes it lost its popularity, sometimes regained it in relation to the emergence of new theories and methods (Aebersold & Field, 1997). Despite these fluctuations, textbooks continue to include forms of literature in their curriculum and the emphasis on the extensive reading activities paves the ways for using literary texts in language classrooms.

Some researchers believe that literature is a practical and useful tool for teaching and learning language and they assert certain reasons for that. Ghosn (2002) underlines the point that authentic literature provides a "meaningful and motivating" context for learners in language acquisition. Also, literature creates a love of reading so that children enjoy this process as they become motivated by literature. Khatib (2011) maintains that literature provides students with a variety of language skills and personal benefits such as authenticity, motivation, cultural and intercultural awareness, intensive and extensive reading practice, sociolinguistic and pragmatic knowledge, grammar and vocabulary knowledge, emotional intelligence and critical thinking.

Authenticity is an indispensable criterion and a primary benefit of literature in the EFL context because it offers learners an input that they can relate to their personal lives (Ghosn, 2002). In drama and long works of fiction, authenticity is revealed through conversations, expressions of emotions, and dialogues (Khatib, 2011). Hence, literary texts becomes motivating for students as a result of the exquisite combination of meaningful context and authenticity because motivation mostly occurs when students are exposed to what they appreciate (Khatib, 2011). Literature also initiates cultural and intercultural awareness by providing students with universal concepts and topics

such as love, hatred, death, nature, etc. that are existent in almost every culture and language.

Literature also helps students acquire certain language skills such as extensive and intensive reading. Novels, for example, are great for extensive reading goals and poems are good for intensive reading and close analysis (Khatib, 2011). Furthermore, literary works offer a wide range of grammatical structures and vocabulary. Therefore, while dealing with a literary text, students are exposed to new vocabulary, different language structures and become acquainted with linguistic skills and abilities.

Using literature in language classrooms also help students to foster emotional intelligence and develop critical thinking skills. Ghosn (2002) argues that literature leads to certain changes in students' attitudes and literary texts are full of ideas which students can critically examine.

**Models for teaching literature**

Long and Carter (1991) categorize the reasons for using literature in EFL classrooms within three main models:

- the cultural model,

- the language model

- the personal growth model

*Cultural model*

In cultural model, literature is a tool presenting cultural concepts of the language including history, literary theories, theory of genres, and biography of the authors

(Carter& Long, 1991; Lazar, 1993). Literary texts contain cultural concepts of languages and thus enable students to understand and appreciate the culture, ways of life, traditions, values and beliefs of the target language (Carter& Long, 1991). Students come to realize how cultures differ from each other while dealing with a literary text.

*Language model*

Language model argues for developing language skills through the study of authentic literary texts. Students are exposed to language structures and vocabulary as they become engaged with a literary text. Students also gain language awareness when they study a literary text as they get involved in reading process (Carter& Long, 1991). When learners deal with a text, they encounter different genres, linguistic structures and vocabulary (Khatib, 2011).

The language model defends the idea that literature is formulated by the language itself (Long & Carter, 1991); therefore, the more students read, the more familiar they get with target language structures and vocabulary.

Carter & Long (1991) further argue that "one of the main reasons for a teacher's orientation towards a language model for teaching literature is to put students in touch  with some of the more subtle and varied creative uses of the language" (Carter & Long, 1991, p.2). Therefore, students become equipped with linguistic skills and abilities through language-centered literature teaching.

*Personal growth model*

Personal growth model is about learners' engagement with the literary text and how they react to it. Once they are engaged in reading process, they construct their own meaning out of the literary work. They bring their prior knowledge and experience into the text. This motivates and stimulates learners' response to the text as they get engaged in the reading process (Carter and Long, 1991).

The main goal of this model is to create a love of literature in students; i.e. to motivate students for studying literature. In this model, learners are not supposed to study the linguistic or literary aspect but instead they are encouraged to appreciate the literary works.

**Approaches to teaching literature**

*Language-based approach*

The aim of language-based approach is to improve learner's linguistic skills and enrich their vocabulary. A language-based approach i.e. studying the language of a literary text allows the learners to join in the language and literature syllabuses (Lazar, 1993). A literary text in this approach is chosen for the way it demonstrates certain stylistic features of the language but also for its literary merit. As a result of the close reading and analysis of the language of the chosen text, students can interpret and evaluate the texts meaningfully. This leads to an increase in their awareness and understanding of English. Learners become proficient in the target language and develop other language skills (Carter & Long, 1991; Duff & Maley, 1990).

*Literature as content*

In this approach, texts are selected for their significance as part of a literary canon or tradition (Lazar, 1993). The content-based approach is the most traditional approach and it is frequently used in higher education. Literature is the course content and it focuses on history, the literary movements, the social, political, historical background, literary genres and rhetorical devices, etc. Students improve their English by concentrating on the course content by reading certain passages and discussing them. Students might refer to their mother language during their discussions or they might be expected to translate some of the passages (Lazar, 1993).

*Literature for personal enrichment*

In this approach, literary texts are chosen according to students' interests and according to their potential to arouse personal involvement (Lazar, 1993). Texts are arranged according their themes and may be aligned with other texts which are not works of literature but offer similar or same themes. In the personal enrichment approach, a literary text is a valuable device for students to draw on their personal experiences, thoughts and emotions (Lazar, 1993). In this way, students acquire English by being intellectually and emotionally engaged in the language. This approach is also a perfect incentive for group work (Lazar, 1993).

**Teaching conflicts**

"Teaching the conflicts" is a notion offering broad implications for classroom pedagogy and curricular design. The basic principle of "teaching the conflicts" is the fact that certain epistemological, political, philosophical and ethical conflicts exist in

all kinds of disciplines (Buffington, 1997). Mostly in classrooms, such conflicts are avoided. However, according to the advocate of the theory of "teaching the conflicts," Gerald Graff, educators who teach literature should include certain disciplinary and political conflicts in their classes (Showalter, 2003). They can encourage team-teaching or real discussions or they can assign critical readings to stimulate internal debates. No matter what, classrooms are to be open and democratic arenas to host the discussions for such conflicts. According to Graff (1997), "teaching the conflicts" is the most effective way of dealing with the current conflicts over education and culture (as cited in Buffington, 1997).

Similarly, David Richter believes that getting students to be involved in conversations about irreconcilable differences and to think for themselves is best achieved through the critical interpretation and evaluation of texts and the abovementioned conflicts they offer (as cited in Showalter, 2003).

Shor (1997) agrees that "teaching the conflicts" offers an open platform in which all positions confront each other in a curriculum free of critical discourses such as Marxism or feminism (as cited in Buffington, 1997). However, Shor (1996, pp. 17-18) poses that before scholars focus on academic conflicts in any field, there is a need to focus on "already-existing conflicts between students … and the institution … and the economic system (class, gender, racial inequities…)."

Nonetheless, there have been several oppositions to the theory of conflicts. Some argue that such an approach puts English professors and their disputes at the centre of the profession of teaching (Showalter, 2003). Others question its validity in

classroom practice because as George Levine states there are not sufficient critical or empirical writing to point out the guidelines of the theory (as cited in Showalter, 2003). Graff (1997), on the other hand, argues that as a consequence of the diversity of academic culture, there is no single correct way of teaching and thus conflicts are a way of organizing different classes and pedagogical styles. The starting point should be the conflicts between the teacher and the students as well as the conflict among students and the students should be given the control in negotiating the conflicts (Graff, 1997, as cited in Buffington). Nonetheless, according to Graff (1997), teachers should model disagreeing with each other so that students can feel more comfortable about disagreeing with teachers. Although Graff (1997) is aware of the risk that students might remain silent watching their teachers lead the discussion, it is a risk that should be taken for the sake of teaching them to disagree and overcome authority (as cited in Buffington, 1997).

### Elements of fiction

Fiction is the part of a larger category known as narrative which is the telling of a story, an account events taking place in time (Griffith, 2006). The most characteristic feature of a narrative is the presence of a teller, a narrator. People mostly associate literature with fiction. Unlike a nonfiction narrative, narrative fiction – poetry or prose – involves a telling of events that are made up.

### Theme

Themes are the ideas about the human condition that are drawn from the works of literature not only from fictional but from all genres. *Theme* is different from *subject. Subject* describes what the literary work is about with a word or with phrases while

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*theme* is what the work says about the subject and it should be a full sentence or sentences (Griffith, 2006). In many works, especially in the complex works of literature there is usually more than one theme.

**Point of view**

Point of view is the narrator's relationship with the world of the literary text. The term is a metaphor indicating the location i.e. *point* where narrator views everything in the work. Some critics prefer to use *perspective* instead of *point of view* (Griffith, 2006). There are four types of points of view, third-person omniscient point of view, third-person limited point of view, third-person objective (dramatic) point of view, and first-person point of view.

*Third-person omniscient point of view*

In this point of view, the narrator is from outside the story world. It is called third-person because the narrator refers to all characters in the third-person, as "he" or "she." It is called *omniscient* because the narrator knows almost everything about the characters' actions, thoughts, and locations (Griffith, 2006).

*Third-person limited point of view*

Similar to the third-person omniscient narrators, third-person limited narrators refer to the other characters in the third-person and they still know more about the fictional world than we do about our worlds. However, their perspective is *limited* to the mind of one character, possibly the main character (Griffith, 2006).

*Third-person objective (dramatic) point of view*

Narrators of the objective point of view are aware of the time, places and events in the work; however, they do not enter the minds of the characters. The reader sees the characters as we do in real life or we might observe characters in a play. The reader learns about them through their dialogues and actions (Griffith, 2006).

*First-person point of view*

In the first-person point of view, one character from the work tells the story and uses the first-person pronoun "I." The narration is limited to what the narrator says and observes. The narrator may be a major character or a minor character (Griffith, 2006).

**Plot**

Plot is the work itself i.e. the author's organization of the events from the beginning to the end. The plot links the events by cause and effect. An author presents the events to engage readers intellectually and emotionally. Authors do this with the help of several devices such as conflict, rising action, climax, falling action, etc. In a traditional plot pattern, an unstable situation, a *conflict* sets the plot in motion. *Exposition* explains the nature of the conflict, introduces the characters, describes the setting, and provides historical background. Through *the rising action*, one event causes another, and the causal relationship between the events intensifies the conflict, and finally the plot *rises* to a *climax.* The rest of the story is *falling action* covering the events that lead to *resolution* of the conflict and a stable situation (Griffith, 2006).

**Characterization**

Characters are the people represented in narratives, and *characterization* is the author's presentation and development of the qualities of the characters. Characters do not necessarily have to be people, they might be animals, robots, or creatures (Griffith, 2006).

*Protagonist and antagonist*

The term *protagonist* means the main character but it might also refer to someone who fights for something while antagonist is the opponent of the protagonist. Antagonists are usually people but they can also be nonhuman forces or certain aspects of the protagonists such as their tendency to evil, etc. (Griffith, 2006).

**Setting**

Setting is the physical world of the work and the time in which the action takes place. Setting also includes the social environment of the characters, manners, customs and traditions, values, and the historical context etc. (Griffith, 2006).

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**Selected literary techniques**

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**Metaphor**

Metaphors are analogies that clarify abstractions. As a literary term, metaphors are words or expressions that stand for the things that are applied to particularly different kind of things without asserting a comparison i.e. without using the words "as" or "like" (Abrams, 1999). For example, in Shakespeare's Sonnet 116, the line "Love is an ever-fixéd mark," *an ever-fixéd mark* is a metaphor i.e. a concrete concept used to signify an abstract concept *love* (Griffith, 2006).

**Symbol**

In literature, symbols are words or phrases that denote objects or events which in turn denote other things. The objects are concrete while the meanings are abstract. "Fire" for example can denote a general destruction, or love, or hell (Abrams, 1999).

**Connotation**

As a literary term, connotation refers to secondary or associated significations of a word or expression which it commonly implies (Abrams, 1999). For example, the word "home" connotes privacy, intimacy and coziness.

**Satire**

Satire is the literary art of derogating or diminishing something by making it ridiculous or evoking toward it attitudes of contempt, scorn or indignation (Abrams, 1999).

**Irony**

Irony is a literary device in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that may end up in quite a different way than what is generally anticipated. In simple words, it is a difference between the appearance and the reality (Abrams, 1999).

**Deus ex machina**

*Deus ex machina* means "a god from a machine" in Latin (Abrams, 1999, p. 62). It is used in literary works to refer to impossible devices by which authors solve the conflicts.

**Allusion**

Allusion is a reference to literary or historical people events, places or other literary works (Abrams, 1999).

**Major literary theories**

Literature does not offer only one truth or a unique meaning to the readers and there are various ways to approach a literary text. Literary theories enable the readers to reveal the various factors such as "history, culture and nature of language" that play a significant role in creating a literary work (Sullivan, 2002, p.568). However, dealing with a literary text in the classroom might pose some instructional challenges when incorporating elements of literary criticism and theory.

Sullivan (2002) points out that although including the elements of literary criticism have challenging and complicated aspects for both teachers and students, classroom applications, "reception moments" help students understand the literary value of a text through interaction with "connotative, ambiguous and textured language," and how literary criticism developed over the years and played a significant role in reading the literary texts (p. 569). At this point, it is necessary to introduce basic literary theories employed in interpretation of literary texts:

**New criticism**

According to the theory of new criticism, the text is considered as independent from its author and context. "[M]eaning is contained solely within the literary text, apart from the effect on the reader or the author's intention, and external elements are disregarded when analyzing the work" (Van, 2009, p.3). The reader is supposed to

guess the correct meaning by closely reading and analyzing the text's formal

elements, i.e. rhyme, meter, imagery, theme, metaphor, etc. Besides, the elements

such as historical, political or social background of the text are eliminated during the

literary study (Van, 2009).

**Structuralism**

This approach focuses on the linguistic and structural aspects of the texts rather than

literary aspects. So, the emphasis is more on the form. Like new criticism,

structuralism also offers analyzing the text as an individual entity without the

interference of the reader's personal experiences or responses. Van (2009) argues

that structuralism focuses on structures that create the meaning rather than the

aesthetic value of literature. "It requires learners to approach literary texts

scientifically and to use their knowledge of structures and themes to place the work

into a meaningful hierarchical system" (Van, 2009, p.4).

**Formalism**

Formalism is an approach that underlines literary form and literary devices within a

text. "Formalism," like "Structuralism," tries to place the study of literature on a

scientific basis through objective analysis of the motifs, devices, techniques, and

other "functions" that comprise the literary work." Context and author are discarded

in Formalism. Devices and narrative strategies are explored and analyzed in terms of

how they function in a literary text. Literariness is the basic tenet of in Formalism.

Formalists put an emphasis on irony, ambiguity and other literary techniques and

strategies in a narrative. Formalists approach a literary text within an interpretive

theory (Retrieved from http://www.write.armstrong.edu/handouts/Formalism.pdf).

**Post-structuralism/deconstruction**

This approach is concerned with the breaking down of systems, frameworks, definitions, and certainties. Post-structuralism maintains that frameworks and systems are merely fabricated constructs and that they cannot be trusted to develop meaning or to give order. In fact, the very act of seeking order is ridiculous because there exists no unified truth. Post-structuralism also maintains that there are many truths and that structures must become unstable or decentered. We cannot trust language systems to convey truth because the very bases of truth are unreliable. Moreover, post-structuralism is concerned with the power structures or hegemonies and how these elements contribute to and/or maintain structures to enforce hierarchy. Therefore, post-structural theory carries implications far beyond literary criticism (Retrieved from https://owl.english.purdue.edu/owl/owlprint/722/).

Deconstruction is the most influential form of post-structuralism and the most effective application of structuralism to the interpretation of literature. It concerns itself with the relationship between language and meaning. It offers a radical theory of reading that rejects the certainty of meaning.

**Postmodernism**

The term postmodernism is applied to the literature and art after World War II. Postmodernism involves a continuation of modernism - a rejection of traditional forms of literature in favor of experimental forms - as well as diverse attempts to break away from modernist forms. Postmodernists follow the same principles that modernist follow but they celebrate the new forms of fragmentation (Abrams, 1999). They look for ironies within a text and analyze fragmentation and a mixing of genres

and forms. Postmodernism is largely a reaction to the anticipated certainty of scientific, or objective, efforts to explain reality. It is highly skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and thus it focuses on the relative truths of each individual. In the postmodern understanding, interpretation is very significant; reality only comes into being through one's interpretations of what the world means to her/him (Retrieved from http://www.pbs.org/faithandreason/gengloss/postm-body.html).

**Marxist criticism**

Marxism is a literary study that "combines an understanding of the social roots of literature with a sense of its political ramifications" (Ryan, 1999, p.52). According to the Marxist theory, a literary work does not only possess form and structure, but it also exists in time and space, history and society. Therefore, literary works should appeal to the readers by speaking to their concerns so that they can relate them to their lives, which means they should have "social dimensions" (Ryan, 1999, p.52). Marxist literary theory is of course based on the Marxist ideology, according to which "all history is characterized by […] unequal class arrangements, and one result is that all history is characterized by class struggle, the conflict between those who own and those who labor" (Ryan, 1999, p.52).

According to Ryan (1999), Marxist literary theory exists in two forms. One positions literature within its social, economic, and historical context and relates the ideas in a literary work to the ideals and values that were adopted by the society of the time. It relates literary work to the class struggle. The other one involves a critique of

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ideology: "It seeks to understand how ideology works in literature to mask social contradictions such as those between economic groups" (Ryan, 1999, p.54).

**Feminist criticism**

According to Ryan (1999) "feminism [as an ideology] asks why women have played a subordinate role to men in human societies" (p. 101). Similarly, feminist literary theory studies literary works by women "for how it addresses or expresses the particularity of women's lives and experience" (Ryan, 1999, p. 101). Hence, Feminist criticism seeks for how female characters are represented in a literary text. It also studies the "male dominated canon" so as to understand how men have used culture to dominate women further.

The patriarchal order and discourse in a literary text is analyzed in feminist criticism and representation of women characters is explored through feminist reading of a text. The ideology from which literary texts are produced reflects the historical and social reality of the period.

**Post-colonial criticism**

During the second half of the twentieth century, as a result of the end of the colonial domination and the differences in literature and culture between diverse ethnic groups and the way literature involves these matters (racial identity, homeland, exile, diaspora, etc.) gained importance and popularity (Ryan, 1999, p. 147). Thus, post-colonial criticism emerged as a significant development. According to Newton (1997, p. 283), "post-colonial criticism tends to have a double focus: it concentrates either on the representation of the non-European in Western canonic literature or on

writing from non-European cultural traditions, particularly writing from countries that have been colonized by Western nations."

**New historical criticism**

This theory presented a methodology for reading text within the context of history. New Historicism studies literary text in relation to history. Webster (1996) points out that "New Historicism and critical work have been especially productive in rethinking or deconstructing the kinds of assumption made about the past and literature's place in it" (p.116).

New Historicism does not suggest a fixed, stable history where literary texts are analyzed through an alternative historical background: "… history is site of conflict which is unfinished and fragmented" (Webster, 1996, p. 117).

New Historicism proposes that a literary text reveals about history of its time and period, at the same time how critic is influenced by historical context. A literary text reflects historical circumstances of the past and author's biography and social background. Literary works tell about not only facts and events of the past but also "ways of thinking, prejudices and ideas of social organization, taboos, which concerns Man and prevailing ideology of the period" (Webster, 1996, p. 118).

## Effective literature instruction

While discussions over the reasons for using literature in language classes are going on, questions about the effective literature instructions are also drawing notable attention. Such questions are particularly essential for high school students owing to

their transition from adolescence to adulthood. Studies show that "self-sponsored reading declines dramatically during these school years" (as cited in Agee, 2000, p. 305).

Some researchers argue that teachers of literature use the same methods for every group of students without any regard to their efficiency while some of them make necessary adjustments according to the needs and interests of their students (Agee, 2000).

Grouping is an important factor in effective literary instruction because it affects teachers' perspectives on students and so their instruction. Some teachers do ability-level groupings, some do grade-level placements to group students according to their chronological ages. Ivel (1999) states that "teachers' assumptions about what students should be reading in a certain grade level may affect both students' interest and growth in reading" (as cited in Agee, 2000).

Furthermore, teachers' approach to teaching literature also plays an important role in effective literature instruction because students might infer certain messages about what kinds of literature are valuable (Agee, 2000). For example, a focus on canonical literature gives value to certain literature as well as ways of thinking. Nonetheless, current perspectives on effective literature instruction especially those that are based on monologic practices rather than dialogic ones show that students' lives or their interests are not taken into account while choosing the literary texts or the ways of reading them, which allows little room for intellectual growth or curiosity of students as well as for the development of their critical interpretive skills (as cited in Agee,

2000). In the long term, this affects students' experiences with literature no matter what their ability levels are.

Effective literary instruction is described as those that "embrace cultural critiques rather than literary analyses or readings that limit students' understandings of texts as ideologues" (as cited in Agee, 2000, p. 307). According to Rabinowitz and Smith (1997), traditional literature instruction is faulty for two reasons: teachers choose the texts that students find difficult and teachers view their goals as teaching certain texts instead of teaching ways of reading them (as cited in Agee, 2000). Most importantly, as Rogers (1997) argues most high school teachers regard their jobs as transferring culture rather than critiquing or transforming it. Not many teachers regard the issues of culture as topics offering opportunities for critical inquiry in their classroom.

### Methods for organizing literature instruction

Beach et al. (2006) offered some methods for organizational structures for literature units. Teacher of literature are first advised to decide on a central focus around which they organize their activities in terms of topics, issues, genres, themes, etc. As summarized in Figure 1 (Beach, Appleman, Hynds & Wilhelm, 2006, p.57), there are certain advantages and disadvantages to these structures to keep in mind while selecting the focus.

According to Beach et al. (2006), issues such as issues of gender, power, race, etc. could be used as organizational tools for effective literature instruction. Teachers can present certain issues portrayed in the texts to be discussed by students in the class or

they can let students identify their own issues in the literary works. One of the

advantages of organizing units around issues is that it leads students to gain different

TABLE 3.1
Different Methods for Organizing Literature Instruction

| Method | Focus | Advantages | Disadvantages |
|---|---|---|---|
| Chronological | How literature develops over time, different periods of literature | Easy to organize, many literature anthologies are organized this way, provides continuity and coherence | Difficult to fit in contemporary literature, more challenging to motivate student interest |
| Author Study | On individual authors' work and lives | Provides an opportunity to read several works from a single author, can focus on style | Privileges a sometimes limiting biographical reading |
| Thematic | On large concepts such as identity, dreams, challenges, innocence, and so forth | Offers maximum flexibility to teachers in terms of creating collections of texts that vary in chronology, style, genre, and author | Can force an interpretation on texts; some themes are overdone and hard to keep fresh |
| Topical or issues | On the subject matter of texts or on current controversial issues | Provides immediate relevance and connections to students' experiences | Can lose the specific aesthetic focus that the study of literature can provide |
| Genre | On the structural aspects of literature | Helps students understand the structural and formal components of a particular genre | Students can easily tire of continuous study of one genre; can seem somewhat forced and artificial |
| Type of analysis (e.g., archetypal or by kinds of literary theory) | On particular methods of analysis | Offers students a range of interpretive strategies | Often focuses on strategies rather than the texts themselves |

Figure 1. Organizing literature instruction

perspectives about certain issues. It may also help students relate and connect to their

personal experiences. On the other hand, such an organization might bring about a

loss in the aesthetic value of a literary text (Beach, Appleman, Hynds & Wilhelm,

2006).

# CHAPTER 3: METHOD

## Introduction

This chapter explains the research design and provides the details of sampling, data analysis and data collection. It provides information about meta-ethnography, highlighting its purpose in research and showing how the researcher used meta-ethnography to derive second-order interpretations and to construct third-order interpretations for providing guidelines for issue/conflict-based instruction on *To Kill a Mockingbird.*

## Research design

A number of methods for qualitative synthesis have emerged in recent years as a result of the growing acceptance of qualitative methods (Britten et al., 2002). Synthesizing qualitative research involves "bringing together of findings on a chosen theme, the results of which should, in conceptual terms, be greater than the sum of parts" (Campbell at al., 2011, p. 2). Hence, qualitative synthesis involves conceptual development and is different from a quantitative meta-analysis because it does not just require aggregation of findings from individual, high-quality research studies. Qualitative synthesis entails reinterpretation but it is based on published findings rather than primary data (Britten et al., 2002).

Among several approaches to qualitative synthesis, aggregated synthesis is a numeric approach and similar to quantitative meta-analysis; narrative synthesis relies primarily on describing and summarizing; interpretive synthesis aims to produce interpretations that go beyond individual studies and thus contribute to conceptual

and theoretical development, which is the developmental goal of qualitative synthesis (Campbell at al., 2011, p. 8).

**Interpretive synthesis**

Interpretive synthesis is regarded as 'the' approach to the qualitative synthesis owing to its defining characteristic which is its concern with the development of concepts (Campbell at al., 2011, p. 8; Dixon-Woods, Agarwal, Jones, Young, & Sutton, 2005). A number of approaches to interpretive synthesis including meta-ethnography, meta-study, critical interpretive synthesis, realist synthesis and grounded formal theory have been developed. This study used meta-ethnography which was originally introduced and developed by Noblit and Hare (1988) and first used in educational research.

*Meta-ethnography*

Meta-ethnography is a method for synthesizing qualitative research and for developing strategies that interpret findings across multiple studies. It is regarded as the best developed method for synthesizing qualitative data (Campbell at al., 2011). According to Noblit and Hare (1988), synthesis through meta-ethnography answers the question of "how to put together written interpretive accounts" where mere integration would not be appropriate (as cited in Barnett-Page & Thomas, 2009, p. 2). It entails taking relevant studies to be synthesized, reading studies repeatedly and noting down "key concepts," which are the raw data for the synthesis (Campbell at al., 2011, p. 3). The synthesis in meta-ethnography is achieved through conceptual translation which involves reinterpretation and transformation of the key concepts provided by individual studies into each other (Pope, Mays, & Popay, 2007). The goal of the translation is to be able to derive concepts that can encircle at least two

studies being synthesized. The synthesized concepts may not have been explicitly identified in any of the original studies.

Meta-ethnography enables the researcher "to understand and transfer ideas and concepts across different studies (Britten et al., 2002, p. 210) by making use of interpretation from other studies (second-order constructs), and allowing the development of further interpretations (third-order constructs) which are "consistent with the original results but extended beyond them" (Dixon-Woods, Agarwal, Jones, Young, & Sutton, 2005, p. 48). Such a synthesis "has the potential to provide a higher level of analysis, generate new research questions and reduce duplication of research…The strength of this approach lies in its attempt to preserve the interpretive properties of primary data" (Atkins at al., 2008, p. 2).

Noblit and Hare (1988) divide the process of meta-ethnography into seven steps but they also noted that each of the stages can repeat or overlap during the synthesis (as cited in Campbell at al., 2011; Britten et al., 2002; Atkins et al., 2008; Pope, Mays, & Popay, 2007):

- Step 1: Getting started - determining an area of interest and a research question that could be informed by qualitative research (Campbell at al., 2011). To this end, the researcher identified an area of interest and formulated her research questions to inform the area of interest.
- Step 2 – Deciding what is relevant to the initial interest: "an exhaustive search for relevant accounts can be undertaken followed by selection of research relevant to the topic of interest" (Campbell at al., 2011, p. 10). The

researcher has selected her primary data in accordance with the topic of interest.

- Step 3 – Reading the studies: this step involves careful and repeated reading of the selected studies to identify main concepts and interpretations offered by individual studies (Atkins et al., 2008). The researcher read the individual studies carefully and repeatedly.

- Step 4 – Determining how the studies are related: at this step, Noblit and Hare (1988) suggest creating a list of key concepts, metaphors, phrases, ideas and their relations ; juxtaposing them and determining how they are related (Campbell et al., 2011). To this end, the researcher analyzed the studies to determine common and recurring key concepts.

- Step 5 – Translating the studies into one another: comparing the key concepts and their interactions in one study with the key concepts and their interactions in other studies by looking at the similarities and differences (Atkins et al., 2008; Campbell et al., 2011; Pope, Mays, & Popay, 2007). Within the framework of each key concept, the researcher looked across the studies again and identified themes and interpretations offered by the studies (second-order constructs).

- Step 6 – Synthesizing translations: the translated concepts from step 5 are taken "to identify concepts which can transcend individual studies and which can be used to produce new interpretation or conceptual development" (Pope, Mays, & Popay, 2007, p. 82). The researcher used critical pedagogy and radical literary theories to generate further interpretations (lines-of-argument) which enables the researcher to construct third-order interpretations i.e. "discovering a 'whole' among a set of parts" (Campbell et al., 2011, p. 10).

- Step 7 – Expressing the synthesis: in order to communicate the synthesis effectively, it needs to be expressed in such a way that the audience can understand (Campbell et al., 2011).

### Sampling

The researcher found 33 studies on the whole. 20 studies are journal articles, 6 studies are PhD dissertations and 7 studies are MA theses, and included all of them in the study.

### Method of data collection

To identify and collect the relevant research studies focusing on *To Kill a Mockingbird*, the researcher referred to the following electronic databases:

- ProQuest Digital Dissertations

- EBSCOhost

- ERIC

- Project Muse

Studies were identified by using the following key words: *To Kill a Mockingbird*, teaching *To Kill a Mockingbird, To Kill a Mockingbird* and education, Harper Lee, *Mockingbird,* Finch, Atticus.

### Data analysis procedures

The researcher first classified and categorized the findings. To form a database, the researcher used Microsoft Excel, categorizing sources around elements of fiction (setting, point of view, themes and subthemes, characterization, literary techniques), deriving, what Schutz (1971) calls, second order interpretations, and noting down key concepts as well as relevant incidents and events.

Steps 1 and 2 technically pose the purpose of the study given in Chapter 1.

Regarding step 3, the researcher read each study carefully and repeatedly to identify

main concepts in each study. With regard to step 4, the researcher analysed studies

for recurring concepts and used excel sheets to record and sort them (Appendix A).

Concerning step 5, the researcher looked across the studies again and identified

interpretations offered by the studies (i.e. second-order interpretations), compared

their similarities and differences. In chapter 4, the results derived at step 5 are

presented using tables (Tables 2 to 52). With respect to step 6, the researcher

clustered the interpretations to construct third-order interpretations, making use of

critical pedagogy and radical literary theories. Finally, regarding step 7, the

researcher expressed the synthesis to provide guidelines for designing issue/conflict-

based literature instruction, which is presented in chapter 5.

## CHAPTER 4: RESULTS

## Introduction

This chapter presents the outcomes of the analysis of the studies, and introduces

second-order interpretations organized around literary elements and techniques

including setting, point of view, structure, recurrent themes and subthemes, literary

techniques, and characters in *To Kill a Mockingbird.*

## List of selected sources

Table 1 presents the sources that the researcher selected for her analysis. There are

thirty three studies on the whole. Twenty of these studies are journal articles, six of

them are PhD dissertations and seven of them are MA theses.

Table 1
List of selected sources

| Author | Year | Data Source | Title |
|--------|------|-------------|-------|
| Edgar H. Schuster | 1963 | Journal Article | "Discovering Theme and Structure in the Novel" |
| Jill P. May | 1987 | Journal Article | "Censors as Critics: *To Kill a Mockingbird* as A Case Study" |
| Claudia Johnson | 1991 | Journal Article | "The Secret Courts of Men's Hearts: Code and Law in Harper Lee's *To Kill a Mockingbird*" |
| Robert O. Stephens | 1995 | Journal Article | "The Law and the Code in Harper Lee's *To Kill a Mockingbird*" |
| Kathleen Anne Patterson | 1997 | PhD Dissertation | *Representations of Disability in Mid Twentieth-Century Southern Fiction: From Metaphor to Social Construction* |
| Dean Shackelford | 1997 | Journal Article | "The Female Voice in *To Kill a Mockingbird:* Narrative Strategies in Film and Novel" |
| Joseph Crespino | 2000 | Journal Article | "The Strange Career of Atticus Finch" |
| Susan Arpajian Jolley | 2002 | Journal Article | "Integrating poetry and *To Kill a Mockingbird*" |
| Mitzi-Ann Stiltner | 2002 | MA Thesis | *Don't Put Your Shoes on the Bed: A Moral Analysis of "To Kill a Mockingbird"* |

Table 1 (cont'd)

List of selected sources

| Laurie Champion | 2003 | Journal Article | "Lee's *To Kill a Mockingbird*" |
|---|---|---|---|
| Isaac Saney | 2003 | Journal Article | *"The Case Against To Kill a Mockingbird"* |
| The Harvard Law Review Association | 2004 | Journal Article | "Being Atticus Finch: The Professional Role of Empathy in *To Kill A Mockingbird*" |
| Hilary Lochte | 2006 | PhD Dissertation | *White Shadows: Race and Ethnicity in the High School Literary Canon* |
| Jennifer Anne Petersen | 2006 | PhD Dissertation | *Feeling in the Public Sphere: A study of emotion, public discourse, and the law in the murders of James Byrd Jr. and Matthew Shepard* |
| Marsha Lynn Smith | 2007 | MA Thesis | *An Examination of the Single Parent Role in Zora Neale Hurston's "Their Eyes Were Watching God" and Harper Lee's "To Kill a Mockingbird"* |
| Michelle R. Strobel | 2008 | MA Thesis | *Defending "To Kill a Mockingbird"* |
| Rebecca H. Best | 2009 | Journal Article | "Panopticism and the Use of " the Other" in *To Kill a Mockingbird*" |
| Heather Carjaval | 2009 | MA Thesis | *It's Still a Sin To Kill a Mockingbird: A Critical Assessment of "To Kill A Mockingbird"* |
| Krista Melanie Riley | 2009 | MA Thesis | *Reading Racism: Race and Privilege in Young Adult Fiction* |
| Darlene Russell, Tamara Issak, and Philip Seyfried | 2009 | Journal Article | "Plugging into iCulture: Shuffling Canonical Literature for Social and Cultural Relevant Teaching in the 21st Century Secondary English Classroom" |
| Mary McCue Swietek | 2009 | MA Thesis | *William Faulkner, Harper Lee, and the Rise of the Southern Child Narrator* |
| Jennifer Murray | 2010 | Journal Article | "More Than One Way to (Mis)Read a Mockingbird" |
| Peter Zwick | 2010 | Journal Article | "Rethinking Atticus Finch" |
| Brian Dillon | 2011 | Journal Article | "Still Singing After All These Years" |
| Teresha Maya Jones | 2011 | PhD Dissertation | *A Study of Teachers' Views on Students' Use of African American English in the English Language Arts Classroom* |
| Robert J. LeBlanc | 2011 | MA Thesis | *A Cross-Comparison Case Study of Three New Secondary English Teachers' Reading Instruction and Beliefs* |
| Kristen Beth Proehl | 2011 | PhD Dissertation | *Battling Girlhood: Sympathy, Race, and the Tomboy Narrative in American Literature* |
| Anthony F. Verdesca JR. | 2011 | Journal Article | "Other Men's Transcripts: Accessing Atticus" |
| Ellyn Jo Waller | 2012 | PhD Dissertation | *Beyond Lip Service: How Teachers in a Private School Utilize Multicultural Literature* |

Table 1 (cont'd)
List of selected sources

| Stephen J. Whitfield | 2012 | Journal Article | "The South in the Shadow of Nazism" |
|---|---|---|---|
| Steffany Comfort Maher | 2013 | Journal Article | "Using To Kill a Mockingbird as a Conduit for Teaching about the School-to-Prison Pipeline" |
| Kristen B. Proehl | 2013 | Journal Article | "Sympathetic Alliances: Tomboys, Sissy Boys, and Queer Friendship in *the Member of the Wedding* and *To Kill a Mockingbird*" |
| Austin Sarat and Martha Merrill Umphrey | 2013 | Journal Article | "Temporal Horizons: On The Possibilities of Law and Fatherhood in *To Kill A Mockingbird*" |

Figure 2 below presents the major concepts that the researcher identified according to the outcomes of the analysis of the studies.
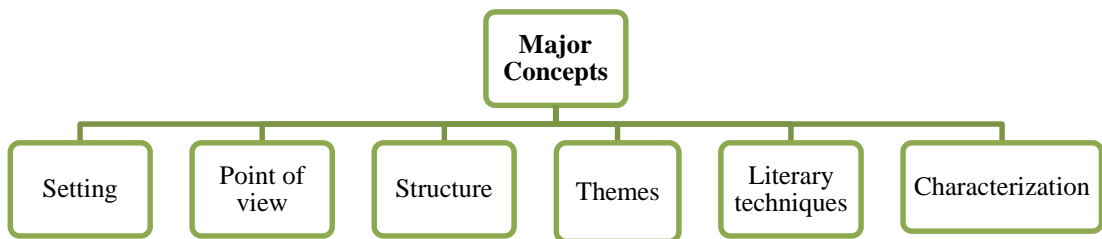


Figure 2. Major concepts

## Setting

The researcher identified the following three aspects of setting in the thirteen out of thirty three MA studies, PhD studies and journal articles she analyzed (Figure 3).
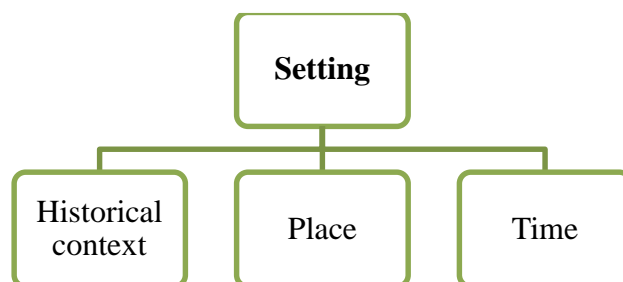


Figure 3. Aspects of setting

**Historical context**

According to the analysis of the journal articles, theses and dissertations that focus

on *To Kill a Mockingbird*, seven studies explored the aspect of the historical context.

Two of these seven studies are MA studies and five of them are journal articles.

Table 2
Historical context

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Johnson | 1991 | Journal Article | The Scottsboro trials | The Scottsboro case of 1930s |
| Crespino | 2000 | Journal Article | | The Scottsboro trials' false accusations of rape influenced Harper Lee's depiction of Tom Robinson's trial. |
| Stephens | 1995 | Journal Article | | The time of *Mockingbird* is the same as that of the Scottsboro trials of 1931 and 1933, in which nine black youths were convicted of raping a white woman. |
| Strobel | 2008 | MA | | The Scottsboro trials occurred during Lee's childhood and spotlighted the racial inequality and prejudice that existed in America during the 1930s. |
| Smith | 2007 | MA | | There are parallels drawn between the trial of Tom Robinson and the notorious Scottsboro trial. |
| Crespino | 2000 | Journal Article | The murder of Emmett Till | The Scottsboro trials of the 1930s and the murder of Emmett Till in 1955 became causes célébre that focused attention to southern discrimination. |
| Strobel | 2008 | MA | | The murder of Emmett Till in 1955, a reminder that very little had been done to ensure justice in the American judicial system concerning blacks, influenced *To Kill a Mockingbird*. |
| Saney | 2003 | Journal Article | Denial of the Scottsboro context and civil rights movement | As if it never happened, *TKM* denies that Black people have been the central actors in their movement for liberation and justice. |
| Maher | 2013 | Journal Article | | The novel is set in the 1930s American South not including the civil rights movement of 1950s and early 1960s and thus missing out African Americans' standing up for their rights. |

Table 2 (cont'd)
Historical context

| | | | | |
|---|---|---|---|---|
| Crespino | 2000 | Journal Article | Modernizing trends between 1935 and 1960 | The decades stretching from 1935, the year in which the novel was set, to 1960, the year in which it was published, witnessed several important modernizing trends that shaped the world in which Harper Lee wrote her first and only novel. |
| Crespino | 2000 | Journal Article | Jim Crow Laws | Lee's characters and choice of narrative strategies in *TKM* reflect the moral tensions that all liberals faced in the Jim Crow South. |
| Stephens | 1995 | Journal Article | Brown v. Board of Education | The book was published in the midst of massive resistance to desegregation of schools after the Supreme Court decision on *Brown v. Board of Education* in 1954. |
| Johnson | 1991 | Journal Article | Autherine Lucy | the issue of Autherine Lucy (1956) - the first black student to attend the University of Alabama |
| Johnson | 1991 | Journal Article | Rosa Parks | the issue of Rosa Parks (1955) - a black woman refusing to give up her seat to a white man |

Of the seven studies focusing on the aspect of historical context, five of them highlight the influence of The Scottsboro Trials of the 1930s on *To Kill a Mockingbird* and its themes (Johnson, 1991; Crespino, 2000; Strobel, 2008; Smith, 2007; Stephens, 1995). The Scottsboro trials of 1931 and 1933, in which nine black youths were convicted of raping a white woman, highlight the racial discrimination and prejudice in America during 1930s (Stephens, 1995). Having occurred during Lee's childhood, the Scottsboro trials and their false accusations of rape influenced her depiction of Tom Robinson trial because there are parallels drawn between the two trials (Crespino, 2000; Smith 2007).

According to Saney (2003), on the other hand, the novel disregards the context of the Scottsboro trials. Following those trials, the Black people started their movement for liberation and justice. Nonetheless, excluding the civil rights movement of 1950s and

1960s, the novel does not depict the Black people standing up for their rights (Saney 2003; Maher 2013).

The influence of other events including the murder of Emmett Till in 1955, the issue of Autherine Lucy – the first black student to attend the University of Alabama - in 1956, and the issue of Rosa Parks – a black woman who refused to give up her seat to white man - in 1955 are also indicated to influence *To Kill a Mockingbird* (Johnson, 1991; Crespino, 2000; Strobel, 2008). Crespino (2000) also states that the characters and other elements in *To Kill a Mockingbird* reflect what liberals experienced in the Jim Crow South.

**Place**

The analysis of the theses, dissertations and journal articles indicate that eight studies focus on place as one of the aspects of setting. One of these studies is a PhD dissertation, two of them are MA theses, and the other five studies are journal articles.

Table 3
Place: Maycomb

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| May | 1987 | Journal Article | Maycomb as an isolated town | a hermetic, little Southern town, isolated and regional in its attitudes. |
| May | 1987 | Journal Article | | The regional isolation in Maycomb shows that characters are trapped. |
| Best | 2009 | Journal Article | | Maycomb is essential to the development of events in the story because of its position as a small and isolated town in southern Alabama. |

Table 3 (cont'd)
Place: Maycomb

| Johnson | 1991 | Journal Article | Maycomb as a juridical town | The cement of Maycomb is its formal and informal law. |
|---|---|---|---|---|
| Crespino | 2000 | Journal Article | Monroeville as inspiration for Maycomb | Monroeville, Alabama, is the inspiration for the novel's fictional town of Maycomb. |
| Proehl | 2011 | PhD | | The fictional, small town of Maycomb, Alabama, is modeled upon Lee's own home town of Monroeville. |
| Stephens | 1995 | Journal Article | | Maycomb is a close approximation of Lee's hometown of Monroeville, Alabama. |
| Smith | 2007 | MA | | Although fictional, the Maycomb, Alabama town that is setting for this 1930's Depression Era novel evolves from the author's experience. |
| Best | 2009 | Journal Article | Maycomb as a segregated town | The rural Alabama town is marked by strict class and race boundaries, and social position mandates proper behavior. |
| Best | 2009 | Journal Article | | Situated in the heart of the segregation-era South, Maycomb is a prime location for the unfolding of the stories of Tom Robinson, Boo Radley, and Dolphus Raymond. |

The story of *To Kill a Mockingbird* is set in the fictional Maycomb County in Alabama. The inspiration for this fictional county comes from the author's own experiences i.e. Lee's hometown, Monroeville in Alabama (Crespino, 2000; Stephens 1995; Proehl, 2011; Smith 2007).

This little town is quite regional and insulated, and this insulation is evident in the attitudes of the characters, which the researcher will also explore, and in their entrapment and it is essential to the development of the events in the story (May, 1987; Best, 2009).

Johnson (1991) states that Maycomb is a very juridical town as its "cement" is its formal and informal laws whereas according to Best (2009) Maycomb is a segregated town because it is marked by boundaries determined by differences in class and race.

Table 4

Other places

| Author | Date | Data Source | Sub-Concept | 2nd Order Interpretation |
|--------|------|-------------|-------------|--------------------------|
| Stiltner | 2002 | MA | The courtroom of the Robinson trial | An arena to demonstrate the Southerners' biases and treatment of other races, particularly African-Americans. |
| Johnson | 1991 | Journal Article | The Finch House | The children are shaped by an Eden where love, truth, and wholeness have brought the household to a highly refined moral plane. |
| Johnson | 1991 | Journal Article | The Ewell House | an inversion of Atticus' house |

Stiltner (2002) and Johnson (1991) point out other places essential to the

development of the events in *To Kill a Mockingbird.* The courtroom is crucial

because it embodies the prejudices of the southerners with respect to other races

especially the Black people (Stiltner, 2002). For Johnson (1991), the house where the

evil Ewells reside is the reversal of the house where the Finches reside. While the

Finch house is characterized by strong moral values, the Ewell house suffers from

the lack of those values.

**Time**

The analysis of the studies show that six studies explore the aspect of time. Two of

these studies are MA theses and four of them are journal articles.

Table 5

Time

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Strobel | 2008 | MA | Time reflecting attitudes & values | By setting her novel in the past, Lee is able to capture the time period it is set in, and reflect the concerns of the time it was written. |
| Stiltner | 2002 | MA | | Set in the final years of the Great Depression, *TKM* reflects the financial position of most Southerners, especially the poor white farmer. |

Table 5 (cont'd)
Time

| Stiltner | 2002 | MA | Time reflecting attitudes & values | Lee sets the novel in the 1930s to provide her reader with a specific epoch in time as many of her readers would vividly recall the emotion and attitude. |
|---|---|---|---|---|
| Johnson | 1991 | Journal Article | | The novel is set in a time when a long-standing relationship between blacks and whites was being tested in courts. |
| Johnson | 1991 | Journal Article | | The novel is set in a time when rulings handed down from "the secret courts of men's hearts" became the laws they lived by openly. |
| May | 1987 | Journal Article | | The novel is set at a time when old regional values are challenged but remain unchanged. |
| May | 1987 | Journal Article | | The story's events are framed in seasons ( i.e. Circular) reflecting unchanging social attitudes. |
| Stiltner | 2002 | MA | The perception of time | Time moves slowly in contrast to today's high-tech world in *To Kill a Mockingbird.* |
| Jolley | 2002 | Journal Article | Time period | While set in the 1930s, *TKM* was written with a 1960 sensibility. |
| Dillon | 2011 | Journal Article | | The time period in the novel extends from 1932 to 1935; The Maycomb characters live through the Depression and the first years of FDR's administration. |
| Strobel | 2008 | MA | | Set in the Depression Era, and yet still reflecting the tumultuous Civil Rights era of the 1950s |

Time in Maycomb does not move as quickly as it does today in our technological

world (Stiltner, 2002). At the outset of the novel, it is year 1932. Characters live

through the Great Depression, and the first years of Franklin D. Roosevelt

administration; and when the novel ends, it is year 1935 (Dillon 2011). However,

despite being set in 1930s, Jolley (2002) states *To Kill a Mockingbird* has got a 1960

sensibility as it reflects the turbulent civil rights era of the 1950s (Strobel, 2008).

That *To Kill a Mockingbird* is set in 1930s although it was published in 1960 is

significant with respect to the reflection of the attitudes, values, and the realities of

the 1930s. Stiltner highlights the fact that by setting *To Kill a Mockingbird* in the

final years of the Great Depression, Lee depicts the financial conditions of the

Southerners, particularly the poor white farmers. Similarly, for Strobel (2008),

setting her novel in the past helps Lee to reflect the concerns of people during

thirties. May (1987) argues that the time when the novel is set reflects the values that

were challenged but remained unchanged - represented in the circular framing of

time – and the relationships between blacks and whites (Johnson, 1991).

## Point of view

According to the analysis of the journal articles, MA studies, and PhD dissertations,

the following four types of point of view are explored in eleven studies. Three of

these studies are MA theses while the rest is journal articles.
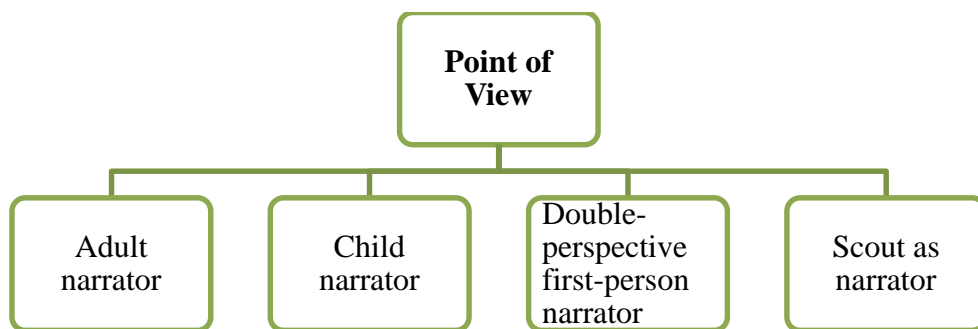


Figure 4. Point of view

**Adult narrator**

The analysis of the studies focusing on *To Kill a Mockingbird* indicate that an MA

thesis and a journal article approach the element of point of view in terms of "adult

narrator."

Table 6
Adult narrator

| Author | Date | Data Source | 2nd Order Interpretation |
|---|---|---|---|
| Stiltner | 2002 | MA | She creates the adult narrator as a means of demonstrating that children learn to employ morally correct behavior through adult example. |
| Stiltner | 2002 | MA | Lee's adult narrator reminds her reader that one must look at things from another's perspective in order to understand and treat others kindly and respectfully. |
| Shackelford | 1997 | Journal Article | Because the first person narrator is focused on the older Scout's perceptions of her growing-up years, the narration is focused on the world of Maycomb which she must inevitably enter as she matures. |

In *To Kill a Mockingbird,* Lee uses an adult Scout as the first person narrator. Lee's use of an adult narrator is a tool for her to show how correct moral attitudes are learnt by children through adult role-models (Stiltner, 2002). Stiltner (2002) also argues that an adult narrator is more effective in conveying her message of empathy i.e. "one must look at things from another's perspective in order to understand and treat others kindly and respectfully."

For Shackelford (1997), on the other hand, the reason why the narrator mostly focuses on the Maycomb town is because an adult Scout knows for sure that Maycomb is a world she will inevitably get into.

**The child narrator**

The analysis of the theses, dissertations and journal articles conducted on *To Kill a Mockingbird* reveal that three studies focus on the child narrator. Two of the studies are MA theses.

Table 7
The child narrator

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Swietek | 2009 | MA | A mirror to the development of a child | The child narrator represents a more true-to-life illustration of how familial and cultural influences affect and shape the child. |
| Swietek | 2009 | MA | | The child narrator helps the author to effectively present the influence of cultural dynamics (i.e. Race, class, "Southern way") on a person's psychological development. |
| Swietek | 2009 | MA | | Children elicit sympathy, compassion, and a deep understanding by the adult reader of how childhood events shape future personalities. |
| Swietek | 2009 | MA | A unique perspective | The child narrator interprets her experiences growing up in the South through a first-person account; as the youngest members of society, children offer a unique perspective of the world around them. |
| Swietek | 2009 | MA | | The child narrator challenges the widely held perception that childhood exists in a vacuum of simplicity, purity and incorruptibility. |
| Swietek | 2009 | MA | An innocent perspective | Through her child narrator, Lee effectively comments on the need for social change in the South by removing her adult judgments. |
| Swietek | 2009 | MA | | Because Lee uses a child narrator, only 15% of the novel is devoted to the Tom Robinson case – the one event in the book that deals directly with racial discrimination. |
| Crespino | 2000 | Journal Article | | Lee's decision to report Atticus's heroics through the perspective of his nine-year-old daughter is crucial in reinforcing the moral impulse that it is children who ultimately have the most at risk in the nation's struggle to end racial segregation. |
| Crespino | 2000 | Journal Article | Its impact on reader | The project to end racial segregation is most effective because it is backed by the moral weight of a child. |
| Swietek | 2009 | MA | | a child's point of view is less threatening to readers, especially when it comes to commenting on the negative social aspects of the culture. |
| Swietek | 2009 | MA | | The child narrator offers a view of society through lenses untainted by experience, cynicism, and prejudice often associated with an adult's view of the world. |

Table 7 (cont'd)
The child narrator

| Swietek | 2009 | MA | Its impact on reader | The novel's exceptional popularity is mostly attributed to its endearing child narrator. |
|---------|------|-----|----------------------|------------------------------------------------------------------------------------------|
| Carjaval | 2009 | MA | | That a child narrates the story also presents an opportunity for the students to think critically about the novel. |
| Swietek | 2009 | MA | Transformation | the child narrator represents Southern cultural conscience.<br>Like a child, the South endures many transitions. |
| Swietek | 2009 | MA | | Lee uses child narrator to indicate effectively that change is possible because as Scout goes through many changes as she matures, and as the South headed toward inevitable social transformation in the 1950s. |

To begin with, Swietek (2009) states that child is an effective narrator because childhood is a period of change and development. The fact that Lee uses a child narrator is significant because it openly presents the factors that influence the psychological and personal development of a child (Swietek, 2009). These factors include domestic influences as well as cultural dynamics such as race, class and "Southern" society. Furthermore, by reading what Scout and her friends experience at home and outside from the perspective of a child no matter how bitter they are, the reader feels sympathy, compassion and empathy for whom they will turn into when they grow up (Swietek, 2009).

Similarly, the child narrator embodies the social transformation of the South (Swietek, 2009). Just like Scout, the South experiences many changes, transitions, and developments and heads towards a social transformation. As Scout matures, the South transforms.

The use of the child narrator is an effective tool for Crespino (2000) as well as it suggests an innocent perspective. For Swietek (2009), if a child conveys social messages and comments on the negative social aspects, it is less intimidating because it will be free of adult judgments, prejudice and pessimism. For this reason, Tom Robinson trial i.e. the most important event of the novel in terms of its relation to the theme of racial discrimination takes place in only fifteen per cent of the novel (Swietek, 2009).

A perspective offered by a child is also considered unique by Swietek (2009) because Scout as a child challenges the belief that childhood represents simplicity, pureness and incorruptibility.

Finally, the employment of a child narrator has effects on the reader. On one hand, it offers students an opportunity to think critically about the issues of the novel because a child narrator is easier for them to identify with (Carjaval, 2009). On the other hand, the child narrator is not only appealing to the younger readers but also to other age groups, owing to the loveable Scout (Swietek, 2009).

**Double-perspective first-person narrator**

According to the analysis of the theses, dissertations and journal articles, five studies highlight the use of a double perspective first-person narrator in *To Kill a Mockingbird*. Four of these studies are journal articles.

Table 8
Double-perspective first-person narrator

| Author | Date | Data Source | 2nd Order Interpretation |
|---|---|---|---|
| Swietek | 2009 | MA | Scout is a reliable narrator, partly due to the reader's understanding that the narrative is an adult's interpretation of a child's point of view. |
| Murray | 2010 | Journal Article | *TKM* is a novel without a clear protagonist making do with a double-perspective first person narrator instead. |
| Dillon | 2011 | Journal Article | Subtle shifts in the narrative remind readers that the adult Scout provides oversight on the characters and events in her 1930s community. |
| Stephens | 1995 | Journal Article | Although the story is based on the perceptions of Scout during her seventh through ninth years, it is told from the perspective and in the language of the adult Jean Louise. |
| Shackelford | 1997 | Journal Article | Part of the novel's success has to do with the adult-as-child perspective. Lee, recalling her own childhood, projects the image of an adult reflecting on her past and attempting to recreate the experience through a female child's point of view. |

In *To Kill a Mockingbird,* it is not clear who the protagonist is because most characters are of equal importance. Nonetheless, the story is told from perspective of an adult Scout with her childhood perceptions (Shackelford, 1997; Stephens, 1995). Lee's use of this double-perspective makes up for the ambiguity in characterization (Murray, 2010). For Swietek (2009), however, using a double-perspective increases the reliability of the narrator in her description of the events and the novel owes its success partly to using that kind of perspective (Shackelford, 1997).

**Scout as narrator**

Table 9 presents the studies that comment on the role of Scout as narrator. Four studies focus on this aspect of narration all of them being journal articles.

Table 9
Scout as narrator

| Author | Date | Data Source | 2nd Order Interpretation |
|---|---|---|---|
| Zwick | 2010 | Journal Article | Jean Louise's retrospect converges from all directions upon her father, the protagonist of the novel. |
| Dillon | 2011 | Journal Article | Scout's voice as the narrator is inquisitive, comical and gender-defying. |
| Sarat and Umphrey | 2013 | Journal Article | The text frames the era's conflicts over race, gender, and justice through the lens of Scout's admiration for Atticus. |
| Schuster | 1963 | Journal Article | Jem's psychological and physiological growth is largely understated due to the novel's point of view. |

According to Dillon (2011), Scout's point of view is inquiring, humorous and "gender-defying" compatible with her personality. In her account of the events which reflect the conflicts of the period with regard to the issues of gender, race and justice, Scout focuses her perspective on her father without veiling her admiration for him (Zwick, 2010; Sarat & Umphrey, 2013). For Schuster (1963), Jem's psychological and physiological development is one of the most central motifs in *To Kill a Mockingbird,* however, the fact that Scout narrates the incidents causes it to be concealed.

## Structure

According to the analysis of the studies centering on *To Kill a Mockingbird,* eight out of thirty three studies explore the element of structure in the novel in terms plot and conflicts. Seven of these studies are journal articles while only one of them is a PhD dissertation.
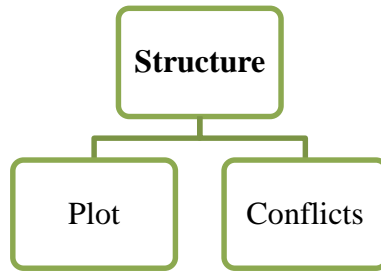
Figure 5. Structure

**Plot**

Table 10 indicates the studies that explore the element of plot in *To Kill a Mockingbird*. Six studies comment on this element and they are all journal articles.

Table 10
Plot

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Johnson | 1991 | Journal Article | Plot device | The major subplots arise from breaches in the law. |
| Murray | 2010 | Journal Article | Nonlinear | The structure remain episodic as in a short story rather than linear as in a novel. |
| Murray | 2010 | Journal Article | | The chapters resonate more with a short story cycle's interconnectedness than the classical novel's linear coherence. |
| May | 1987 | Journal Article | Circular | The plot unfolds in a circular time cycle, reflecting the town's unchanging social attitude. |
| Schuster | 1963 | Journal Article | Exposition | An analysis of structure should begin by focusing on the first chapter: the summertime boundaries, the "gray ghosts", the tension centered in the question of what Boo Radley is really like. |
| Schuster | 1963 | Journal Article | Resolution | Final chapter plays a key role [as well]. It is in this chapter that [...] Scout makes the point[s] about the [central themes]. |
| Champion | 2003 | Journal Article | Climax | The trial scenes are the climactic. |
| Stephens | 1995 | Journal Article | | The trial scenes are the climactic. |
| Schuster | 1963 | Journal Article | | Chapter 12 is very important to the novel as it is in this chapter that Scout and Jem visit the Negro church, where reference is made to Tom Robinson, and the race prejudice issue begins to assume importance. |

According to Johnson (1991), the violation of law – one of the major themes in *To Kill a Mockingbird* – is used by Lee as a plot device because major subplots are based on the breaches in law.

Murray (2010) examines the element of plot from a different perspective. She argues that the plot structure in the novel is episodic and nonlinear making it similar to a short story rather than a novel, the structure of which would be more coherent.  May (1987), on the other hand, points out that the time in *To Kill a Mockingbird* moves through a cycle of seasons ending where it started. This vicious cycle reflects the social attitudes of Maycomb citizens, which remain unchanged.

Schuster (1963) argues that being the exposition of *To Kill a Mockingbird*, first chapter is central to the novel*,* as the major plot details are introduced in this part. Final chapter is equally important for Schuster (1963), for it is in this chapter that the major events are resolved and the central ideas are accentuated.

As for the climax of *To Kill a Mockingbird,* Champion (2003) and Stephens (1965) agree that the trial scenes are the climax. Schuster (1963), however, highlights the significance of chapters twelve and thirteen, which could as well be considered as climactic, because they preset one of the most important themes of the novel i.e. race prejudice.

**Conflicts**

According to the analysis of the studies on *To Kill a Mockingbird,* eight studies deal with the major conflicts in the novel. Two of them are PhD studies, two of them are MA theses, whereas the rest are journal articles.

Table 11
Conflicts

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Sarat and Umphrey | 2013 | Journal Article | Fatherhood | *TKM* concerns the conflict primarily between two fathers and their versions of fatherhood: Atticus Finch and Bob Ewell. |
| Patterson | 1997 | PhD | Identity conflict | Conflict between the felt and attributed identities result in the spoiling of individual identities: individuals may experience, shame, self-hatred, and/or self-derogation, and may be subjected to segregation, discrimination, and/or exploitation. |
| Carjaval | 2009 | MA | | Atticus exemplifies the importance of finding one's own personal identity and serves as a guide for Scout to find her own personal identity without feeling confined to traditional roles of the white Southern lady. |
| Johnson | 1991 | Journal Article | Law vs code | The forces that motivate society are not consonant with the democratic ideals embedded in its legal system. |
| Johnson | 1991 | Journal Article | | Society officially expects Atticus, as a court appointed lawyer, to defend Tom Robinson, but in the secret court of society's heart Atticus is faulted for doing the job it has given him. |
| Stephens | 1995 | Journal Article | | a fundamental distinction between the two forces in conflict: the law and the code i.e. The law that people are presumed to live by and the code they actually follow. |
| Stephens | 1995 | Journal Article | | Tom Robinson must be judged by terms of the law, but because of his life in Maycomb society the jury will judge the defendant according to the code of that community. |
| Stephens | 1995 | Journal Article | | At the trial of Tom Robinson, the jury becomes the embodiment of the code in conflict with the law. |
| Carjaval | 2009 | MA | Gender conflict | Scout adopts a strong identification with male authority. |
| Swietek | 2009 | MA | | Scout resists the influences of the women in her life and thus she is reluctant to identify herself as a Southern woman. |
| Shackelford | 1997 | Journal Article | | The female role is far too frivolous and unimportant for Scout to identify with. |
| Proehl | 2011 | PhD | | Jem's, Aunt Alexandria's and Miss Caroline's gender normativity contrasts and highlights Scout's tomboy traits. |
| Proehl | 2011 | PhD | | Atticus models intellectualism for his children; so, he resists overt displays of stereotypical masculinity. |

One of the major conflicts pointed out by studies is the conflict between two fathers: Atticus Finch and Bob Ewell (Sarat & Umphrey, 2013). They represent two different versions of fatherhood. While they are similar at some point like they are both single fathers, they are also very different. Atticus is a fairytale father for Sarat and Umphrey (2013), whereas Ewell is a fatherly nightmare.

Another conflict is highlighted by Patterson (1997) and Carjaval (2009) and it is the conflict of identity. Patterson (1997) argues that if there is a conflict between someone's felt and attributed identity, they can experience self-hatred and shame and even segregation and discrimination, which is exemplified in the character of Tom Robinson in *To Kill a Mockingbird.* Tom sees himself as a human with dignity, which contradicts the identity ascribed to him as a poor, black male (Patterson, 1997). The identity conflict proposed by Carjaval (2009) is a different one. She underlines the conflict between personal-identity and gender-identity. Through the example of Atticus and what he teaches Scout, Carjaval (2009) asserts that Lee emphasizes the importance of discovering one's personal identity rather than gender identity.

The conflict between societal codes and legal codes is another conflict suggested by the studies. Johnson (1991) argues that the forces that stimulate a society i.e. social codes are in conflict with the ideals of the legal system. This conflict is most visible in *To Kill a Mockingbird* through the example of Atticus Finch, who as a court appointed lawyer is both expected to defend Tom Robinson and criticized for doing so (Johnson, 1991). Stephen (1995) points out the same conflict with another example. For him, the character of Tom Robinson and his trial scene give away the

law vs code conflict. Although Tom Robinson must be judged by legal terms as a defendant, he is judged and convicted by the societal codes.

The final conflict put forward by the studies is the gender conflict, which is exemplified in the character of Scout. Scout is the embodiment of gender conflict as a tomboy figure because she identifies with male characters more than she does with female characters (Carjaval, 2009). The female role is not a role she is willing to adopt since it is too eccentric for her, hence she resists the feminine influences in her life (Swietek, 2009; Shackelford 1997). This resistance of hers contrasts the gender normativity of other characters including Jem, Aunt Alexandria and Miss Caroline (Proehl, 2011). Another example of gender conflict is suggested through Atticus because as a model of intellectualism, he challenges the traditional masculine stereotypes (Proehl, 2011).

**Themes**
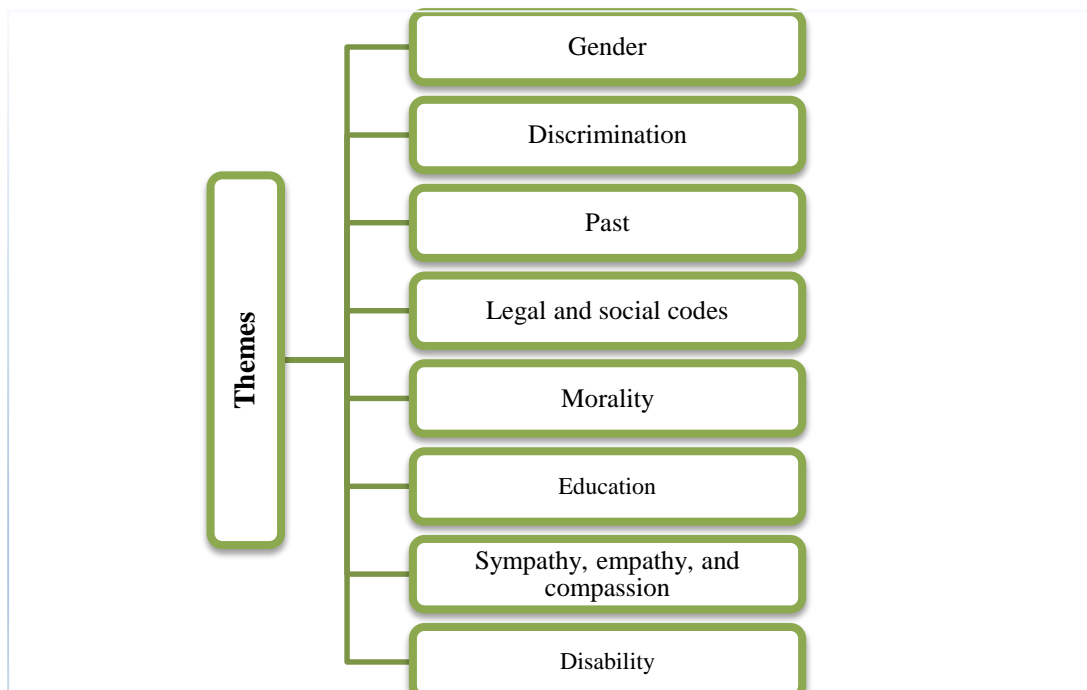


Figure 6. Themes

The researcher identified eight themes in twenty six out of thirty three theses, dissertations and journal articles she analyzed.

**Gender**

The analysis of articles, theses and dissertations centering on *To Kill a Mockingbird* indicates that eight studies explore the theme of gender and subthemes related to the theme of gender including gender identity, gender conflict, heterosexual relationships, and criticism of Southern womanhood. Two of these studies are MA theses, two are PhD dissertations, while the rest are journal articles.
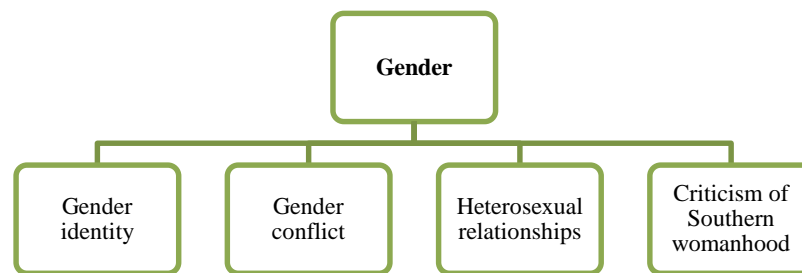


Figure 7. The theme of gender

*Gender identity*

Table 12 presents the studies that focus on the subtheme of gender through different concepts.

Table 12
Subtheme: Gender identity

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|---|---|---|---|---|
| Shackelford | 1997 | Journal Article | Gender roles | The novel is very much about the experience of growing up as a female in a South with very narrow definitions of gender roles and acceptable behavior. |

Table 12 (cont'd)
Subtheme: Gender identity

| | | | | |
|---|---|---|---|---|
| Shackelford | 1997 | Journal Article | Gender roles | Jem tells Scout she is getting to be more like a girl every day, the implication being that boys are courageous and non-fearful and girls are weak and afraid. |
| Shackelford | 1997 | Journal Article | | Scout is reprimanded for poor manners unbecoming of a Southern Lady. |
| Proehl | 2011 | PhD | The basis gender identity | Jem's intense attraction to masculine activities in spite of his father's indifference, suggests the environment is not the sole determining factor in gender identity. |
| Proehl | 2011 | PhD | | Gender is a product of both environment and biology. |
| Proehl | 2011 | PhD | | Aunt Alexandria's unsuccessful disciplinary efforts over shaping Scout, suggest that gender may be an innate component of our identities. |
| Carjaval | 2009 | MA | Self-identity vs gender identity | Atticus exemplifies the importance of finding one's own personal identity and serves as a guide for Scout to find her own personal identity without feeling confined to traditional roles of the white Southern lady. |
| Carjaval | 2009 | MA | | By satirizing southern womanhood through characters like Aunt Alexandria and Miss Merriweather, Lee points out the ugliness of hypocrisy and encourages readers to seek self-identity rather than gender identity. |
| Carjaval | 2009 | MA | | In wearing overalls and climbing trees, Scout is only protecting the personal identity she has established for herself. |
| Carjaval | 2009 | MA | | Through Atticus, Miss Maudie and other citizens of Maycomb, Scout learns that self-identity is more important than gender-identity. |
| Shackelford | 1998 | Journal Article | | Lee suggests that individuals must be allowed to develop their own sense of self without regard to rigid definitions of gender and social roles. |
| Carjaval | 2009 | MA | Femininity | By the end of the novel, Scout comes to terms with femininity taking her first positive images from Miss Maudie. |
| Shackelford | 1998 | Journal Article | | As Scout begins to accept certain aspects of being a Southern female, she begins to see Aunt Alexandria as a woman who means well and loves her and her father. |
| Shackelford | 1997 | Journal Article | | The novel focuses on Scout's tomboyishness as it relates to her developing sense of a female self. |

Table 12 (cont'd)
Subtheme: Gender identity

| Carjaval | 2009 | MA | Masculinity | Atticus Finch represents a new definition of masculinity. |
|---|---|---|---|---|
| Sarat and Umphrey | 2013 | Journal Article | | *TKM* dramatizes the aspirations of mid-twentieth century manhood - its benign paternalism and willed repression of violence. |
| Shackelford | 1997 | Journal Article | | To Scout, Atticus and his world represent freedom and power, which she wishes to obtain even though she is growing up as a Southern lady. |
| Patterson | 1997 | PhD | | Jem's status as a privileged white male contributes to his success in making his felt identity known and acknowledged. |
| Sarat and Umphrey | 2013 | Journal Article | | Atticus' incapacity to impose his will on the world around him depicts the vulnerability of conventional masculinity. |

To begin with, *To Kill a Mockingbird* makes some points about gender roles

especially those of women because it is very much about growing up as a female in

the South (Shackelford, 1997). The female role is defined as being weak and fragile;

and Scout is reprimanded for not conforming to the role that is required by her

gender as a female particularly as a Southern Lady (Shackelford, 1997).

Proehl (2011) comments on the basis of gender identity. She asserts that gender is

shaped by the environment but it is not the only factor. No matter how much effort

Aunt Alexandria puts in to mold Scout into the shape of a Southern Lady, she is

unsuccessful. According to Proehl (2011), this indicates that gender is inherent. In

addition, the fact that Jem is attracted to masculine activities despite his father's

indifference also highlights that gender is a product of biology.

In addition, *To Kill a Mockingbird* makes some important points about self-identity

in contrast to gender identity. The message Lee is trying to convey is that one should

seek personal identity rather than gender identity without feeling restrained by the

rigidly defined gender roles (Carjaval, 2009). By satirizing Southern womanhood

through such characters as Miss Merriweather and Aunt Alexandria, and by creating

the character of Atticus who serves as a guide for Scout to find her personal identity,
Lee is trying to convey the same message (Shackelford, 1997, Carjaval, 2009).

As for the subtheme of femininity, Scout's tomboyishness is important because it is
related to her developing sense of femininity (Shackelford, 1997). In this journey,
Scout takes Miss Maudie as an example (Carjaval, 2009). When Scout comes to
terms with femininity towards the end of the novel, even her opinion of Aunt
Alexandria since she begins to see her in a more positive light (Shackelford, 1997).
Masculinity is another subtheme that is explored in detail. In *To Kill a Mockingbird,*
a new definition of masculinity is introduced. Atticus is the embodiment of this new
definition that gives little value to aggression and greater value to compassion that
ignores strength of body and applauds strength of character that focuses less on
social acceptance and racism more on moral responsibility and justice (Carjaval,
2009; Sarat & Umphrey, 2013). For Scout, the world of men represent freedom and
power (Shackelford, 1997); however, the fact that Atticus is incapable of imposing
his wills depicts the susceptibility of conventional masculinity (Sarat & Umphrey,
2013). Patterson (1997), on the other hand, argues that masculine world is still
powerful enough to allow Jem to get his identity acknowledged.

*Gender conflict*

According to the analysis of the studies that focus on *To Kill a Mockingbird,* five
studies explore the subtheme of gender conflict. Two studies are MA theses, two
studies are PhD dissertations, and one study is a journal article.

Table 13
Subtheme: Gender conflict

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|---|---|---|---|---|
| Proehl | 2011 | PhD | Atticus' gender conflict | Atticus models intellectualism for his children; so, he resists overt displays of stereotypical masculinity. |
| Proehl | 2011 | PhD | Jem's gender conflict | As Jem grows into an adolescent, Jem acquires stereotypically feminine traits, such as mood swings and hyper-sensitivity. |
| Carjaval | 2009 | MA | Scout's gender conflict | Scout is under the influence of her father's male authority and believes that her relationship with her father empowers her. |
| Carjaval | 2009 | MA | | Scout adopts a strong identification with male authority. |
| Carjaval | 2009 | MA | | Scout notices the limitations of her gender in the social systems of Maycomb. It is her experiences with Jem and Dill where she most feels their power. |
| Carjaval | 2009 | MA | | Atticus' actions and Calpurnia's ability with racial boundaries give Scout confidence to question her conformity to gender roles. |
| Carjaval | 2009 | MA | | Jem's ascent into adulthood adds confusion to Scout's understanding of her gender. |
| Carjaval | 2009 | MA | | Scout's realization about her Aunt's femininity and her observance of Miss Maudie's ability to be both a "magisterial beauty" and an overall-wearing free spirit mark a change in the way she perceives her gender. |
| Carjaval | 2009 | MA | | Scout finds femininity both alluring and disconcerting. |
| Carjaval | 2009 | MA | | Scout's tomboyishness is not a phase that she will outgrow. |
| Carjaval | 2009 | MA | | Lee presents Scout as a potential lesbian. |
| Proehl | 2011 | PhD | | Jem's, Aunt Alexandria's and Miss Caroline's gender normativity contrasts and highlights Scout's tomboy traits. |
| Proehl | 2011 | PhD | | Scout displays an aversion to conventional feminine activities. |
| Swietek | 2009 | MA | | Scout finds the narrow definitions of gender roles unacceptable. |
| Swietek | 2009 | MA | | Scout resists the influences of the women in her life and thus she is reluctant to identify herself as a Southern woman. |

Table 13 (cont'd)
Subtheme: Gender conflict

| Shackelford | 1997 | Journal Article | Scout's gender conflict | Knowing that being called a girl is an insult and that being a female is valued less than being male in her small Southern town, Scout suddenly becomes brave in order to remain acceptable her brother. |
|---|---|---|---|---|
| Shackelford | 1997 | Journal Article | | The female role is far too frivolous and unimportant for Scout to identify with. |
| Patterson | 1997 | PhD | | Scout internalizes her culture's view of the feminine as inferior, weak and helpless, thus she rejects definitions of the feminine. |
| Carjaval | 2009 | MA | | Scout is not comfortable with her presumed heterosexuality but also afraid of violating social norms. |
| Patterson | 1997 | PhD | | Scout sees herself as partially impaired by her gender and feels constricted by the expectations of others especially of her Aunt Alexandria. |

To begin with, three different character experience gender conflict in *To Kill a Mockingbird:* Atticus, Jem and Scout. Scout's gender conflict is explored more broadly than that of Jem and Atticus. Atticus' gender conflict is visible in his resistance to unconcealed displays of stereotypical masculinity (Proehl, 2011). Jem, on the other hand, experiences gender conflict in his transition from childhood to adolescence through which he acquires some conventional feminine qualities (Proehl, 2011).

Scout's gender conflict is highlighted by all five studies. Scout perceives the limitations of her gender mostly through her experiences with Dill and Jem through which she most feels the male power; thus, she sees herself as somewhat impaired by her gender adopting her culture's view of the feminine as inferior, weak and helpless (Carjaval, 2009; Patterson, 1997). Therefore, the female role is too fanciful for Scout, and she displays a distaste for conventional feminine activities resisting the

female influences in her life (Shackelford, 1997; Swietek, 2009; Proehl, 2011).

Thinking her relationship with her father gives her power, she adopts a strong

identification with male authority (Carjaval, 2009). Jem's transition to adolescence

as well as Scout's realization of Aunt Alexandria's femininity and Miss Maudie's

ability to be both a "magisterial beauty" and an overall-wearing free spirit add

confusion to Scout's perception of her gender (Carjaval, 2009, p.65). She finds

femininity both appealing and distressing. That is when she begins experiencing the

gender conflict because she is not comfortable with her assumed female role but she

is also afraid of violating social norms (Carjaval, 2009).

*Heterosexual relationships*

Among the studies that focus on the theme of gender, only one study explores the

subtheme of heterosexual relationships.

Table 14
Subtheme: Heterosexual relationships

| Author | Date | Data Source | 2nd order Interpretation |
|---|---|---|---|
| Carjaval | 2009 | MA | When heterosexuality is presented in the novel, it is never in a positive light. There are no successful heterosexual relationships. |
| Carjaval | 2009 | MA | Most heterosexual relationships have ended with death. |
| Carjaval | 2009 | MA | Other heterosexual relationships in the novel are either underground or unaccepted, or childhood romances. |
| Carjaval | 2009 | MA | That are no successful heterosexual marriages tells Scout that one not need be with one of the opposite gender in order to be happy. |

According to Carjaval (2009), *To Kill a Mockingbird* does not present a positive

image of heterosexual relationships. Heterosexual relationships are not successful.

Like the marriages of Atticus and Miss Maudie, most of them have ended in death.

Though Dolphus Raymond's marriage to a "Negro" woman could be considered

healthy and successful, it is never presented as acceptable. Scout and Jem think that

"mixed children" do not belong anywhere (Carjaval, 2009). For Carjaval (2009), the

fact that there are no successful heterosexual marriages suggests Scout that a person

does not have to be with the opposite gender to be happy because all of her role

models are happy and single.

*Criticism of southern womanhood*

The subtheme of criticism of southern womanhood is explored in four studies, three

of which are journal articles.

Table 15
Subtheme: Criticism of southern womanhood

| Author | Date | Data Source | 2nd order Interpretation |
|---|---|---|---|
| Carjaval | 2009 | MA | Lee satirizes southern womanhood through characters like Aunt Alexandria and Miss Merriweather. |
| Jolley | 2002 | Journal Article | The ladies of Maycomb display their gossipy ignorance, bigotry and insensitivity in their every comment with the exception of Miss Maudie. |
| Crespino | 2000 | Journal Article | Lee sardonically critiqued southern womanhood through Scout's unwitting observations of the women's missionary circle. |
| Shackelford | 1997 | Journal Article | Through the first person female voice, Southern women are ridiculed as gossips, provincials, weaklings, extremists, even racists. |
| Shackelford | 1998 | Journal Article | Lee criticizes Southern women and their narrow-mindedness concerning gender roles. Even Atticus ridicules the women's attitudes. |
| Shackelford | 1998 | Journal Article | Few women characters in the novel are very pleasant, with the exceptions of Miss Maudie and Calpurnia. |

Lee criticizes southern womanhood by creating such the characters as Miss

Merriweather and Aunt Alexandria, and through Scout's unconscious observations  –

as the first-person female voice - of the Missionary Ladies who discuss over tea the

horrible plight of Mruna tribe in Africa while remaining blind to racial injustice in

their own community (Carjaval, 2009; Crespino, 2000).

With the exception of Miss Maudie and Calpurnia, all female characters are depicted as unpleasant and narrow-minded (Shackelford, 1997). They display prejudice, insensitivity and ignorance (Jolley, 2002).

**Discrimination**

According to the analysis of the journal articles, MA theses, and PhD dissertations focusing on *To Kill a Mockingbird,* nineteen out of thirty three studies explore the theme of discrimination within different contexts: segregation, class discrimination, racial discrimination, racial attitudes, and the concept of the other.
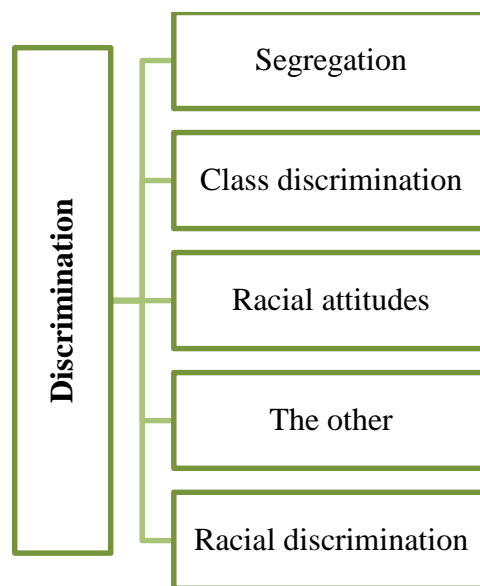
Figure 8. The theme of discrimination

*Segregation*

The subtheme of segregation is explored in four studies all of them being journal articles.

Table 16
Subtheme: Segregation

| Author | Date | Data Source | 2nd order Interpretation |
|---|---|---|---|
| Johnson | 1991 | Journal Article | The novel depicts the postlapsarian fragmentation of the human community i.e. Society's division of the human family into hostile camps. |
| Johnson | 1991 | Journal Article | Missionary ladies establish a segregation more pernicious than any system maintained by law. |
| Dillon | 2011 | Journal Article | Even in the black community, there are divisions observable when Calpurnia takes Jem and Scout to her church. |
| Shackelford | 1997 | Journal Article | A racist, segregated society which uses superficial and materialistic values to judge outsiders. |
| Best | 2009 | Journal Article | The rural Alabama town is marked by strict class and race boundaries, and social position mandates proper behavior. |
| Best | 2009 | Journal Article | The "disciplinary mechanisms" penetrating Maycomb's society include devices of social ostracism for both black and white. |

*To Kill a Mockingbird* depicts a segregated society and according to Johnson (1991), it is a postlapsarian (i.e. after the Fall of Adam and Eve) fragmentation. Maycomb is a segregated society marked by strict race and class boundaries; even in the black community there are divisions (Shackelford, 1997; Dillon, 2011). It is the social position that stipulates proper behavior in Maycomb, and superficial and materialistic values are used to judge people, which is most obvious in the conversations of the Missionary Ladies (Best, 2009; Shackelford, 1997; Johnson, 1991).

*Class discrimination*

The subtheme of class discrimination is explored in four studies, all of which are journal articles.

Table 17
Subtheme: Class discrimination

| Author | Date | Data Source | 2nd order Interpretation |
|---|---|---|---|
| Dillon | 2011 | Journal Article | Lee distinguishes various class stratifications. |
| Schuster | 1963 | Journal Article | Caste system is represented in Aunt Alexandria's missionary circle and their talks. |
| Stephens | 1995 | Journal Article | A sense of class divisions also becomes part of Scout's education in the code. |
| Stephens | 1995 | Journal Article | When Jem identifies four classes of people in Maycomb county, Scout sees what divides one class from another is their mutual dislike. |
| Stephens | 1995 | Journal Article | The animosity between different classes of people in Maycomb county becomes evident at Tom Robinson's trial. |
| Stephens | 1995 | Journal Article | Aunt Alexandria, at the top of the social hierarchy, lets Scout know Walter Cunningham cannot be her friend because "he-is-trash" and wants Atticus to dismiss Calpurnia because she is black. |
| Best | 2009 | Journal Article | Jem divides his neighbors into four categories. |
| Best | 2009 | Journal Article | When Scout wants to be friends with Walter Cunningham and invite him to a dinner, Aunt Alexandria interferes. |

In *To Kill a Mockingbird,* numerous divisions with regard to class are depicted: the white trash Ewells; the hard-working, hard-pressed Cunninghams; the frugal lower-middle-class town residents like Miss Maudie and the Finches; the superior comfortable lifestyle, the haughty distance, maintained by Aunt Alexandria (Dillon, 2011). Aunt Alexandria's Missionary circle and their talks is the prime example of class segregation (Schuster, 1963). Upon Scout's wish to be friends with Walter Cunningham and to invite him to a dinner, Aunt Alexandria interferes and similarly she wants Atticus to dismiss Calpurnia because she is black (Best, 2009; Stephens, 1995). Furthermore, when Jem divides his neighbors into four categories, Scout realizes that what actually separates one class from another is their mutual hatred and this animosity is most evident at the Tom Robinson trial (Best, 2009; Stephens, 1995).

*Racial attitudes*

The analysis of the studies on *To Kill a Mockingbird* shows that the subtheme of

racial attitudes is explored in six studies. Two of them are MA theses, two of them

are PhD dissertations, while the remaining two are journal articles.

Table 18
Subtheme: Racial attitudes

| Author | Date | Data Source | 2nd order Interpretation |
|---|---|---|---|
| Murray | 2010 | Journal Article | a progressive view on race relations through Scout's desire to be allowed into Calpurnia's life. |
| Carjaval | 2009 | MA | Calpurnia's understanding of what is acceptable to both sides of the racial boundary allows her to cross it without being offensive to anyone. |
| Stiltner | 2002 | MA | Lee challenges the white Southerner to acknowledge the importance and contribution other races make to society. |
| Stiltner | 2002 | MA | Several chapters in the novel grow deeply rooted in the racial attitudes. |
| Proehl | 2011 | PhD | Scout's relationship with Calpurnia challenges social expectations for cross-racial relationships both in the Finch family and in the community. |
| Proehl | 2011 | PhD | Calpurnia teaches both Scout and Jem, and the African American community a lesson about commonalities across racial difference. |
| Lochte | 2006 | PhD | Lee develops several of the novel's characters based around their attitudes on racism. |
| Sarat and Umphrey | 2013 | Journal Article | The era's white supremacist values depend on a kind of racial solidarity that evacuates the promises of liberalism. |

To begin with, the development of certain characters in *To Kill a Mockingbird* like

The Ewells, Scout, Dolphus Raymond, Atticus and Calpurnia is based on their racial

attitudes (Lochte, 2006). Calpurnia, for example, teaches the Finch children and the

African American community a lesson about commonalities across different races by

bringing Scout and Jem to the Black church (Proehl, 2011). Moreover, Calpurnia can

cross the racial boundary without offending anyone because she is aware of what is

acceptable to both sides (Carjaval, 2009).

Likewise, Scout's desire to be allowed into Calpurnia's life and her relationship with

Calpurnia challenges the white supremacist society's expectations of cross-racial

relationships, which are based on a racial solidarity (Murray, 2010; Proehl, 2011;

Sarat & Umphrey, 2013).


Similarly, Atticus Finch and Dolphus Raymond are likeable because of their racial

attitudes. They serve either as silent, but disapproving witnesses to racism or subtle

subversives to it (Lochte, 2006). On the other hand, The Ewell family, who are

openly racist, are bad in part because of their racial attitudes.

*The other*

The concept of the other in *To Kill a Mockingbird* is explored in two studies. One of

them is a journal article while the other is a PhD dissertation.


Table 19
Subtheme: The other

| Author | Date | Data Source | 2nd order Interpretation |
|--------|------|-------------|--------------------------|
| Best | 2009 | Journal Article | The other is apparent in the social development of Scout and Jem, in class, race, and gender prejudices and even in children's fascination with Boo Radley. |
| Best | 2009 | Journal Article | Tom Robinson, the Cunninghams, Calpurnia, Boo Radley, and the Ewells are the Others. |
| Best | 2009 | Journal Article | To Scout and Jem, black people are of a different and lower class from themselves - they are the Other, which they learn from their experience with Calpurnia and from the way their neighbors treat black servants. |
| Best | 2009 | Journal Article | Boo is the Other for children because he is different from them and their neighbors and nothing they know of can explain his behavior. |
| Best | 2009 | Journal Article | Boo is the Other to himself and to his community. |
| Patterson | 1997 | PhD | Boo Radley is the Other by virtue of his sheer unknowability. |
| Patterson | 1997 | PhD | *TKM* depicts a world in which being female, being African-American, being different from the norm are stigmatizing conditions. |


Patterson (1997) argues that in *To Kill a Mockingbird,* a world in which being

different from the norm i.e. racially and in terms of gender is a stigmatizing

condition. Therefore, Tom Robinson, the Cunninghams, Calpurnia, Boo Radley, and the Ewells are the others (Best, 2009).

To the Finch children, Tom Robinson is the other because black people are of a different race and of a lower class from themselves which they learn from their experience with Calpurnia and from the attitudes of their neighbors towards black servants (Best, 2009).

Likewise, Boo Radley is the other because he is different from them and their neighbors and nothing they know of can explain his behavior (Best, 2009). Boo Radley is the other due to his absolute mysteriousness (Patterson, 1997).

*Racial discrimination*

According to the analysis of journal articles, theses, and dissertations that center on *To Kill a Mockingbird,* fourteen studies explore the subtheme of racial discrimination.

Table 20
Subtheme: Racial discrimination

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Strobel | 2008 | MA | Bob Ewell | Bob Ewell is the historic fact of racism that Scout must learn to accept and then bridge the past and the future. |
| Lochte | 2006 | PhD | | Lee uses Ewells as a means to define the complex and hypocritical nature of the racism that Maycomb's whites choose to live by. |
| Sarat and Umphrey | 2013 | Journal Article | Calpurnia | Calpurnia's racial otherness prevents her from carrying the moral and effective weight of the children's actual mother. |

Table 20 (cont'd)
Subtheme: Racial discrimination

| Best | 2009 | Journal Article | Calpurnia | Lula, a member of Calpurnia's church, sharply criticizes Calpurnia for ignoring caste boundaries by bringing white children to her black church. |
|---|---|---|---|---|
| Whitfield | 2012 | Journal Article | Racial discrimination in the community | The popularity of To Kill a Mockingbird suggests that, by the early 1960s, the realization was dawning that […] racial discrimination—especially in the South—was wrong […]. |
| Stiltner | 2002 | MA | | The service of the African Americans established in part one of the novel substantiates that segregation remained essential to the lifestyles of White Southerners in the 1930s. |
| Lochte | 2006 | PhD | | The Blacks in town all elicit pity as they serve as passive victims to racism. |
| Zwick | 2010 | Journal Article | | *TKM* depicts the viciousness of Maycomb's pervasive racial injustice. |
| Sarat and Umphrey | 2013 | Journal Article | Racial discrimination in the community | Atticus acknowledges that law of the here and now cannot overcome the racism of its cultural surround. |
| Saney | 2003 | Journal Article | | Black people in the novel are robbed of their role as subjects of history, reduced to mere objects who are passive hapless victims; mere spectators and bystanders in the struggle against their own oppression and exploitation. |
| Crespino | 2000 | Journal Article | | Atticus understands that America's historic claim to justice and equality could not be realized without racial justice in the South, but he recognizes as well the extreme difficulties involved, given the prejudices his region. |
| Best | 2009 | Journal Article | | a social structure that places whites in a position, if not on top, at least not on the bottom of society. |
| Sarat and Umphrey | 2013 | Journal Article | Racial discrimination in the Court | The courtroom, like the town in which it is located, is rigidly segregated, with whites seated on the first floor and African-Americans in the balcony. |
| Strobel | 2008 | MA | | Racism is a main determiner in the guilty verdict given in the Tom Robinson case. |
| Stiltner | 2002 | MA | | The trial is an arena to demonstrate the Southerners' biases and treatment of other races, particularly African Americans. |
| Johnson | 1991 | Journal Article | | Only negroes, not white men, are remanded to Maycomb's jail. In the court room, black men and women are restricted to the balcony. No women and no blacks serve on juries. |
| Lochte | 2006 | PhD | Unintentional racism | Lee also incorporates several instances of unintentional racism. |

Table 20 (cont'd)
Subtheme: Racial discrimination

| Maher | 2013 | Journal Article | Tom Robinson | Tom Robinson is accused and imprisoned because of his poverty and his race. |
|---|---|---|---|---|
| Best | 2009 | Journal Article | | Tom's pity and the racial hierarchy of the 1930s South enable Mayella to scapegoat Tom with impunity. |
| Patterson | 1997 | PhD | | Tom is convicted because the jury - white, male, and lower to middle class – overlooks […] his physical disability, and perceives him in terms of another, his race. |
| Carjaval | 2009 | MA | Stereotypes | With respect to race, the book includes multiple stereotypes. |
| Schuster | 1963 | Journal Article | | Race prejudice is something that disappears with the kind of knowledge or "education" that one gains through learning what people are really like when you "finally see them". |

The subtheme of racial discrimination is explored within seven different contexts:

- Bob Ewell
- Calpurnia
- In the community
- In the court
- Tom Robinson
- Unintentional racism
- Stereotypes

To begin with, Bob Ewell is the chief example of racial discrimination in the novel because of his racial attitudes (Strobel, 2008). Lee uses Ewells especially Bob Ewell as a means to depict the kind of racism that white Southerners choose to live by (Lochte, 2006).

Calpurnia is another tool Lee uses to depict racial discrimination. However, unlike Bob Ewell who perpetrates racism, Calpurnia is the one who suffers from it. Sarat and Umphrey (2013) argue that the fact that Calpurnia is black prevents her from

carrying the weight of the children's actual mother. On the other hand, Calpurnia shows that she is not totally bound by racial boundaries when she takes Scout and Jem to the Black church, upon which Lula criticizes her sharply (Best, 2009).

The racial discrimination is considerably evident in the community of Maycomb County which offers a social structure that puts the whites at the top of the social hierarchy while placing the blacks at the bottom (Best, 2009). Calpurnia who works as a servant, her son Zeebo who works as a garbage collector, Jessie who is Mrs. Dubose's black nurse. All these suggest that blacks had no prominent positions in the white community, which substantiates the racial discrimination in the community (Stiltner, 2002). Also, black people are sources of pity in town as they are seen as passive victims of racism (Lochte, 2006; Zwick, 2010, Saney, 2003).

The racial discrimination is also obvious in the courtroom. For example, only black people are imprisoned in Maycomb's prison. In the court room, black men and women can sit only on the balcony. No blacks serve on juries (Johnson, 1991; Sarat & Umphrey, 2013). Furthermore, the trial exhibits the Southerners' prejudices and attitudes towards other races, particularly blacks, as is observable in the guilty verdict given to Tom Robinson (Stiltner, 2002, Strobel, 2008). Tom Robinson is blamed and convicted not because he committed rape but because of his poverty and race (Maher, 2013; Patterson, 1997). He becomes a scapegoat of Mayella because of the racial discrimination during the 1930s (Best, 2009).

With respect to race, *To Kill a Mockingbird* includes multiple stereotypes. Tom Robinson is portrayed as a quiet, humble black man who doesn't have much of a

voice in the novel (Carjaval, 2009).  Lochte (2006) argues that there are also some

cases of unintentional racism in *To Kill a Mockingbird* through Lee's repeated

portrayals of blacks as nearly childlike in their passivity or through her occasionally

essentializing descriptions of her black characters.

Finally, Schuster (1963) suggests that race prejudice can disappear with the kind of

"education" that one gains through learning to empathize.

**Past**

The theme of past is explored in five studies according to the analysis of the studies

focusing on *To Kill a Mockingbird.* Two of them are journal articles.

Table 21
Theme: Past

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Stiltner | 2002 | MA | History | The opening of the novel suggests that history plays a role in one's life because one's surroundings and conditions help mold attitudes. |
| May | 1987 | Journal Article | Attachment to past | the old regional values and the town's social attitudes remain unchanged. |
| May | 1987 | Journal Article | | The circular structure of time and the regional isolation shows that characters are trapped into a scene they cannot or will not change. |
| May | 1987 | Journal Article | | Aunt Alexandria is the embodiment of entrapment in that she shows children nothing changes socially. |
| May | 1987 | Journal Article | | Through her careful description of Maycomb, Lee implies that the bigotry of the past could cradle the new bigotry. |

Table 21 (cont'd)
Theme: Past

| Stephens | 1995 | Journal Article | Attachment to past | Atticus has spent his years […] in struggles to loosen the hold of a dark past. |
|---|---|---|---|---|
| Stiltner | 2002 | MA | | Maycomb County provides a glimpse of how the South found difficulty in giving up its antiquated ways. |
| Carjaval | 2009 | MA | Acknowledging past | Lee tells a story of what could happen if history is not acknowledged and the ulcer of prejudice is allowed to fester and roy. |
| Strobel | 2008 | MA | | in order to move forward past must be acknowledged. |
| Strobel | 2008 | MA | | Only by accepting and then learning from the past is one able to succeed in the current Southern society. |

According to Stiltner (2002), the opening of the novel suggests the importance of history because surroundings and circumstances help mold attitudes. Lee's reference to "General Andrew Jackson" (Lee 3), the seventh president of the USA who advocated the owning of slaves, takes her readers back to a time before the end of slavery, allowing them to identify with the issue of race and the country's history (Stiltner, 2002)

In *To Kill a Mockingbird,* the old values and the town's social attitudes remain unchanged which is signified through the circular structure of time and the regional isolation of Maycomb (May, 1987; Stiltner, 2002). Also, Aunt Alexandria is the embodiment of the entrapment in that she shows children nothing changes socially (May, 1987).

Another point made by studies with regard to the theme of past is that in *To Kill a Mockingbird* Lee suggests in order to get ahead past must be acknowledged and only

by acknowledging and then learning from the past is one able to be successful in the current Southern society (Strobel, 2008; Carjaval, 2009).

**Legal and social codes**
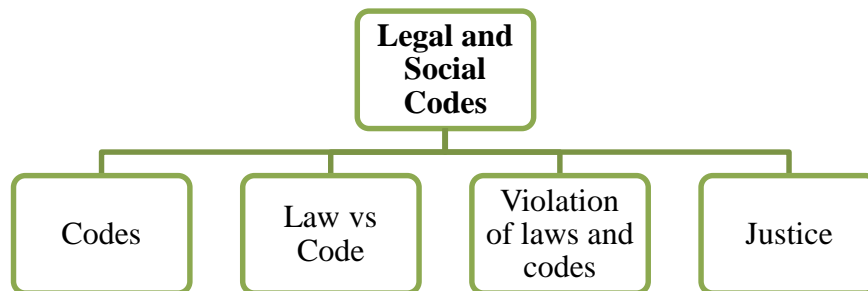


Figure 9. The theme of legal and social codes

The analysis of the articles, theses and dissertation on *To Kill a Mockingbird* show that eight studies focus on the theme of legal and social codes in different contexts. Seven of these are journal articles while one of them is a PhD dissertation.

*Codes*

The subtheme of codes is explored in three studies, all of which are journal articles.

Table 22
Subtheme: Codes

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Johnson | 1991 | Journal Article | Codes | *TKM* is a study of law in its broadest sense: familial, communal, and regional codes. |
| Johnson | 1991 | Journal Article | | The cement of Maycomb is its formal and informal law. |
| Johnson | 1991 | Journal Article | Social codes | In each little community in Maycomb, there is a hidden code as well as an open one and largely based on physical differences (gender, race, and age) as well as class. |
| Stephens | 1995 | Journal Article | | Scout spends the first half of her story learning the unwritten code of Maycomb life. |

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Table 22 (cont'd)
Subtheme: Codes

| | | | | |
|---|---|---|---|---|
| Best | 2009 | Journal Article | Social codes | Scout and Jem learn the behavior society expects of them through the behavior both of those who are of their own class and of those others. |
| Best | 2009 | Journal Article | | In the rural Alabama town, marked by strict class and race boundaries, social position mandates proper behavior. |
| Stephens | 1995 | Journal Article | Attachment to social codes | Tom Robinson must be judged by terms of the law, but because of his life in Maycomb society the jury will judge the defendant according to the code of that community. |
| Stephens | 1995 | Journal Article | | Harper Lee's vision in *To Kill a Mockingbird* suggests that the code changes but slowly. |
| Best | 2009 | Journal Article | | Calpurnia can circumvent certain rules governing interactions between the races for the sake of the white children she has raised but cannot bypass these rules for any lesser code. |
| Best | 2009 | Journal Article | | Calpurnia knows exactly which social norms of her class she can cross and which she must respect. |
| Best | 2009 | Journal Article | | Lula, a member of Calpurnia's church, sharply criticizes Calpurnia for ignoring caste boundaries by bringing white children to her black church. |
| Johnson | 1991 | Journal Article | Codes as a destructive force | The codes that motivate people in this Alabama community promote destruction as often as they prevent it. |
| Johnson | 1991 | Journal Article | | The perniciousness of the society arises from its system of dual, contradictory codes. |

Johnson (1991) argues that *To Kill a Mockingbird* is about the study of law in its widest sense because Maycomb County is based on codes, both formal and informal: entailments, compromises, treaties, truancy laws, hunting and trapping laws, bending the laws, and even Calpurnia's learning to read from Blackstone's Commentaries etc.

Scout and Jem spend the first half of her story learning both hidden and open codes which every part of Maycomb is led by; and they are mainly based on differences resulting from gender, race, as well as class (Best, 2009; Johnson, 1991; Stephens, 1995).

No matter how contradictory they are, the citizens of Maycomb live by these social codes and they are attached to them. The fact that social change in the South takes place very slowly spotlights this attachment (Stephens, 1995). The Tom Robinson trial is an incident indicating that for white southerners social codes are important enough to precede the legal ones i.e. laws. Although Tom is supposed to be judged by terms of the law, he is indeed judged and convicted by social codes i.e. the values that the society attach importance to (Stephens, 1995). Furthermore, Calpurnia is another example demonstrating how social codes are important for not only white people but also for the black community. Although Calpurnia occasionally crosses the racial boundaries, she knows exactly which social norms she can cross and which she cannot. However, when she takes the Finch children to the Black church, Calpurnia is disapproved by Lula, a member of the Black church, for ignoring the boundaries (Best, 2009).

Lastly, according to Johnson (1991), the social codes that drive people in the community lead to destruction as often as they prevent it as the codes are dual and conflicting. Therefore, the malignity of the society stems from its system of contradictory codes.

*Violation of codes and laws*

The subtheme of violation of codes and laws is explored in five studies. Four of them are journal articles.

Table 23

Subtheme: Violation of codes and laws

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Johnson | 1991 | Journal Article | Violation of codes | Dolphus Raymond has violated the southern code by preferring the company of blacks to whites. |
| Best | 2009 | Journal Article | | In bringing to her church the two children to whom she is all but a mother, Calpurnia defies the boundaries of her section. |
| Best | 2009 | Journal Article | | Tom abandons the social mores that dictate that by virtue of her race Mayella should never be object of pity by a black man. |
| Best | 2009 | Journal Article | | Tom is not guilty of rape but of breaking free of his "panopticon" |
| Best | 2009 | Journal Article | | Atticus, Scout, Calpurnia, and Tom Robinson all challenge the status quo and the rules that divide classes, and consequently they all face the criticism of their peers and friends. |
| Patterson | 1997 | PhD | | Tom violates a code: his crime is stepping out of the margins and acting as if he is full member of Maycomb society. |
| Crespino | 2000 | Journal Article | | Mayella breaks the fundamental code of middle-class southern womanhood by desiring the black body of Tom Robinson. |
| Johnson | 1991 | Journal Article | Violation of codes | Mayella violated a powerful unwritten code by kissing a black man. |
| Stephens | 1995 | Journal Article | | Mayella has violated the code by making advances to a black man. |
| Crespino | 2000 | Journal Article | Violation of laws | Bob Ewell breaks the law by hunting out of season. |
| Johnson | 1991 | Journal Article | | The major subplots arise from breaches in the law. |
| Stephens | 1995 | Journal Article | | Despite being a man of law, Atticus acknowledges social codes on school and game law. |
| Best | 2009 | Journal Article | | When he sees that a higher good will be served by his actions, Atticus is willing to set aside his ethical code and his law of truth. |

In *To Kill a Mockingbird,* there are many incidents when social codes are violated

and the perpetrators somehow suffer for their deed. One example of these violations

is the marriage of Dolphus Raymond. His marriage violates the social code because

by marrying a black woman he has chosen the company of the blacks over the whites

(Johnson, 1991) and he suffers exclusion from the white community. Similarly, when Mayella as a white woman approaches a black man, Tom Robinson, she breaks an important social code (Crespino, 2000; Johnson, 1991; Stephens, 1995).

Furthermore, Calpurnia violates a social code when she takes Jem and Scout to the Black church (Best, 2009), she is criticized by Lula, a member of the Black church. Tom Robinson is the prime example of the violation of social codes in *To Kill a Mockingbird*. When he is convicted, the crime he is accused of is not rape but going out of the boundaries and ignoring the fact that he is a black man i.e. disobeying the rules that divide the classes (Best, 2009; Patterson, 1997).

There are also several occasions when laws are violated. The subplots develop from the breaks in the law (Johnson, 1991). For example, by hunting out of season Bob Ewell violates the law (Crespino, 2000). Also, even though he is a lawyer, Atticus recognizes social codes on school and game (Stephens, 1995). He is not disturbed by the fact that the Ewell children do not have to go to school. Also, Atticus is ready to leave his law of truth behind when he sees that the results of his actions will be better as when he learns that Boo Radley is responsible for the death of Bob Ewell (Best, 2009).

*Justice*

The subtheme of justice is explored in four studies and they are all journal articles.

Table 24

Subtheme: Justice

| Author | Date | Data Source | 2nd order Interpretation |
|--------|------|-------------|--------------------------|
| Murray | 2010 | Journal Article | Jem struggles to reconcile his childhood belief that the justice given in the courtroom will always favor the truth with his experience of events which has shown him that that is not always true. |
| Zwick | 2011 | Journal Article | At the outset, Atticus, Jem, and Dill share similar notions of justice and injustice. |
| Zwick | 2012 | Journal Article | What seemed as a well-intended, self-denying struggle of racial justice ends up as a vainglory. |
| May | 1987 | Journal Article | Southern justice fall short for those who are different. |
| Johnson | 1991 | Journal Article | On occasion, laws must be overridden for justice to be done. |

To begin with, *To Kill a Mockingbird* shows that the justice employed in Maycomb County is flawed as it proves inadequate for the different (May, 1987). In the beginning, Jem believes that justice always favors the truth in the courthouse (Murray, 2010). Atticus and Dill hold this similar belief in justice and Atticus is ready to fight for it. However, this well-intended, self-denying struggle for racial justice turns out as a vainglory. (Zwick, 2011). What Jem witnesses during the Tom Robinson trial shows Jem that what he believed was wrong (Murray, 2010). Therefore, Johnson (1991) argues that the message Lee tries to convey is that sometimes laws must be bent for justice to be done.

**Morality**

According to the analysis of articles, theses, and dissertations, seven studies focus on the theme of morality in different contexts. Two of the studies are MA theses while five of them are journal articles.
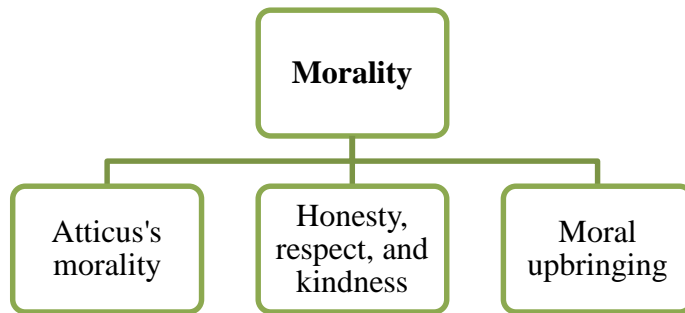
Figure 10. The theme of morality

*Atticus's morality*

Table 25 presents the four studies that explore the subtheme of Atticus's morality,

two of which are MA studies while the other two are journal articles.

Table 25
Subtheme: Atticus's morality

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Sarat and Umphrey | 2013 | Journal Article | Atticus's morality | Atticus represents the emerging liberal order the New South - respect, restraint, and racial equality. |
| Stiltner | 2002 | MA | | Through Atticus' verbal and active examples of moral ethic Jem and Scout, thus Lee's reader, learn to treat others well. |
| Stiltner | 2002 | MA | | Lee sets up Atticus as an example of respect both verbally and physically. |
| Crespino | 2000 | Journal Article | | Atticus's morality and humanity that is evident throughout drives the novel. |
| Smith | 2007 | MA | | The emotional climate within the Finch Family reflects values that some of the other parents in the town of Maycomb, Alabama may not be instilling in their children. |
| Stiltner | 2002 | MA | | Through Atticus' moral consciousness of honest and respect, the children learn that it is one's responsibility to embrace people despite family background, socioeconomic status, or race. |
| Stiltner | 2002 | MA | | In almost everything Atticus does there exists honesty and truth as one of the key components. |
| Sarat and Umphrey | 2013 | Journal Article | Atticus's morality vs Bob Ewell | Bob Ewell represents the governing moral order of Old South - honor, violence, racism. |

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To begin with, it's Atticus's morality and humanity that drive the novel; and his example as well as his children's teach the reader to learn to treat people well, no matter how different they are (Crespino, 2000; Stiltner, 2002). Atticus teaches his children the values that other parents in Maycomb may not be indoctrinating (Smith, 2007). Therefore, being the verbal and physical embodiment of respect, equality, and control, Atticus represents the emerging liberal order of the South (Sarat & Umphrey, 2013; Stiltner, 2002). Bob Ewell, in contrast, represents the old moral values still persistent in the South i.e. honor, violence, racism (Sarat & Umphrey, 2013).

*Honesty, respect, and kindness*

Three studies explore the subtheme of honesty, respect, and kindness. Two of them are journal articles.

Table 26
Subtheme: Honesty, respect, and kindness

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Stiltner | 2002 | MA | Honesty, respect & kindness | Lee portrays honesty so the audience can reconnect with the emotional turmoil dishonesty causes. |
| Stephens | 1995 | Journal Article | Human depravity | Atticus has spent his years [during his practice of criminal law] in legal encounters with the passions of the human heart. |
| Stephens | 1995 | Journal Article | | Even in his practice of civil law, Atticus continued to deal with human depravity. |
| Best | 2009 | Journal Article | Misuse of kindness & respect | Tom treats Mayella with kindness and respect but his sympathy for her enables to coerce him into a compromising situation. |

Stiltner (2002) argues that in *To Kill a Mockingbird,* Lee portrays honesty, and by doing so she tries to show how dishonesty brings about emotional chaos (Stiltner, 2002). On the other hand, Lee also depicts the misuse of kindness and respect with

the example of Mayella. Tom Robinson's kindness and respect only allow Mayella

to scapegoat Tom and force him into a very difficult situation (Best, 2009).

Stephens (1995) states that in his practice of both criminal law and of civil law,

Atticus has dealt with the corruption and immorality of the human being.

*Moral upbringing*

The subtheme of moral upbringing is explored in two studies. One of them is an MA

study, the other is a journal article.

Table 27
Subtheme: Moral upbringing

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|---|---|---|---|---|
| Johnson | 1991 | Journal Article | Moral upbringing | The children are first shaped by an Eden where love, truth, and wholeness have brought the household to a highly refined moral plane. |
| Stiltner | 2002 | MA | | Lee establishes a strong moral foundation through Atticus and Calpurnia as well other adults in the community so Jem and Scout can learn to live in the world and get along with almost everyone. |
| Stiltner | 2002 | MA | | From the beginning of the novel, Lee depicts basic manners such as courtesy, kindness, and obedience to display the moral upbringing Atticus pursues for his children. |
| Stiltner | 2002 | MA | | As a single parent, Atticus attempts to raise his children with the morals of honesty, respect and understanding in an intolerant world. |

The example of moral upbringing is shown in *To Kill a Mockingbird* through the

way Atticus educates his children. The Finch children are raised in a world where

there is love, truth, and unity as well as honesty, respect and tolerance (Johnson,

1991; Stiltner, 2002). As a single parent, Atticus aims to raise his children with

honesty, respect, and kindness so that they can learn to get along with everyone

(Stiltner, 2002).

**Education and growth**

The analysis of the articles, theses, and dissertations on *To Kill a Mockingbird* show

that the theme of education and growth is explored in ten studies.

Table 28
Theme: Education and growth

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Stephens | 1995 | Journal Article | Growth | On the surface, *TKM* is about growing up in a small southern town. |
| Zwick | 2011 | Journal Article | | The children grow older throughout the novel […] the characters in the story comment on the progress of the children's maturation - especially Jem's. |
| Schuster | 1963 | Journal Article | | Jem's psychological and physiological growth is largely understated due to the novel's point of view. |
| Shackelford | 1997 | Journal Article | | The novel is very much about the experience of growing up as a female in a South with very narrow definitions of gender roles and acceptable behavior. |
| Best | 2009 | Journal Article | | *TKM* is a coming of age novel in which Scout and Jem begin to understand themselves i.e. a self-awareness they gain by first understanding their community and the Others within it. |
| Murray | 2010 | Journal Article | | *TKM* does function as a Bildungsroman - but for Jem rather than for Scout. |
| Stiltner | 2002 | MA | Education | Lee suggests that people, regardless of economic circumstance, can be educated. |
| Stiltner | 2002 | MA | | Knowledge, a free yet valuable commodity, provides a way for people to better understand the world in which they live. |
| May | 1987 | Journal Article | | The institutionalized system of education is not a place that fills Scout's memories or that confirms her ideas. It is an institution that fosters mistrust and deceit. |
| Schuster | 1963 | Journal Article | | Education is a center of the ironic contrast between what is "taught" and what is "learned". |
| Schuster | 1963 | Journal Article | | Jem and Scout learn from experience; their teachers are not Miss Caroline and Miss Gates, but Atticus, Calpurnia, and Alexandria. |

Table 28 (cont'd)
Theme: Education and growth

| Schuster | 1963 | Journal Article | Education | Children's most effective "teacher" is life itself, their experience. |
|---|---|---|---|---|
| Schuster | 1963 | Journal Article | | Race prejudice as something disappears with the kind of knowledge or "education" that one gains through learning what people are really like when you "finally see them". |
| Maher | 2013 | Journal Article | | The fact that "the Ewells just went [to school] the first day every year and then didn't go back" opens the door to discuss the importance of education, and how lack of it perpetuates poverty […] |
| Stephens | 1995 | Journal Article | | Scout spends the first half of her story learning the unwritten code of Maycomb life. |
| Stephens | 1995 | Journal Article | | For Scout, during the three years of the narrative, living in Maycomb is more than the pleasant experience of growing up southern. It is an education in the code. |
| Smith | 2007 | MA | | Atticus provides Scout with the true education that will enable her to succeed in life. |

To begin with, *To Kill a Mockingbird* is a coming of age novel in that is it about growing up in the South (Stephens, 1995). Although Shackelford (1997) argues that it is about the growing up as a female in a South, other studies suggest *To Kill a Mockingbird* is a Bildungsroman for Jem not Scout (Murray, 2010; Zwick, 2011; Schuster, 1963). Schuster (1963) asserts that because Scout narrates the story, Jem's physiological and psychological growth is underrated. On the other hand, for Best (2009), *To Kill a Mockingbird* is a coming of age novel for both Jem and Scout as in the course of the novel they go through a self-awareness journey in which they learn to understand themselves and their community.

The importance of education is also emphasized in *To Kill a Mockingbird.* Lee implies that knowledge is essential for people in order for them to understand the world; therefore, notwithstanding their financial situation, everyone can be educated (Stiltner, 2002). That the Ewell children do not go to school underlines the

significance of education because their example proves how lack of education leads to poverty and corruption (Maher, 2013).

However, the education system available in Maycomb is not the one that offers what Atticus provides his own children i.e. the true education that will help them be successful (Smith, 2007). For Scout, school is not more than a place that gives distrust and deception (May, 1987). Schuster (1963) argues that education in Maycomb indicates the contrast between what is taught and what is learned because ironically Scout and Jem do not learn from Miss Caroline or Miss Gates, but from Atticus, Calpurnia and Alexandria, and from life itself i.e. from their experience. For Stephens (1995), Scout's experiences teach her the unwritten social codes of her community.

**Sympathy, empathy and compassion**

According to the analysis of the theses, dissertations, and journal articles focusing on *To Kill a Mockingbird,* ten studies explore the theme of sympathy, empathy and compassion.

*Empathy*

Table 29 presents the six studies focusing on the subtheme of empathy.

Table 29
Subtheme: Empathy

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Harvard Law Review | 2004 | Journal Article | Empathy | Atticus imparts to Scout the definition of empathy at the beginning of the novel. |

Table 29 (cont'd)
Subtheme: Empathy

| Schuster | 1963 | Journal Article | Empathy | Race prejudice as something disappears with the kind of knowledge or "education" that one gains through learning what people are really like when you "finally see them". |
| Patterson | 1997 | PhD | | The novel is a call to empathy - to look for common ground […] to affirm the particularity of all individuals. |
| Waller | 2012 | PhD | | Atticus attempts to teach his children to view life from the perspectives of others and encourages them to think of all people as human beings. |
| Harvard Law Review | 2004 | Journal Article | Empathy as a weakening sentiment | The novel portrays empathy as disempowering and incapacitating. |
| Harvard Law Review | 2004 | Journal Article | | Blinkered attempts at empathy may lead a man such as Ewell to believe he can break other and greater laws with impunity. |
| (Jolley | 2002 | Journal Article | Lack of empathy | Typical white Maycomb residents, show absolutely no empathy for their black neighbors. |
| Jolley | 2002 | Journal Article | | Tom Robinson's expression of pity for Mayella is regarded as untenable by the white community. |
| Carjaval | 2009 | MA | Understanding of the black community | Just as their understanding of Boo Radley emerges as they mature, so do the children come to understand the black community. |
| Carjaval | 2009 | MA | | Scout's relationship with Calpurnia helps her enable her understanding of the black community. |
| Carjaval | 2009 | MA | | The trial leads to children's gradual understanding of the black community and they begin to shape their opinions about race. |

To begin with, at the outset of the novel, Atticus defines empathy (The Harvard Law Review Association, 2004) when he tells Scout that "You never really understand a person until you consider things from his point of view […] until you climb into his skin and walk around in it" (Lee, 33) and he teaches his children to empathize with others (Waller, 2012). Through Atticus, Lee tries to deliver the message that race prejudice can only be stopped by empathy (Schuster, 1963; Patterson, 1997).

On the other hand, empathy is also portrayed as disempowering and restraining because it can lead to such men as Bob Ewell thinking that they can disobey the rules (The Harvard Law Review Association, 2004).

Jolley (2002) puts forth that there is lack of empathy in *To Kill a Mockingbird.* For example, white citizens of Maycomb do not show empathy for their black neighbors. Also, the fact that Tom Robinson felt pity and empathy is not acceptable for the whites.

According to Carjaval (2009), however, the Finch children learn to empathize as they grow up and they come to understand the black community. Scout's relationship with Calpurnia and the Tom Robinson trial are the factors that help children understand the black community and form their opinions about race.

*Sympathy*

Three studies explore the subtheme of sympathy. One of them is an MA thesis, the other two studies are journal articles.

Table 30
Subtheme: Sympathy

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Proehl | 2011 | PhD | | Faith in the transformative power of sympathy particularly and politically disenfranchised groups is at the core of the novel. |
| Proehl | 2011 | PhD | Sympathy | Calpurnia fosters Scout's sympathy across class lines. |
| Proehl | 2011 | PhD | | Scout's relationships with the Cunningham family as well as Calpurnia and Boo Radley, may model the power of sympathy to challenge social divisions. |

Table 30 (cont'd)
Subtheme: Sympathy

| | | | | |
|---|---|---|---|---|
| Proehl | 2013 | Journal Article | Sympathy | Scout and Dill's early experiences of loss, combined with their sense of gendered queerness, contribute to their sympathetic identification. |
| Proehl | 2013 | Journal Article | | Dill's identification with Boo is a representative of a larger pattern of sympathetic relationships. |
| Best | 2009 | Journal Article | Misuse of sympathy | Tom treats Mayella with kindness and respect but his sympathy for her enable to coerce him into a compromising situation |
| Dillon | 2011 | Journal Article | Sympathy vs. empathy | Atticus' words promote empathy, but he practices sympathy. |

Proehl (2013) argues that the role of sympathy in promoting social change is at the center of the novel. Scout's relationships with Calpurnia, Cunninghams and Boo Radley are the examples of its role. Furthermore, Scout's identification with Dill stems from their common experiences of loss and gendered queerness. Similarly, Dill's identification with Boo arises from a shared queerness.

What is more, Best (2009) suggests that the fact that Tom's sympathy for Mayella lets her scapegoat him is an example of the misuse of sympathy.

Dillon (2011), on the other hand, states that in *To Kill a Mockingbird* although what Atticus utters is empathetic but his actions are only not because what he practices is actually sympathy.

*Compassion*

Two studies explore the subtheme of compassion.

Table 31
Subtheme: Compassion

| Author | Date | Data Source | 2nd order Interpretation |
|--------|------|-------------|--------------------------|
| Jolley | 2002 | Journal Article | Lee's belief in man's need for compassion is set forth through the mouth of Atticus and through his example. |
| Jolley | 2002 | Journal Article | Young protagonists feel more compassion than anyone else. |
| Strobel | 2008 | MA | Scout and Atticus, the two heroes (separated by generation and held together by familial bonds) represent the best humanity has to offer intelligence and compassion. |

Jolley (2002) argues that in *To Kill a Mockingbird* through the character of Atticus, the man's need for compassion is expressed. However, young characters – Scout, Jem and Dill – feel more compassion than others. For Strobel (2008), Scout and Atticus are the two characters are the best representations of humanity and compassion.

**Disability**

The analysis of the articles, theses, and dissertations on *To Kill a Mockingbird* indicate that three studies focus on the theme of disability which takes many forms including gender, race, and poverty.

Table 32
Theme: Disability

| Author | Date | Data Source | Concept | 2nd order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Patterson | 1997 | PhD | Physical disability | Atticus and Calpurnia are extremely nearsighted. |
| Patterson | 1997 | PhD | | Mrs. Dubose, an aging, dying morphine addict, is confined to her bed. |
| Patterson | 1997 | PhD | | Arthur (Boo) Radley is believed to be not only insane but disfigured as well, by virtue of his difference. |
| Patterson | 1997 | PhD | | Jem and Tom Robinson have disfigured arms. |
| Patterson | 1997 | PhD | Disability / gender | Scout feels physically constricted by the clothing she is required to wear because she is female. |
| Patterson | 1997 | PhD | Disability / race | Tom's physical disability of little consequence compared to the liability his race represents. |
| Patterson | 1997 | PhD | | Tom is convicted because the jury - white, male, and lower to middle class – overlooks […] his physical disability, and perceives him in terms of another, his race. |
| Saney | 2003 | Journal Article | Disability of Blacks | The novel portrays Blacks as somnolent, awaiting someone from outside to take up and fight for the cause of justice. |
| Saney | 2003 | Journal Article | | *TKM* creates the indelible impression that the entire Black community existed in a complete state of paralysis. |
| Maher | 2013 | Journal Article | Poverty | Mr. Cunningham's work ethic does not seem to bring him out of poverty. No matter how hard he works, he does not appear to get ahead. |

To begin with, in *To Kill a Mockingbird* there are some examples of physical

disability (Patterson, 1997). Atticus and Calpurnia, for example, are extremely

shortsighted. Jem and Tom have disfigured arms. Arthur Radley is thought to be

insane and disfigured. Finally, Mrs. Dubose is confined to her bed and addicted to

morphine.

What is more, disability resulting from one's gender is portrayed in *To Kill a*

*Mockingbird* and exemplified in the character of Scout. Scout feels physically

restrained by the clothes she is supposed to wear because she is female (Patterson, 1997). Thus, she prefers to wear breeches and overalls.

The best example of disability resulting from one's race is Tom Robinson. Tom is accused and convicted not because of rape but because of his race. His disability is his race (Patterson, 1997).

Saney (2003) suggests that the Black race is portrayed as disable in *To Kill a Mockingbird* because they are shown as passive victims of racial discrimination.

Finally, according to Maher (2013), poverty is a disability because no matter how virtuous he is, no matter how hard he works he cannot prosper.

**Literary techniques**

According to the analysis of journal articles, theses, and dissertations that center on *To Kill a Mockingbird,* sixteen studies focus on literary techniques. The literary techniques used in the novel, they suggest, are symbol, metaphor, connotation, juxtaposition, satire, irony, *deus ex machina,* and allusions.
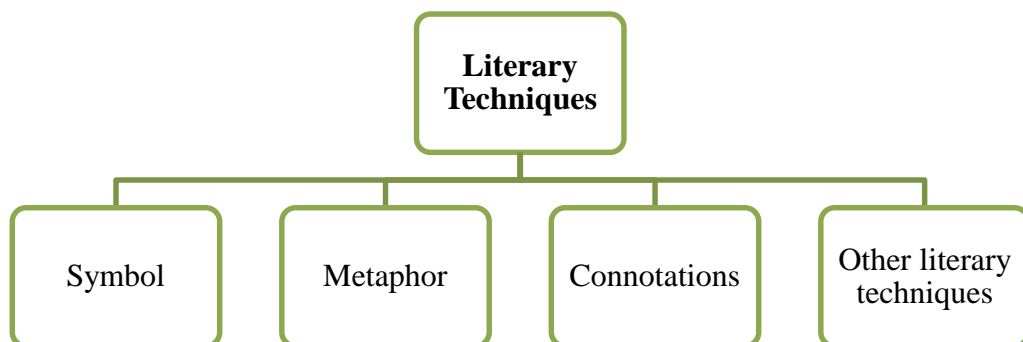

Figure 11. Literary techniques

**Symbol**

Table 33 presents the twelve studies that explore the symbols in *To Kill a*

*Mockingbird.*

Table 33
Literary techniques: Symbol

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Strobel | 2008 | MA | Atticus | a paradigm of virtue and justice of the legal system |
| Strobel | 2008 | MA | Atticus and Scout | The two heroes represent the best humanity has to offer intelligence and compassion. |
| Proehl | 2011 | PhD | Aunt Alexandria's corset | Symbol of feminine repression. |
| Strobel | 2008 | MA | Bob Ewell | outdated code of Maycomb (intolerance, injustice, racism) |
| Strobel | 2008 | MA | | As the shadow figure, he represents the dark and evil forces of the Southern society. |
| Smith | 2007 | MA | Calpurnia | symbolic mother |
| Strobel | 2008 | MA | Mockingbird | the mockingbird is a symbol for innocence. |
| Swietek | 2009 | MA | | all marginalized beings on the fringes of society. |
| Murray | 2010 | Journal Article | | naive, representing those who are unjustly marginalized, excluded, and imprisoned. |
| Carjaval | 2009 | MA | | It is sin to kill a mockingbird: "it is a sin to torment the harmless" |
| Smith | 2007 | MA | | It's a sin to kill a mockingbird - the moral of the novel. It is wrong to attack something if it hasn't harmed you. |
| Shackelford | 1997 | Journal Article | | Tom Robinson & Boo Radley |
| Stiltner | 2002 | MA | Mockingbird - Tom Robinson | The mockingbird of the novel. He serves as a mockingbird to challenge racism. |
| Crespino | 2000 | Journal Article | Scout's literacy | The South's ability to analyze its own problems, to deal with them in its own regionally specific way. |
| Johnson | 1991 | Journal Article | The Finch house, the schoolhouse, and the Ewell house | They are little communities, like the community of Maycomb as a whole, which stand for courtrooms with a hidden code. |

Table 33 (cont'd)
Literary techniques: Symbol

| | | | | |
|---|---|---|---|---|
| Champion | 2003 | Journal Article | The rabid dog | The dog is a danger to society, as his lame right legs symbolize malevolence. |
| Crespino | 2000 | Journal Article | | The dog seems a likely symbol of white racism in the South. |
| Lochte | 2006 | PhD | The showdown outside the jail | Atticus' sense of duty and honor with regards to race. |
| Strobel | 2008 | MA | Tom Robinson trial | Atticus' defense of Tom Robinson is linked to the victims of civil rights violations Emmett Till and the Scottsboro Boys. |
| Strobel | 2008 | MA | | racial inequality and prejudice |

Strobel (2008) argues that the character of Atticus Finch is the symbol of virtue and justice in *To Kill a Mockingbird.* The way Atticus confronts a lynch mob represents his sense of duty and honor in terms of racial issues (Lochte 2006). Furthermore, Atticus and his daughter Scout, being separated by generation and held together by familial bonds, are symbolically the best specimens of compassion and intelligence as their acts and mentalities designate (Strobel, 2008). Bob Ewell, on the other hand, is a shadow figure symbolizing the darkness of the Southern society i.e. the outdated codes of intolerance, injustice and racism (Strobel, 2008).

To Proehl (2011), Aunt Alexandria's corset is a symbol for the subjugation of women. It reflects the constructed nature of gender. It suggests that femininity like Alexandria's body, must be shaped and forced into a mold.
According to Smith (2007), Calpurnia is a symbolic mother for Finch children since they have lost their mother at an early age.

Mockingbird is the most common symbol pointed out by the studies. It is referred as a symbol for innocence and the harmless (Strobel, 2008; Carjaval, 2009; Smith, 2007). Shooting at mockingbirds is wrong since they do nothing but make music for

people. For Swietek (2009) and Murray (2010), on the other hand, it symbolizes all those who are excluded and alienated by their society.  Tom Robinson and Boo Radley are the symbolic mockingbirds of the novel (Shackelford, 1997). Lee depicts Tom as a mockingbird to challenge racism, to make her audience aware that human beings regardless of their color do not deserve to be feared or mistreated (Strobel, 2008).

Scout's literacy is another symbol representing the South's ability in solving its own problems in its own way (Crespino, 2000).

Johnson (1991) argues that the house where the Finches live, the school, and the house where the Ewells live are symbolic courtrooms which have their own hidden codes just like the Maycomb itself.

Moreover, the rabid dog shot by Atticus is the symbol of racial discrimination that exists in the South, and that Atticus has to fight against (Crespino, 2000). The dog and its lame legs are dangerous to the society just as racism is (Champion, 2003).

Finally, Tom Robinson trial is a symbol representing the racial discrimination in the South. Also it evokes the trials of Scottsboro Boys and Emmett Till (Strobel, 2008).

**Metaphor**

According to the analysis of the theses, dissertations and journal articles, four studies focus on metaphors in *To Kill a Mockingbird.* One of them is a PhD study.

The geographical situation and the social condition of Maycomb County are metaphors for the struggles of the Civil Rights movement representing the restrictions and difficulties in the South (Proehl, 2011). Dill's physical hunger is another metaphor signifying his emotional needs (Proehl, 2013).

Moreover, the Ewells and their violent tendencies are metaphors for the white supremacist values of the period (Sarat & Umphrey, 2013).

Saney (2003) argues that mockingbird is a metaphor for all the Blacks as they are innocent and harmless creatures. According to Jolley (2002), however, the metaphor of mockingbird signifies two trapped characters: Boo Radley is imprisoned in his own house and Tom Robinson is imprisoned in a world of prejudice just like mockingbirds.

Table 34
Literary techniques: Metaphor

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Proehl | 2011 | PhD | Geographic and social boundaries | Metaphors for the struggles of the Civil Rights movement, including sit-ins and other acts of protest against racial segregation. |
| Proehl | 2013 | Journal Article | Dill's physical hunger | an apt metaphor for his need for sympathy. |
| Sarat and Umphrey | 2013 | Journal Article | Ewells | Ewell's menacing but flaccid display of violence is a metaphor for the structure of violence underpinning the era's white supremacist values. |
| Saney | 2003 | Journal Article | Mockingbird | A metaphor for the entire African American population |
| Saney | 2003 | Journal Article | | Black people are useful and harmless creatures - akin to decorous pets like mockingbirds - that should not be treated brutally. |
| Jolley | 2002 | Journal Article | Caged mockingbird | Boo Radley, shut up in his own house and Tom Robinson, imprisoned in a world of prejudice. |

**Connotation**

The analysis of theses, dissertations and journal articles show that three studies focus

on connotations in *To Kill a Mockingbird.* Two of them are MA theses.

To begin with, the surnames of antagonists and protagonists in *To Kill a*

*Mockingbird* – Ewell and Finch - are both connotations. "Ewell" sounds like "evil"

and thus suggests the corruption of Bob and his family (Strobel, 2008). In contrast,

"Finch" is a harmless small songbird indicating the innocence and goodness of

Atticus and his family (Smith, 2007).

For Strobel (2008), Jean Louise Finch aka "Scout" is a connotation because of her

nickname. Scout, as the narrator, observes and questions a lot just as a "scout" would

do. She looks for the route that leads to justice and tolerance.

Table 35
Literary techniques: Connotation

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Strobel | 2008 | MA | Ewells | Ewell - evil -> homophones |
| Smith | 2007 | MA | Finch | a finch is a small songbird |
| Strobel | 2008 | MA | Scout | Scout must find the path that must be taken like a *scout* sent ahead to find the least treacherous path for the rest to follow i.e. The quest towards a more tolerant society. |
| Champion | 2003 | Journal Article | Right vs. left | right representing moral virtue left representing immorality |
| Champion | 2003 | Journal Article | | Mayella couldn't see clearly from her right eye when it was bruised; symbolically, Mayella couldn't act morally. |
| Champion | 2003 | Journal Article | | Atticus uses his right eye, his good eye for wisdom. Both good and right express moral undertones. |

Table 35 (cont'd)
Literary techniques: Connotation

| | | | | |
|---|---|---|---|---|
| Champion | 2003 | Journal Article | Right vs. left | Tom's left arm is "hung dead", just as immorality is dead in him. |
| Champion | 2003 | Journal Article | | Jem, like Tom, has an injured left arm and a healthy right arm, signifying his morally correct perspective. |
| Champion | 2003 | Journal Article | Left | Bob is left-handed i.e. He is led by the immoral left. |
| Champion | 2003 | Journal Article | Right | It refers to the truth, the section of the courthouse where people sit who support Tom, Atticus, and racial equity. |

Other important connotations in *To Kill a Mockingbird* are the connotations of "right" and "left." Champion (2003) puts forth that "left" implies immorality and malignance while "right" implies virtue and goodness. For example, Bob Ewell, as an evil character, is left-handed. On the other hand, Atticus, as a virtuous character, uses his right eye. Similarly, Tom's and Jem's left arms are injured suggesting immorality does not exist in their nature.

**Other literary techniques**

Table 36 presents the studies that discuss other literary techniques in *To Kill a Mockingbird* including allusion, juxtaposition, irony, satire and *deus ex machina.*

Table 36
Other literary techniques

| Author | Date | Data Source | Literary Technique | Concept | 2nd Order Interpretation |
|---|---|---|---|---|---|
| Johnson | 1991 | Journal Article | Allusions | Legal allusions | entailments, compromises, treaties, truancy laws, hunting and trapping laws, bending the laws, and even Calpurnia's learning to read from Blackstone's *Commentaries* etc. |

Table 36 (cont'd)
Other literary techniques

| Johnson | 1991 | Journal Article | A *deus ex machina* | Boo Radley | Only a miracle, some *deus ex machina*, in this case Boo Radley, can overcome the chaos in *TKM*. |
|---|---|---|---|---|---|
| Strobel | 2008 | MA | Juxtaposition | Bob Ewell - Robert E. Lee | Juxtaposition of racial tension because General Lee was anti-slavery. |
| Strobel | 2008 | MA | Irony | Bob Ewell - Robert E. Lee | The fact that General Lee was anti-slavery is also ironical as his name was given to a racist character. |
| Schuster | 1963 | Journal Article | | Education | Education is a center of the ironic contrast between what is "taught" and what is "learned". |
| Carjaval | 2009 | MA | Satire | Womanhood | Lee satirizes southern womanhood through characters like Aunt Alexandria and Miss Merriweather. |

To begin with, there are several legal allusions in *To Kill a Mockingbird* ranging from informal to formal laws (Johnson, 1991) suggesting the rule based nature of Maycomb.

Johnson (1991) also argues that Boo Radley is the *deus ex machina* in the novel because when Atticus' higher law is an ineffective defense against Bob Ewell's chaos, Bob functions as a savior.

Another literary technique employed by Lee is juxtaposition. Bob Ewell's full name is stated as Robert E. Lee Ewell referring to the anti-slavery commander of American Civil War, Robert E. Lee (Strobel, 2008). Lee creates racial tension with this juxtaposition. For Strobel (2008), this juxtaposition is also ironical because the name of an abolitionist is given to a racist character. Another irony in the novel is made in terms of education. Ironically, Jem and Scout does not learn from the school where

they are supposed to get education but from the life and their experiences (Schuster, 1963).

Satire as a literary technique is also discussed. According to Carjaval (2009), Lee criticizes southern womanhood through such characters as Aunt Alexandria and Miss Merriweather.

## Characterization

The analysis of journal articles, theses and dissertations indicate that twenty seven out of thirty three studies focus on the characters in *To Kill a Mockingbird.* Figure 10 presents the characters that are most commonly explored by these studies.

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                    ┌──────────────┐
                    │  Characters  │
                    └──────────────┘
   ┌──────┬──────┬──────┬──────┬──────┬──────┐
┌──────┐┌──────┐┌──────┐┌────────┐┌────────┐┌──────┐
│Atticus││ Scout││ Jem  ││Calpurnia││  Tom   ││ Boo  │
│Finch ││      ││      ││        ││Robinson ││Radley│
└──────┘└──────┘└──────┘└────────┘└────────┘└──────┘
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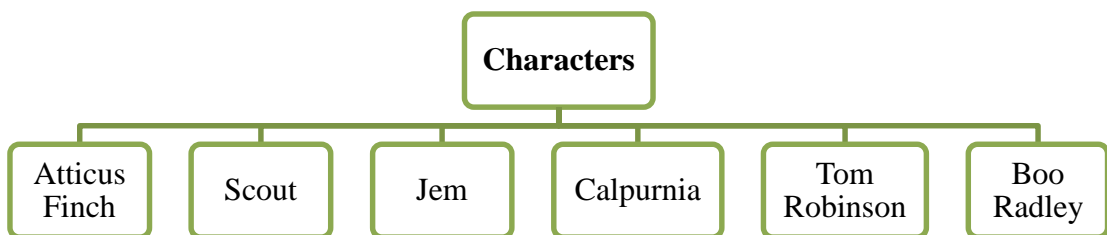
Figure 12. Characters

**Atticus Finch**

Atticus Finch is one of the major characters in *To Kill a Mockingbird.* His character is explored by twenty three studies and within six different contexts:

- Atticus as a hero

- Atticus as a father

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- Atticus as a man of law

- Atticus being different than others

- Atticus as an alienated and autonomous man

- Atticus as a product of his time

*Atticus as a hero*

In the light of the analysis of the theses, dissertations and journal articles on *To Kill a Mockingbird,* sixteen studies focus on Atticus's character as a hero. Thirteen studies regard Atticus as a hero drawing on his moral character.

Crespino (2000) and Lochte (2006) identify Atticus as a racial hero who challenges the racist attitudes of his community.

Table 37
Characterization: Atticus as a hero

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Crespino | 2000 | Journal Article | A racial hero | Atticus Finch is the most enduring fictional image of racial heroism. |
| Lochte | 2006 | PhD | | a subverter of the many of the racist mores of his southern rural culture. |
| Jolley | 2002 | Journal Article | Courageous | His courage is the centerpiece of the novel. |
| Lochte | 2006 | PhD | | a man willing to face physical danger in order to do what is right |
| Zwick | 2010 | Journal Article | Determined | He maintains an even-keeled poise. |
| Lochte | 2006 | PhD | | his sense of morality is too acute not to defend Tom. |
| Stiltner | 2002 | MA | Dignified | Lee sets up Atticus as an example of respect both verbally and physically. |
| Johnson | 1991 | Journal Article | | His heroism is a quality that Maycomb's black population fully recognize. |
| Whitfield | 2012 | Journal Article | | Atticus, as an honorable man, cannot even listen to Hitler on the radio and dismisses him as "a maniac." |

Table 37 (cont'd)
Characterization: Atticus as a hero

| | | | | |
|---|---|---|---|---|
| Zwick | 2010 | Journal Article | Honest | He has a quiet sense of rectitude. |
| Strobel | 2008 | MA | | a moral yardstick, a man with integrity, who stands up for what he believes no matter the cost. |
| Strobel | 2008 | MA | | a touchstone of moral integrity |
| Stiltner | 2002 | MA | | In almost everything Atticus does there exists honesty and truth as one of the key components. |
| Smith | 2007 | MA | | He fights obvious lies and racial hatred so that he and his children and ultimately Maycomb itself can remain honest and honorable. |
| Verdesca JR. | 2011 | Journal Article | | Lee's salt-of-the-earth character |
| Stiltner | 2002 | MA | Humble | A man who practices positive and good moral ethics, is not condescending or snobbish about his beliefs. |
| Lochte | 2006 | PhD | Principled | He is principled. |
| Smith | 2007 | MA | Loyal | He is not estranged from his community and makes a significant contribution by confronting racial injustice. |
| Lochte | 2006 | PhD | | He has a strong sense of history and duty to his culture. |
| Crespino | 2000 | Journal Article | | Part of his heroic power lies in his ability to embrace the need and the moral imperative for racial change without rejecting his southern heritage. |
| Crespino | 2000 | Journal Article | | Atticus is a modern hero embodying the noblest aspects of the southern tradition. |
| Stiltner | 2002 | MA | Moral | He embodies Lee's idea that in order to be morally correct one must work to improve the moral standards by which one lives. |
| Lochte | 2006 | PhD | | A man whose private life is also guided by his ethic. |
| Harvard Law Review | 2004 | Journal Article | | moral conscience of the novel |
| Crespino | 2000 | Journal Article | | Atticus's morality and humanity drives the novel. |
| Lochte | 2006 | PhD | Virtuous | Virtuous and upright in the readers' eyes but also in the eyes of his children. |
| Verdesca JR. | 2011 | Journal Article | | Atticus Finch, a name that has become synonymous with civic virtue. |
| Champion | 2003 | Journal Article | | He represents moral virtue. |
| Johnson | 1991 | Journal Article | | What Atticus preaches, he also practices. |
| Johnson | 1991 | Journal Article | Saintly | The saint like Atticus bestowed a benevolent order on the Finch house by his example. |
| Johnson | 1991 | Journal Article | | He insists that his children turn the other cheek rather than resort to violence against man or beast. |

Table 37 (cont'd)
Characterization: Atticus as a hero

| Johnson | 1991 | Journal Article | Saintly | His saintliness has nothing to do with cowardice or impotence. He is a savior capable of facing a mad dog and a lynch mob. |
| Dillon | 2011 | Journal Article | | He is saintly. |

There are several reasons for Atticus's identification with heroism. To begin with, he is seen as a courageous man because he even faces physical danger so as to do what he believes is right (Jolley, 2002; Lochte, 2006). He is also determined and principled and he has a consistent stance towards ethical issues in that he never abandons his decision to defend Tom (Zwick; 2010, Lochte, 2006).

Furthermore, Atticus is regarded as a hero because he is identified with righteousness and moral integrity as he fights racial prejudice and discrimination as well as dishonesty (Smith, 2007; Stiltner, 2002; Strobel, 2008; Zwick, 2010). He is also quite modest. Hence, he is seen as an honorable man respected by most Maycomb citizens especially Blacks (Stiltner, 2002; Johnson, 1991; Whitfield, 2012).

Another reason for Atticus's identification with heroism is that he is loyal to his community and to his culture which is quite obvious in his struggle against racial injustice (Smith, 2007; Lochte, 2006; Crespino, 2000).

Atticus is especially regarded as a moral hero mainly because his morality is at the center of the novel (The Harvard Law Review Association, 2004; Stiltner, 2002; Lochte, 2006; Crespino, 2000). Therefore; he is the embodiment of virtue in *To Kill a Mockingbird* both from the readers' and his children's perspective (Lochte, 2006; Verdesca JR, 2011; Champion, 2003). Atticus's morality is so high that he is

described as saintly by Johnson (1991) and Dillon (2011) because he is a savior

according to them.

On the other hand, six studies find Atticus unsuccessful as a hero for certain reasons.

Table 38
Characterization: Atticus as an unsuccessful hero

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Carjaval | 2009 | MA | Incapable | Atticus falls completely short to the modern day heroes. |
| Sarat and Umphrey | 2013 | Journal Article | Unsuccessful as a father | His incapacity to impose his will on the world around him including his children. He is frequently unable to make his children obey him. |
| Sarat and Umphrey | 2013 | Journal Article | | His incapacity to protect his children from the dangers of the present |
| Champion | (03 | Journal Article | Unsuccessful as a lawyer | That the jury convicts Tom in the end signals that Atticus loses his battle against racism. |
| Strobel | 2008 | MA | | He is not able to fulfill his quest of defending Tom. |
| Sarat and Umphrey | 2013 | Journal Article | Unsuccessful as a father and as a lawyer | He is oddly impotent in terms of his efficacy as a father and lawyer. |
| Zwick | 2010 | Journal Article | Unsuccessful as a moral hero | He is not a moral model and not a character of prototypical virtue. |
| Dillon | 2011 | Journal Article | | The depiction of Atticus lowers the moral bar. |
| Dillon | 2011 | Journal Article | | His central principle i.e. empathy is not achieved across racial boundaries. His words promote empathy but he practices sympathy. |
| Strobel | 2008 | MA | Unsuccessful as a social hero | Hs crucial goal of bringing justice to his society is his true failure. |
| Strobel | 2008 | MA | | He is unable to recognize the power of the "code" that governs Maycomb and that accounts for his failure because he expects too much. |
| Champion | 2003 | Journal Article | | His moral virtue only enables him to eliminate the physical threats, like the rabid dog, not the social threats like Bob. |
| Zwick | 2010 | Journal Article | | Atticus has his shortcomings when it comes to the issue of justice. |

Carjaval (2009) argues that as opposed to modern day heroes Atticus is incompetent.

Sarat and Umphrey (2013), on the other hand, asserts Atticus is unsuccessful as a

hero because even as a father he is impotent and unable to protect his children. Also,

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his failure in his defense of Tom Robinson indicates his inefficacy as a lawyer (Champion, 2003; Strobel, 2008).

Furthermore, Atticus is unsuccessful as a moral hero because he is not an example of morality in that he does not conform even to his central principle of empathy (Zwick; 2010; Dillon, 2011).

Atticus is also unsuccessful as a social hero because he loses his fight against racial injustice in his community (Strobel, 2008). The reason why he loses his battle is that he is unaware of the power of the social codes. As a result, even his morality cannot help him against the social evil (Strobel, 2008; Champion, 2003). Zwick (2010) argues that Atticus is flawed as far as justice is concerned. While children have strong reactions to injustice, he tends to surrender gravely. With little shock or outrage, he quietly goes about his business.

*Atticus as a father*

In the light of the analysis of the theses, dissertations and journal articles on *To Kill a Mockingbird,* nine studies focus on Atticus's character as a father.

Table 39
Characterization: Atticus as a father

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Swietek | 2009 | MA | Atticus as an epitome | Through Atticus, Lee shows that children can be raised as intelligent, independent thinkers. |
| Proehl | 2011 | PhD | Atticus being different from other fathers | Atticus models intellectualism for his children; so, he resists overt displays of stereotypical masculinity. |
| Sarat and Umphrey | 2013 | Journal Article | | As a fairytale father he is in direct contrast with Bob Ewell who is a fatherly nightmare. |

Table 39 (cont'd)
Characterization: Atticus as a father

| | | | | |
|---|---|---|---|---|
| Stiltner | 2002 | MA | | He guides his children in the correct paths of moral living. |
| Proehl | 2011 | PhD | | He encourages Scout to exercise emotional restraint in her interactions with others to discipline her gender transgressions and he models this behavior himself. |
| Smith | 2007 | MA | | Through his example and courage, Scout comes to experience the value of courage and integrity. |
| Smith | 2007 | MA | | Atticus' poignant but subtle life lessons give Scout, as well as Jem, an increased understanding of the adult world. |
| Smith | 2007 | MA | | Atticus provides Scout with the true education that will enable her to succeed in life. |
| Smith | 2007 | MA | Atticus as a father for his children | Atticus wants his children to love literature and reading as much as he does. |
| Smith | 2007 | MA | | Atticus tries to spend time with his children, and he comforts them in their time of need. |
| Smith | 2007 | MA | | Scout and Jem have a unique relationship with Atticus, Atticus allows them to call him by his first name which indicated that he treats them with much understanding and affection. |
| Smith | 2007 | MA | | Atticus raises his children as open-minded and tolerant members of society. |
| Swietek | 2009 | MA | | He is Scout's saving grace in that upon witnessing his daughter's indiscretions toward her fellow men, he teaches her an important lesson about tolerance and human dignity. |
| Crespino | 2000 | Journal Article | Atticus as a father for the rest of the community | Atticus is a paternal figure not only for blacks but poor whites as well. |
| Proehl | 2013 | Journal Article | Atticus as a father for Dill | Atticus becomes a sympathetic, surrogate father for Dill. |

To begin with, Atticus is an epitomic father that Lee employs to indicate how

children could be brought up as intellectuals and free-thinkers (Swietek, 2009).

Hence, he represents intellectualism, which also proves that he is different from other

fathers who are stereotypically masculine (Proehl, 2011). Sarat and Umphrey (2013)

for example, assert that Atticus is very different from Bob Ewell. While Atticus is "a

fairytale father," Bob Ewell is "a fatherly nightmare" (Sarat & Umphrey, 2013, p.

34). Atticus spends time with his children as much as he can and his relationship

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with his children is so unique that they do not call him father but by his first name instead, which suggests how affectionate and understanding Atticus is as a father (Smith, 2007)

Atticus gives his children the kind of education that will help them become successful in real life (Smith, 2007). He raises his children in a way that can help them become morally virtuous, tolerant and open-minded individuals when they become adults (Stiltner, 2002; Smith, 2007). For example, he teaches Scout to restrict her feelings in her relationships with others in order to help her overcome her gender conflict (Proehl, 2011; Swietek, 2009).

Furthermore, Atticus is a father figure for other characters in *To Kill a Mockingbird*. Through the compassion and empathy he feels for Dill, Atticus becomes a symbolic father (Proehl, 2013). He is also a symbolic father for the rest of the community, including blacks and whites (Crespino, 2000).

Out of nine studies that focus on Atticus as a father, five of them also focus on his single parent role.

Table 40
Characterization: Atticus as a single father

| Author | Date | Data Source | 2nd Order Interpretation |
|---|---|---|---|
| Harvard Law Review | 2004 | Journal Article | Atticus represents the classic model of how to pursue a career and raise a family as a single parent with grace and integrity. |
| Smith | 2007 | MA | As he comes from an educated middle class family, the potential for his children's emotional and material success in life and high self-esteem is more likely than usual single parent families that represent low-income households and thus lower self-esteem. |

Table 40 (cont'd)
Characterization: Atticus as a single father

| Smith | 2007 | MA | Scout's path appear to be filled with stereotypes and myths because she is the child of a single parent. |
|---|---|---|---|
| Smith | 2007 | MA | Although Atticus seems content with Scout the way she is, when others force him, he concerns himself how Scout may not fit in the traditional stereotype of Southern female. |
| Sarat and Umphrey | 2013 | Journal Article | As a single father still mourning for his lost wife, he gives Jem and Scout considerable freedom. |
| Sarat and Umphrey | 2013 | Journal Article | His general absence from the children's daily world lessens his immediate authority. |
| Maher | 2013 | Journal Article | While Atticus is a single father undoubtedly poses problems for him, he does have Cal to help him with his children and household duties. |
| Sarat and Umphrey | 2013 | Journal Article | As a single father, he relies on others to enforce the few rules that govern the children's everyday lives i.e. Calpurnia. |
| Shackelford | 1997 | Journal Article | Atticus's individuality and inner strength is related to the fact that he is a single parent and father. |

Despite being a single father, Atticus is quite successful in both raising his children honorably and pursuing his career (The Harvard Law Review Association, 2004). The fact that he is a single father have certain impact on him and his children. Although, the Finch children are luckier than other children with single parents owing to Atticus's social background and financial status (Smith, 2007), they still have certain disadvantages.

Scout, for example, comes across many difficulties and conflicts as she is the child of a single parent (Smith, 2007). Having no mother, Scout takes Atticus as an example. Though Atticus accepts Scout the way she is, he is still worried about her status in the community because she has no straight female role model (Smith, 2007).

Although Atticus tries to spend as much time with his children as possible, he is generally absent from daily lives. Therefore, the Finch children are free of some

restrictions and needs the assistance of other people like Calpurnia in maintaining

certain regulations in the house (Sarat & Umphrey, 2013, Maher, 2013).

The difficulties Atticus experiences result him in building a strong individuality and

inner strength (Shackelford, 1997).

*Atticus as a man of law*

According to the analysis of the journal articles, MA theses and PhD dissertations

conducted on *To Kill a Mockingbird*, seven studies focus on Atticus as a man of law.

Table 41
Characterization: Atticus as a man of law

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Stephens | 1995 | Journal Article | Atticus as the embodiment of law | Atticus is the embodiment of law. |
| Sarat and Umphrey | 2013 | Journal Article | | For Maycomb's African-American community and for his children who stand with them, Atticus is the true embodiment of law. |
| Sarat and Umphrey | 2013 | Journal Article | | An iconic hero who is one of popular culture's most important embodiments of lawyerly virtue. |
| Strobel | 2008 | MA | Atticus as a symbol of justice | He is a lawyer who represents everything we cherish about justice and democracy and the American way. |
| Strobel | 2008 | MA | | paradigm of virtue and justice of the legal system |
| Strobel | 2008 | MA | | He believes in the values of fairness and justice, wants to illuminate the truth. |
| Stiltner | 2002 | MA | | He works to ensure justice is delivered to those he defends even when the odds stack against them. |
| Zwick | 2010 | Journal Article | the impact of his occupation on others | Atticus is a reason people become lawyers. |
| Zwick | 2010 | Journal Article | | Atticus is the person many lawyers aspire to be. |
| Zwick | 2010 | Journal Article | | Atticus is the favorite lawyer of American lawyers. |
| Dillon | 2011 | Journal Article | | His depiction has surely been an influence on lawyers. |
| Stephens | 1995 | Journal Article | | Jem's and Scout's lives reflect the legal teachings of their father. |

Table 41 (cont'd)
Characterization: Atticus as a man of law

| Zwick | 2010 | Journal Article | the impact of his occupation on himself | The reason why Atticus responds to racial justice in a way that is different from his children is the "loss of youthful innocence" that he experienced as a result of his profession as a lawyer. |
|---|---|---|---|---|
| Zwick | 2010 | Journal Article | | He always follows a practical tack. |
| Sarat and Umphrey | 2013 | Journal Article | Atticus's law vs the courtroom's law | The law that Atticus embodies is oriented beyond the courtroom to a time when equality is achieved, segregation ended, and African-Americans and whites sit side-by-side |
| Strobel | 2008 | MA | | Atticus' law is not the same law that governs the men in jury. His reality and the reality of the jury are completely at odds with each other. |
| Stephens | 1995 | Journal Article | Disregarding laws | Despite being a man of law, Atticus acknowledges social codes on school and game law violating the laws from time to time. |
| Best | 2009 | Journal Article | | When he sees that a higher good will be served by his actions, Atticus is willing to set aside his ethical code and his law of truth. |

To begin with, Atticus is regarded as the embodiment of law and lawyerly virtue for the black community and for his children (Stephens, 1995; Sarat & Umphrey, 2013). He is the symbol of justice because as a lawyer he believes in justice, he has faith in the legal system, he desires to practice what is in favor of justice and he tries to give justice to those who most need it (Strobel, 2008; Stiltner, 2002).

The fact that Atticus is a man of law has certain impact on the people around him, on himself and on the reader. Zwick (2010) and Dillon (2011) argue that Atticus has been quite influential on the reader in that he is the reason why many people become lawyers, and he is the type of lawyers that many lawyers hope to be. Also, the way Scout and Jem behave and lead their lives mirror the impact of Atticus's occupation on his children (Stephens, 1995). Moreover, Atticus' occupation has impacted his own character. For example, in his actions Atticus always chooses the practical way. Also, the calm response he has given to racial injustice is the consequence of his occupation because he has lost innocence (Zwick, 2010).

Although Atticus is the embodiment of law, his perception of law is quite different from the law that the jury at the Robinson trial adhere to and that are based on the social codes (Strobel, 2008). His law belongs to a time when discrimination is replaced by equality (Sarat & Umphrey, 2013). Therefore, there are some occasions when Atticus disregards the laws and recognizes the social codes (Stephens, 1995, Best, 2009).

*Atticus being different from others*

The analysis of the journal articles, MA theses and PhD dissertations on *To Kill a Mockingbird* show that eleven studies explore Atticus's difference from others.

Table 42
Characterization: Atticus being different from others

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Carjaval | 2009 | MA | Atticus being different from other males | Atticus Finch represents a new definition of masculinity. |
| Shackelford | 1997 | Journal Article | | Atticus is far from a stereotypical Southern male. |
| Proehl | 2013 | Journal Article | | He challenges masculine stereotypes, in his own way. |
| May | 1987 | Journal Article | | Throughout the book, Atticus is described as atypical of other men in the town. |
| Carjaval | 2009 | MA | Atticus being different from his peers | Atticus is different from his peers. He doesn't hunt or fish, he refrains from alcohol and poker, and he denounces violence of any kind. |
| Carjaval | 2009 | MA | | That Atticus is willing to absorb violence in order to protect the innocent from danger separates him from his peers because he is quite unlike other men who resort to violence to protect that which is invaluable to them. |
| Sarat and Umphrey | 2013 | Journal Article | | He is vulnerable to violence, through his children, whether it be their verbal harassment in the schoolyard or Ewell's final attack on them in the woods. |

Table 42 (cont'd)
Characterization: Atticus being different from others

| | | | | |
|---|---|---|---|---|
| Sarat and Umphrey | 2013 | Journal Article | Atticus being different from his peers | He seldom shows anger and never aggressiveness unlike Bob Ewell. |
| Sarat and Umphrey | 2013 | Journal Article | | Atticus eschews violent confrontations unlike his peers especially Bob Ewell who seems to crave it. |
| Carjaval | 2009 | MA | | Atticus represents a new man not concerned with his peers' approval. |
| Carjaval | 2009 | MA | | He is guided by conscience and self-respect unlike his peers. |
| Strobel | 2008 | MA | Atticus being different from his family | He is the Finch who has broken the tradition by leaving finch's landing |
| Zwick | 2010 | Journal Article | | He is reserved and dispassionate while Scout has an excitable and emotional disposition. |
| Zwick | 2010 | Journal Article | | Atticus has little in common with his son, Jem. |
| Zwick | 2010 | Journal Article | | While Atticus is a bookworm, Jem loves nothing more than football and Atticus never plays football with his son. |
| Zwick | 2010 | Journal Article | | While children act on their intuitions, Atticus is practical. |
| Smith | 2007 | MA | Atticus being different from other parents | He raises his children in an environment where his values of courage and tolerance are foreign to most of the people in his small town. |
| Zwick | 2010 | Journal Article | | He is much older than most parents of young children in town. |
| Zwick | 2010 | Journal Article | Atticus being different from the rest of the community | Atticus dismisses many of the conventions of the community he represents. |
| Zwick | 2010 | Journal Article | | His attitude toward Calpurnia so out of place in Maycomb to make his own sister, Aunt Alexandria, clearly uncomfortable. |
| Johnson | 1991 | Journal Article | | Atticus's code is far remove from the realities of Maycomb. |
| Patterson | 1997 | PhD | | Atticus stands apart from his community. |
| Petersen | 2006 | PhD | | Atticus Finch was a man ahead of his time, at the height of Jim Crow embodying a liberal tolerance that would become the espoused norm 30-odd years later. |
| Sarat and Umphrey | 2013 | Journal Article | | He sets himself against the entailments of the past unlike his peers. |
| Sarat and Umphrey | 2013 | Journal Article | | He resists the norms and customs of racism and race privilege and of violence that were deeply intertwined in the mid-twentieth century American South. |

To begin with, Atticus is different from other men in his community because he does not conform to the stereotypical representations of males (Carjaval, 2009; Shackelford, 1997; Proehl, 2013; May, 1987). He is different from his peers because he does not practice the activities that other male citizens of Maycomb do (Carjaval, 2009). He also condemns violence unlike his peers like bob Ewell; however, he might resort to violence for the sake of protecting the innocent (Carjaval, 2009; Sarat & Umphrey, 2013). Atticus also does not care about approval because the only value to which he is attached is conscience and self-respect (Carjaval, 2009).

Furthermore, Atticus is different from his family. First of all, he has left his ancestor's landing, which separates him from other members of his family (Strobel, 2008). Atticus is also different from his children, because he has a calm disposition while Scout is more passionate (Zwick, 2010). Similarly, Atticus is different from his son, Jem. Although Atticus likes nothing more than reading, Jem is fond of football (Zwick, 2010).

Atticus is different from other parents in the Maycomb County, as well. Other fathers are much younger than him, and he brings up his children with certain values that other parents are not even aware of (Zwick, 2010; Smith, 2007).

Finally, Atticus is different from the other community members (Patterson, 1997). He does not conform to the conventions and he is not attached to his past (Zwick, 2010; Sarat & Umphrey, 2013; Johnson, 1991). For example, the way he treats Calpurnia disturbs even his own sister (Zwick, 2010).

*Atticus as an alienated and autonomous man*

Table 43 presents the four studies that characterize Atticus as an alienated and autonomous man.

Table 43

Characterization: Atticus as an alienated and autonomous man

| Author | Date | Data Source | 2nd Order Interpretation |
|--------|------|-------------|--------------------------|
| Smith | 2007 | MA | Atticus is alienated and autonomous because he lives his life and raises his children as he sees fit, and not in a way how society think it should. |
| Smith | 2007 | MA | Atticus is alienated and autonomous because he is something of an anomaly in his community, that of a white man helping a black man. |
| Smith | 2007 | MA | He is capable of being able to think for himself and act independently. His actions are based on his own convictions and beliefs, not those of anyone else. |
| Harvard Law Review | 2004 | Journal Article | Atticus balances empathy and detachment in a kind of ritual that helps him be an effective parent and lawyer. |
| Harvard Law Review | 2004 | Journal Article | His courteous detachment is a kind of ritual that steels him and his children against taunts and threats. |
| Smith | 2007 | MA | He is self-educated. |
| Zwick | 2010 | Journal Article | He can censor his own conscience. |
| Lochte | 2006 | PhD | Lee uses Atticus' attitudes on race to sharply characterize him as his own, upstanding man. |

Atticus is an alienated and autonomous man because the way he behaves, the way he lives his life and the way he brings his children are his own independent ways (Smith, 2007). He educated himself and he is able to repress his conscience if necessary (Smith, 2007, Zwick, 2010). Atticus also has a detached posture which brings about a successful father and lawyer because it protects him and his children from the potential dangers (The Harvard Law Review Association, 2004). Finally,

Atticus's treatment of racial issues shows that he is an autonomous man (Lochte, 2006).

*Atticus as a product of his time*

According to the analysis of the articles, theses and dissertations on *To Kill a Mockingbird,* seven studies characterize Atticus as a product of his time.

Table 44
Characterization: Atticus as a product of his time

| Author | Date | Data Source | Concept | Evidence |
|--------|------|-------------|---------|----------|
| Carjaval | 2009 | MA | Atticus as a product of his time | Atticus is at times guilty of mild racism because of his analogy ("a lie as black as Tom Robinson's skin") and sexism. |
| Carjaval | 2009 | MA | | Atticus is a product of his time and he understands the difficulty in making racial progress in the South. |
| Carjaval | 2009 | MA | | Atticus is the symbol of south unwilling to shake off the role of the white patriarch. |
| Strobel | 2008 | MA | | Atticus may appear complicit, but he is merely acting within the confines of his time period. |
| May | 1987 | Journal Article | | He remains trapped by the Southern attitudes towards change and disorder. |
| May | 1987 | Journal Article | | He is aware of the society he lives in but he is bound by its traditions. |
| May | 1987 | Journal Article | | Typical paternalistic white man who will help blacks as well as he can but who believes in the end little can be done to change southerners. |
| Crespino | 2000 | Journal Article | | He is the model of southern erudition. |
| Crespino | 2000 | Journal Article | | He represents the continuity of American values of justice and equality. |
| Strobel | 2008 | MA | Atticus as a Southern Liberal | a liberal, fair-minded gentleman of the South in the 1930s |
| Carjaval | 2009 | MA | | Atticus represents frustrates southern liberals torn between their disgust at racism and their respects for their southern heritage. |
| Smith | 2007 | MA | | Atticus possesses many true attributes that are ascribed to a southern white liberal, open-minded, fair and overflowing with integrity. |
| Sarat and Umphrey | 2013 | Journal Article | | Atticus represents the emerging liberal order the New South - respect, restraint, and racial equality. |

Table 44 (cont'd)
Characterization: Atticus as a product of his time

| Crespino | 2000 | Journal Article | Atticus as a Southern Liberal | Atticus is not a wild-eyed reformer who rejects his southern heritage but he embodies the noblest aspects of the southern tradition. |
|---|---|---|---|---|
| Petersen | 2006 | PhD | | The figure of Atticus Finch provides a vision of what white liberalism should be to many people, of the better sort of color-blindness (a white man who dreamed the same dream as Martin Luther King, Jr.) |

Firstly, Atticus is a product of his time because he sometimes utters racist remarks such as "a lie as black as Tom Robinson's skin" (Carjaval, 2009; Lee 1960, p. 232). He is also aware that it is difficult to overcome racial injustice in the South (Carjaval, 2009). Strobel (2008) argues that although Atticus might appear to be an accomplice of the racial injustice, he is in fact just complying with his time. According to May (1987), on the other hand, he is imprisoned by Southern traditions. Crespino (2000) argues that Atticus is the product of Southern cultural heritage, and he symbolizes the American values of justice and equality.

Atticus is also characterized as a Southern Liberal who is not only frustrated by racism but respects his heritage (Strobel, 2008; Carjaval, 2009). He is open-minded, just, and honest representing the new liberal order of the South (Smith, 2007; Sarat & Umphrey, 2013, Petersen, 2006). Despite being a reformer, Atticus does not deny his southern background but instead he carries its most honorable traits (Crespino, 2000)

**Scout**

According to the analysis of the dissertations, theses and journal articles, sixteen studies explore the character of Scout within three different contexts:

- Scout as a product of Southern culture

- Scout as a critic

- Scout as a tomboy figure

*Scout as a product of Southern culture*

Two studies focus on Scout as a product of Southern culture. One of them is an MA

study and the other is a journal article.

Table 45
Characterization: Scout as a product of Southern culture

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Swietek | 2009 | MA | Scout as a product of the Southern culture | She is a product of the Southern culture in which she lives and often demonstrates discrimination, class-consciousness, and prejudice towards others. |
| Swietek | 2009 | MA | | Only when Scout herself becomes the target of discrimination and prejudice that she learns to practice tolerance of others without judgment. |
| May | 1987 | Journal Article | | Scout comes to accept Southern logic in the end. |
| Swietek | 2009 | MA | Scout as a self-conscious character | She doesn't adopt many negative Southern traits and is a product of her own sense of independent thought and fairness, mostly shaped by her evenhanded father. |

Swietek (2009) argues that Scout reveals that she carries the aspects of her Southern

heritage when she demonstrates discrimination and prejudice especially in her

interactions with her school mate, Walter Cunningham. It is only when she

experiences discrimination herself that she learns to feel sympathy (Swietek, 2009).

On the other hand, Swietek (2009) also argues that Scout is a self-conscious

character because she does not possess the negative traits of the South because she is

an independent thinker and a just individual owing to the correct education of her
father.

Nonetheless, May (1987) asserts that in the end Scout has to acknowledge the
Southern way.

*Scout as a critic*

Table 46 presents the twelve studies that characterize Scout as a critic.

Table 46
Characterization: Scout as a critic

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Schuster | 1963 | Journal Article | Education | She makes her […] ironic comment on classroom education. |
| May | 1987 | Journal Article | | The institutionalized system of education is not a place that fills Scout's memories or that confirms her ideas. It is an institution that fosters mistrust and deceit. |
| Proehl | 2011 | PhD | | She assumes a position of authority over her teacher. |
| Shackelford | 1997 | Journal Article | Gender issues | She is able to satirize the superficialities and prejudices of Southern women with whom she is unwilling to identify in order to become that alien called woman. |
| Carjaval | 2009 | MA | | Scout serves as a sort of gender police, evaluating her father's masculinity based on that displayed by the other fathers she knows. |
| Carjaval | 2009 | MA | | Through Atticus, Miss Maudie and other citizens of Maycomb, Scout learns that self-identity is more important than gender identity. |
| Swietek | 2009 | MA | | Scout finds the narrow definitions of gender roles unacceptable. |
| Best | 2009 | Journal Article | | Despite her young age, Scout is able to see that the boundaries of one's behavior are determined by one's class and resources. |
| Proehl | 2011 | PhD | | She models sympathy for Maycomb's marginalized community members. |
| Sarat and Umphrey | 2013 | Journal Article | | She reaches across lines of class and racial antagonism. |
| Swietek | 2009 | MA | | She sees Tom as a person, not just a Negro, and ultimately despises society's unfair treatment of him. |
| Whitfield | 2012 | Journal Article | | Scout, a motherless child, realizes the cruelty and sadness that pervade the world that the adults bequeath to her. |

Table 46 (cont'd)
Characterization: Scout as a critic

| | | | | |
|---|---|---|---|---|
| Swietek | 2009 | MA | Gender issues | Scout also sees Boo for the person he is, too, and in doing so, she instantaneously rejects the South's deep-seated code of social bigotry and becomes her own judge of character. |
| Strobel | 2008 | MA | | An unorthodox, precocious little girl who is the pathfinder, the trendsetter, the scout for the young generation of which she is a member, a true hero. |
| Strobel | 2008 | MA | | The one who must further the quest towards a more tolerant society. |
| Proehl | 2011 | PhD | | She displays a capacity to generate social change within her small-town community. |
| Proehl | 2011 | PhD | | Her questioning of social rituals, divisions and cultural norms offer some of the novel's most potent social criticism. |
| Proehl | 2011 | PhD | | More so than other children, Scout forges powerful bonds with individuals on the margins of society. |
| Proehl | 2011 | PhD | | Scout's relationships with the Cunningham family as well as Calpurnia and Boo Radley, may model the power of sympathy to challenge social divisions. |
| Swietek | 2009 | MA | | Lee asserts the need for social change in the South by portraying the endearing character of Scout as a moral paradigm. |
| Swietek | 2009 | MA | | Scout can see people beyond their culturally defined stigmas. |
| Swietek | 2009 | MA | | As she grows, Scout learns to resist the outdated social order of the South. |
| Johnson | 1991 | Journal Article | Social issues | She is magnanimous as opposed to social issues. |
| Dillon | 2011 | Journal Article | | Her opinions and actions blur the categories her aunt thinks are fixed. |

To begin with, Scout is a critic owing to her certain attitudes and comments on education. Her comment that "I thought Jem and I would get grown but there wasn't much else left for us to learn, except possibly algebra" is an ironic comment on education for Schuster (1963). The reason is that the education she receives in school is not fulfilling for her (May, 1987). She considers school as a misleading institution and thus she even patronizes her teacher (Proehl, 2011).

Scout is also a gender critic because she criticizes the prejudiced and superficial Southern women (Shackelford, 1997). For Scout, the definitions of gender roles are

rather narrow and intolerable (Swietek, 2009). On the other hand, she assesses her father's role as a male by comparing him to other fathers (Carjaval, 2009).

Above all, Scout is a social critic. Although she is very young, she can figure out the social structure in her community (Best, 2009). She shows that it is possible to feel sympathy and empathy for those who are different from herself, she feels resentment for the racial hatred, prejudice and discrimination (Proehl, 2011; Sarat & Umphrey, 2013; Swietek, 2009; Whitfield, 2012; Strobel, 2008). Scout is very sensitive when it comes to social issues, and hence she reveals her capacity to generate social change; therefore, she is a tool that Lee uses to show the need for a social change (Proehl, 2011; Johnson, 1991; Swietek, 2009)


*Scout as a tomboy figure*

Table 47 presents the seven studies that characterize Scout as a tomboy figure.


Table 47
Characterization: Scout as a tomboy figure

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Proehl | 2011 | PhD | A playful stage | Her tomboyishness is a playful stage that will likely be outgrown in adolescence. |
| Strobel | 2008 | MA | Her tomboyish nature | At the beginning of the novel, Scout is very much a tomboy. |
| Carjaval | 2009 | MA | | Scout has "a tomboyish nature," as she has a "predisposition for jeans over dresses" |
| Carjaval | 2009 | MA | | Scout's tomboyishness is not a phase she will outgrow. Scout, though, she's learned to view her gender from different perspectives and has acknowledged it is not all entirely bad, will become an adult who still rejects femininity. |
| Proehl | 2011 | PhD | Factors leading to her tomboyism | Her struggle to keep up with Jem and participate in boyish activities helps to further cultivate her tomboy identity. |
| Proehl | 2011 | PhD | | Dill's stereotypically feminine traits work to further highlight Scout's tomboyism. |

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Table 47 (cont'd)
Characterization: Scout as a tomboy figure

| | | | | |
|---|---|---|---|---|
| Shackelford | 1997 | Journal Article | Factors leading to her tomboyism | Knowing that being called a girl is an insult and that being a female is valued less than being male in her small Southern town, Scout suddenly becomes brave in order to remain acceptable her brother. |
| Strobel | 2008 | MA | Indicators | She rebels against anything that is feminine. |
| Proehl | 2011 | PhD | | Scout has gender-bending tendencies. |
| Proehl | 2011 | PhD | | Scout displays an aversion to conventional feminine activities. |
| Swietek | 2009 | MA | | Scout resists the influences of the women in her life and thus she is reluctant to identify herself as a Southern woman. |
| Johnson | 1991 | Journal Article | | In the Finch house, Scout is allowed to be herself, an adventurous tomboy whose customary attire is overalls, who rarely dons a skirt, who plays and fight with boys and is given a gun instead of a doll for Christmas. |
| Shackelford | 1997 | Journal Article | | A Southern Lady is a role which Scout is reluctant to assume as the novel makes it very clear that she prefers her overalls to wearing dresses. |
| Shackelford | 1997 | Journal Article | | She is able to satirize the superficialities and prejudices of Southern women with whom she is unwilling to identify in order to become that alien called woman. |
| Shackelford | 1997 | Journal Article | | The female role is far too frivolous and unimportant for Scout to identify with. |
| Proehl | 2011 | PhD | Outcomes | Her tomboyishness contributes to her development of sympathetic alliances with other "outsider" figures in Maycomb i.e. across differences in race, gender, and class. |
| Proehl | 2011 | PhD | | She subverts social boundaries as she subverts gender norms for young girls. |
| Proehl | 2011 | PhD | | Children and tomboys in particular have the capacity to heal divisions within the community and act as catalysts for social change. |
| Swietek | 2009 | MA | | Scout is repeatedly reprimanded for not being a "typical girl" who should wear dresses, reserve emotions, and conceal her intellectual abilities. |
| Shackelford | 1997 | Journal Article | | She is reprimanded for poor manners unbecoming of a Southern Lady. |
| Johnson | 1991 | Journal Article | | Scout is understandably, immediately drawn to Dill, another outcast. |
| Dillon | 2011 | Journal Article | | She tends to identify with outsider characters as she is an outsider herself. |

Scout is characterized as a tomboy figure at the outset of the novel (Strobel, 2008).

Proehl (2011) argues that it is a phase of her life that Scout will outgrow as she

grows up. Carjaval (2009), on the other hand, asserts that Lee presents Scout as a potential lesbian because she will never outgrow this stage and because it is in her nature.

Proehl (2011) argues that her experiences with her brother Jem and their friend Dill contributes to her tomboyism. Also, Scout is aware that in her community, being a female is not as valuable as being a male, which leads to her identification with males (Shackelford, 1997).

There are many indicators that reveal Scout's tomboyism. Firstly, she shows a resistance against everything that is feminine in nature and female influences (Strobel, 2008, Proehl, 2011; Swietek, 2009). Also, she prefers wearing breeches and overall to wearing dresses (Johnson, 1991; Shackelford, 1997). She plays and fights with boys, and she is given boyish toys (Johnson, 1991). She criticizes Southern womanhood and refuses to identify with the female role (Shackelford, 1997).

Scout's tomboyism has certain consequences. To begin with, she is able to feel sympathy for marginalized members of Maycomb because she is an outsider herself (Proehl, 2011; Johnson, 1991; Dillon, 2011). This way she can generate social change. Her tomboyism also has a negative impact on Scout because she is frequently reproached for not being a typical girl or for not behaving like a Southern lady (Swietek, 2009; Shackelford, 1997).

**Jem**

The analysis of the articles, theses and dissertations show that seven studies explore

Jem as a character in *To Kill a Mockingbird.*

Table 48
Characterization: Jem

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Carjaval | 2009 | MA | Jem as a social critic | Jem judges his father in the same manner as Scout does (serves as a gender police, evaluating her father's masculinity based on that displayed by the other fathers she knows.) |
| Best | 2009 | Journal Article | | Jem does not want to be a part of a society who, as he tells Scout, "go out of their way to despise each other" |
| Murray | 2010 | Journal Article | Jem as an adolescent | Jem is becoming a man, he is growing up. |
| Murray | 2010 | Journal Article | | Jem acquires a new perspective on girls. |
| Murray | 2010 | Journal Article | | Jem feels pride in physical transformation. |
| Murray | 2010 | Journal Article | | Jem adheres to adult roles. |
| Murray | 2010 | Journal Article | | his obedience and opposition |
| Zwick | 2010 | Journal Article | | He is a model of youthful energy and dauntlessness. |
| Dillon | 2011 | Journal Article | | His challenges to Atticus and his adolescence stoke the plot throughout the novel. |
| Dillon | 2011 | Journal Article | | Frequent shifts in his attitude |
| Proehl | 2011 | PhD | Jem's gender conflict | As he grows into an adolescent, Jem acquires stereotypically feminine traits, such as mood swings and hyper-sensitivity. |
| Proehl | 2011 | PhD | Jem's gender normativity | His anxiety about not being able to play football a male adolescent rite of passage, firmly establishes his gender normativity. |
| Proehl | 2011 | PhD | | It contrasts and highlights Scout's tomboy traits. |
| Murray | 2010 | Journal Article | | his admiration of male role models. |
| Zwick | 2010 | Journal Article | Jem as an aspiring lawyer | Jem has an implicit faith in the jurors' fair-mindedness. |
| Johnson | 1991 | Journal Article | | He wants to be a lawyer like his father and who, as a child, is able to follow with greater interest and acumen than most adults the nuances of the Robinson trial |

To begin with, Jem is characterized as a social critic in the novel. Just like his sister,

he evaluates his father's male role by comparing him to other males (Carjaval, 2009).

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Also, after Tom Robinson trial he is traumatized and disappointed because he loses his faith in law; therefore, he says he does not want to live in such a society (Best, 2009).

Furthermore, Jem is characterized as an adolescent, which is quite observable in his attitudes (Murray, 2010). He obtains new perspectives on girls, he begins to behave like adults, he is proud of his physical appearance, he becomes more and more rebellious and there are recurrent shifts in his attitudes (Murray, 2010; Zwick, 2010; Dillon, 2011). Also, Jem experiences a certain type of gender conflict because he becomes very sensitive and suffers from mood changes, which are stereotypically feminine traits (Proehl, 2011). On the other hand, apart from this gender conflict he goes through, Jem is stereotypically male, which is a contrast to Scout's tomboyism (Proehl, 2011). He is anxious that he will not be able to play football after his injury and he admires male role models (Murray, 2010).

Finally, Jem wants to be a lawyer just like his father because he has an ultimate faith in the justice of the jury and the laws; hence, he is keener on the Robinson trial than other children (Zwick, 2010; Johnson, 1991).

**Calpurnia**

According to the analysis of the articles, theses and dissertations, that thirteen studies explore Calpurnia as a character in *To Kill a Mockingbird.*

Table 49
Characterization: Calpurnia

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Carjaval | 2009 | MA | Calpurnia as a mediator | Calpurnia serves as an example of one who successfully interacts in two different worlds-- the white community and the black community-- as she has learned what is acceptable in each context. |
| Jones | 2011 | PhD | Calpurnia as a mediator | Calpurnia switches between her two environments. |
| Jolley | 2002 | Journal Article | | She primarily interacts with the white world, travelling back and forth between the black and white worlds in Alabama, serving a white family, changing her position and her speech as she goes. |
| Proehl | 2011 | PhD | Calpurnia as a social critic | Calpurnia teaches both Scout and Jem, and the African American community a lesson about commonalities across racial difference. |
| May | 1987 | Journal Article | | She makes it clear to Scout that black attitudes are trapped by the cultural structure. |
| Carjaval | 2009 | MA | Calpurnia as a symbolic mother | Calpurnia assumes the motherly role in Scout's life. |
| Stephens | 1995 | Journal Article | | Atticus says Calpurnia is family because she has become a surrogate mother to Jem and Scout. |
| Shackelford | 1997 | Journal Article | | surrogate mother figure |
| Smith | 2007 | MA | | The symbolic mother |
| Johnson | 1991 | Journal Article | | Calpurnia is the Finch Children's surrogate mother |
| Murray | 2010 | Journal Article | | Calpurnia functions as a symbolic mother for Scout and Jem |
| Proehl | 2011 | PhD | | Her authority, education and independence is emphasized rather than her role as nurturer and caretaker of the Finch children. |
| Lochte | 2011 | PhD | | Her relationship with Scout and Jem is one of genuine affection and love. |
| Lochte | 2012 | PhD | | an important nurturing and authority figure for Jem and Scout who lost their mother years earlier |
| Lochte | 2012 | PhD | | an authentic presence within the Finch Family |
| Lochte | 2012 | PhD | | her feelings toward the Finch children clearly go beyond the duty of an employee |

Table 49 (cont'd)
Characterization: Calpurnia

| Zwick | 2010 | Journal Article | Calpurnia as a symbolic mother | Calpurnia plays too great of a role in Scout's upbringing. |
|---|---|---|---|---|
| Sarat and Umphrey | 2013 | Journal Article | | As the household's mother substitute, Calpurnia certainly exerts some amount of authority over children. |

To begin with, Calpurnia is characterized as a mediator between two different worlds i.e. the white community and the black community. She is a mediate-or because she manages to interact between the two worlds (Carjaval, 2009; Jones, 2011). The reason she is able to achieve this is because she knows well what is acceptable to both sides and she can practice necessary changes (Jolley, 2002; Carjaval, 2009).

Calpurnia is also a social critic because she is able to show both the Finch children and her own community that they have got many things in common (Proehl, 2011).

Perhaps Calpurnia's most important role in *To Kill a Mockingbird* is her role as a symbolic mother for the Finch children (Shackelford, 1997; Carjaval, 2009; Stephens, 1995; Smith, 2007; Murray, 2010; Johnson, 1991). Although she is a housemaid, her authority in the Finch house is more empathetic (Proehl, 2011; Lochte, 2012; Sarat & Umphrey, 2013). She is of great importance in Scout's upbringing (Zwick, 2010).

**Tom Robinson**

Eleven studies explore the character of Tom Robinson.

Table 50
Characterization: Tom Robinson

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|---|---|---|---|---|
| Strobel | 2008 | MA | Tom as an innocent man | Tom is merely a man who takes pity upon a woman who is abused by her father and lives in abject squalor |
| Strobel | 2008 | MA | | The only crime he does commit is to have the audacity to feel pity for a woman whose skin is lighter than his. |
| Stiltner | 2002 | MA | | an innocent individual who receives disrespect and mistreatment based on perceived personal differences. |
| Stiltner | 2002 | MA | | The second mockingbird of the novel. |
| Maher | 2013 | Journal Article | | Tom is obviously innocent. |
| Crespino | 2000 | Journal Article | | Tom is sweetly innocent and naivë; Atticus feels a moral responsibility to defend him. |
| Stephens | 1995 | Journal Article | | Tom has broken no law. |
| Best | 2009 | Journal Article | | Tom's pity and the racial hierarchy of the 1930s South enable Mayella to scapegoat Tom with impunity. |
| Stiltner | 2002 | MA | Tom as a symbol for the oppressed | Tom, a hardworking African American, represents the people who have been mistreated for centuries because their ethnic or cultural characteristics do not match the empowered majority. |
| Stiltner | 2002 | MA | | He represents the good, the honest and hardworking African American persecuted simply because of his race. |
| Dillon | 2011 | Journal Article | | His helplessness is emphasized. |
| Maher | 2013 | Journal Article | | Tom Robinson is accused and imprisoned because of his poverty and his race. |
| Shackelford | 1997 | Journal Article | | A male African American who has been disempowered and annihilated by a fundamentally racist, white male society. |
| Champion | 2003 | Critical Essay | Tom as the symbol of moral virtue | He represents moral virtue. |
| Best | 2009 | Journal Article | | Tom treats Mayella with kindness and respect but his sympathy for her enables to coerce him into a compromising situation. |

Table 50 (cont'd)
Characterization: Tom Robinson

| Johnson | 1991 | Journal Article | Tom as a social outlaw | He broke a code by feeling sorry for a white woman. |
|---------|------|-----------------|------------------------|------------------------------------------------------|
| Dillon | 2011 | Journal Article | | He gets pushed to the margins in the story. |
| Best | 2009 | Journal Article | | The only character to overcome entirely the boundaries and restrictions, by abandoning the social mores that dictate that by virtue of her race Mayella should never be object of pity by a black man. |
| Patterson | 1997 | PhD | | Tom violates a code: his crime is stepping out of the margins and acting as if he is full member of Maycomb society. |

To begin with, Tom is characterized as an innocent man i.e. as one of the

mockingbirds of the novel (Stiltner, 2002; Maher, 2013; Crespino; 2000). He has not

broken any law but he is the scapegoat of a woman whom he feels pity for (Strobel,

2008, Stephens, 1995; Best, 2009). He is mistreated and convicted guilty only

because of his skin color and racial prejudice (Stiltner, 2002; Best, 2009).

Tom is also the symbol of the oppressed in *To Kill a Mockingbird.* Despite being a

hardworking citizen, he is mistreated only because of his skin color just like many

others who have also been mistreated (Stiltner, 2002; Maher, 2013; Shackelford,

1997). In the novel, his vulnerability as a black man is stressed (Dillon, 2011).

However, he is a virtuous man because he is always kind and respectful, which

unfortunately leads to negative consequences (Champion, 2003; Best, 2009).

Finally, Tom is characterized as a social outlaw because he has broken a social code

when he has felt pity for a white female as if he was a white member of the

community (Johnson, 1991; Patterson, 1997; Best, 2009).

**Boo Radley**

Arthur (Boo) Radley is explored by eleven studies as a character in *To Kill a*

*Mockingbird.*

Table 51
Characterization: Boo Radley

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Lochte | 2006 | PhD | Boo Radley as a curiosity element | the constant source of curiosity for Scout and Jem |
| Proehl | 2011 | PhD | Boo Radley as a round character | He gradually becomes familiar to children and seem normal to the town's members. |
| Proehl | 2011 | PhD | | He gradually evolves from children's source of fear into their hero and protector. |
| Strobel | 2008 | MA | Boo Radley as a shadow hero | a shadow hero, a gooney recluse who becomes yet another lesson for tolerance and compassion. |
| Strobel | 2008 | MA | Boo Radley as an innocent mockingbird | he is an innocent, a mockingbird who needs protecting. |
| Strobel | 2008 | MA | | His reaching out to them proves that he is not the cause of many of the evils that he is blamed for. |
| Strobel | 2008 | MA | | He is a very shy innocent man, who after saving the children, needs to be saved, or more precisely protected by Scout. |
| Stiltner | 2002 | MA | | An innocent individual who receives disrespect and mistreatment based on perceived personal differences. |
| Proehl | 2011 | PhD | Boo Radley as a scapegoat | A scapegoat for the town's fears and anxieties. |
| Proehl | 2013 | Journal Article | | Scapegoat for the Maycomb community's collective fears and anxieties. |
| Strobel | 2008 | MA | | He has been a victim of intolerance. |
| Smith | 2007 | MA | | A victim of his father's uncompromising religion and family pride and of community prejudice, feared by adults and children alike. |
| Patterson | 1997 | PhD | | Arthur Radley functions as a scapegoat for all things morbid, inexplicable, and mysterious. |
| Strobel | 2008 | MA | Boo Radley as children's helper | He has been the children's helper all along and has been communicating with the children all along. |
| Lochte | 2006 | PhD | | sacrifices his precious privacy to save Jem from serious physical danger causing Scout to develop a better understanding of personal courage |

To begin with, Boo is a round character because he changes from the beginning to the end. Boo is used by Lee as a curiosity element in the beginning of the novel (Lochte, 2006). However, as he gets more familiar, he gets more normal and he turns into a hero (Proehl, 2011; Strobel, 2008).

Boo is also another mockingbird who needs to be protected in the novel along with Tom Robinson (Strobel, 2008). He is mistreated and humiliated only because of his personal differences but towards the end he is proven to be innocent (Strobel, 2008; Stiltner, 2002). Boo is indeed a scapegoat for the community's fears and worries as well as prejudice and bigotry (Proehl, 2011; Proehl, 2013; Strobel, 2008; Smith, 2007).

Furthermore, Boo Radley acts as the Finch children's helper which is especially obvious when he saves Jem from danger (Strobel, 2008; Lochte, 2006).

*Boo Radley as an outcast*

Boo is also characterized as an outcast by some studies.

Table 52
Characterization: Boo Radley as an outcast

| Author | Date | Data Source | Concept | 2nd Order Interpretation |
|--------|------|-------------|---------|--------------------------|
| Proehl | 2011 | PhD | | Maycomb's mysterious social outcast. |
| Swietek | 2009 | MA | | He has been stereotyped as an outcast who refused to conform to social standards and order of South. |
| Proehl | 2011 | PhD | Boo Radley as a social outcast | Prototypical social outsider. |
| Johnson | 1991 | Journal Article | | Boo is an outlaw. |
| Best | 2009 | Journal Article | | He is different from the children and their neighbors and nothing children know of can explain his behavior. |

Table 52 (cont'd)
Characterization: Boo Radley as an outcast

| Best | 2009 | Journal Article | Boo Radley as a social outcast | Boo is the Other to himself and to his community. |
|---|---|---|---|---|
| Patterson | 1997 | PhD | | He is the Other by virtue of his sheer unknowability. |
| Patterson | 1997 | PhD | | He is condemned to a life in the margins by virtue of his difference. |
| Stiltner | 2002 | MA | Boo Radley as a recluse | Boo serves as the neighborhood community recluse. |
| Stiltner | 2002 | MA | | He represents those in society who choose not to participate with the social mainstream. |
| Stiltner | 2002 | MA | | Feared because of his reclusiveness, Boo receives disrespect from the community. |
| Lochte | 2006 | PhD | | mysterious and reclusive next door neighbor |
| Proehl | 2011 | PhD | | A recluse who rarely leaves home. |
| Proehl | 2013 | Journal Article | | town recluse |
| Stephens | 1995 | Journal Article | | A recluse rumored to have done unspeakable night things, later revealed as gentle and shy rescuer. |
| Shackelford | 1997 | Journal Article | | the reclusive and eccentric neighbor about whom legends of his danger to the fragile Southern society circulate regularly |
| Best | 2009 | Journal Article | | Boo avoids society. |
| Patterson | 1997 | PhD | | Out of sight, isolated from the community, shut up in darkness of his family's house, Arthur Radley is the most obviously marginalized character. |

To begin with, Boo Radley is a social outcast because he does not conform to the

social norms of the community (Proehl, 2011; Swietek, 2009; Johnson, 1991). He is

seen as different from the rest of the community and he is also mysterious (Best,

2009; Patterson, 1997). He is said to have done horrible things (Stephens, 1995;

Shackelford, 1997). As a result, he is feared and pushed to the margins due to his

difference, and thus he evades people (Best, 2009). Therefore, he becomes a recluse

(Stiltner, 2002; Lochte, 2006; Proehl, 2011).

## CHAPTER 5: DISCUSSION

### Introduction

This chapter starts with an overview of the study and then discusses the results of the study within the framework of critical pedagogy and radical literary theories to provide guidelines for designing issue/conflict-based literature instruction.

### Overview of the study

This study uses meta-ethnography to analyze the studies conducted on Harper Lee's *To Kill a Mockingbird.* Private schools in Turkey that implement IBDP place significant emphasis on the development students' critical thinking skills. In such a context, teachers are expected to develop students' thinking skills and language skills within the framework of teaching literature. Thus, issue/conflict-based literature instruction in EFL contexts provides a perfect platform for incorporating critical pedagogy and radical literary theories into curriculum and instruction. The main purpose of this study is to use critical pedagogy and radical literary theories as lenses for providing guidelines for designing issue/conflict-based literature instruction.

To these ends, the researcher collated and analyzed thirty-three studies conducted on *To Kill a Mockingbird* to identify recurring second order interpretations in relation to literary elements and techniques so as to construct third order interpretations for providing guidelines for issue/conflict-based literature instruction by making use of the concepts of critical pedagogy, and radical literary theories.

**Summary of literary elements and techniques as informed by the studies**

The outcomes of the analysis conducted by using meta-ethnography indicate that six

literary elements and techniques are identified as major concepts: setting, point of

view, structure, themes, literary techniques, and characterization. The synthesis of

the analysis of the studies focusing on *To Kill a Mockingbird* is presented below in

table 53.

Table 53
Major concepts

| Setting | Point of view | Structure | Themes | Literary techniques | Characterization |
|---|---|---|---|---|---|
| - Historical context<br>- Place<br>- Time | - Adult narrator<br>- Child narrator<br>- Double-perspective first-person narrator<br>- Scout as narrator | - Plot<br>- Conflicts | - Gender<br>-Discrimination<br>- Past<br>- Legal and social codes<br>- Morality<br>- Education<br>- Sympathy, empathy and compassion<br>- Disability | - Symbol<br>- Metaphor<br>- Connotations<br>- Other literary techniques (allusions, *deus ex machina,* juxtaposition, irony, satire) | -Atticus Finch<br>- Scout Finch<br>- Jem Finch<br>- Calpurnia<br>- Tom Robinson<br>- Boo Radley |

**Setting as informed by the studies**

Three aspects of setting are highlighted according to the studies analyzed: historical

context, place and time.

Table 54
Setting: Synthesis of key concepts and second-order constructs

| Aspects of setting | What to explore |
|---|---|
| Historical context | The Scottsboro Trials<br>The murder of Emmett Till<br>Denial of the Scottsboro context and civil rights movement<br>Modernizing trends between 1935 and 1960<br>Jim Crow Laws<br>Brown v. Board of Education<br>Autherine Lucy<br>Rosa Parks |
| Place | Maycomb as an isolated town<br>Maycomb as a juridical town<br>Monroeville as inspiration for Maycomb<br>Maycomb as a segregated town<br>The courtroom of the Robinson trial<br>The Finch House<br>The Ewell House |
| Time | Time reflecting attitudes and values<br>The personification of time<br>Time period |

With regard to historical context, the Scottsboro Trials, the Murder of Emmett Till, Autherine Lucy, Rosa Parks, civil rights movement, modernizing trends between 1935 and 1960, Jim Crow Laws and Brown v. Board of Education are the key concepts put forward by the studies; and they are the events and incidents that contributed to the development of the story and that teachers could refer to and explore during their instruction of *To Kill a Mockingbird*.

With respect to place, Maycomb, the courtroom of the Robinson Trial, the Finch house and the Ewell House are the significant locations to be explored in *To Kill a Mockingbird.* In addition, Maycomb as an isolated town, Maycomb as a juridical town, Maycomb as a segregated town and Monroeville as inspiration for Maycomb are the other concepts set forth by the studies.

As for time, the perception of time, the time period, and time reflecting attitudes and values of the Maycomb community are the key concepts that are identified in the analysis of the studies.

**Point of view as informed by the studies**

According to the studies analyzed, four concepts are emphasized in relation to point of view: adult narrator, child narrator, double-perspective first-person narrator, and Scout as narrator.

Table 55
Point of view: Synthesis of second-order constructs

| Point of view | What to explore |
|---|---|
| Adult Narrator | Demonstrating correct behavior |
| | Focusing on the world of Maycomb |
| Child Narrator | A mirror to the development of a child |
| | A unique perspective |
| | An innocent perspective |
| Double-perspective first-person narrator | Subtle shifts in narration |
| | An adult's reflection on her past |
| Scout as narrator | An inquisitive, comical and gender-defying voice |
| | Reflecting conflicts over race, gender, and justice |

According to the outcomes of the analysis, several studies assert that the novel uses an adult narrator. The adult narrator's role in demonstrating the world of Maycomb and morally correct behavior could be explored.

Several other studies argue that a child narrator is employed. The child narrator's presentation of the influence of cultural and social dynamic on a person's development as well as the innocence and uniqueness of Scout as a child narrator are suggested to be explored.

Some other studies synthesize the adult and the child narrator and argue that the
novel makes use of a double-perspective first-person point of view which is quite
obvious due to the subtle shifts in narration. The way such a point of view offers an
adult image reflecting on her past through her interpretation of her childhood
perspective could be explored.

Finally, the role of Scout as a narrator is also highlighted. Her voice is asserted to be
inquisitive, comical and gender-defying. The effect of such a point of view on
reflecting conflicts over race, gender, and justice are suggested to be explored.

**Structure as informed by the studies**

Plot and conflicts are the two structural elements that are given prominence to
according to the outcomes of the analysis of the studies on *To Kill a Mockingbird*.

Table 56
Structure: Synthesis of key concepts and second-order constructs

| Structure | What to explore |
|-----------|-----------------|
| Plot | Plot device<br>Nonlinear plot<br>Circular plot<br>Exposition<br>Resolution<br>Climax |
| Conflicts | Fatherhood<br>Identity conflict<br>Law vs code<br>Gender conflict |

With regard to plot, the plot devices used in *To Kill a Mockingbird,* the
characteristics of plot as being nonlinear and circular, the plot elements such as
exposition, resolution and climax are the concepts identified by the studies and are
offered to be explored in the instruction of the novel.

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In terms of conflicts, the conflict between Atticus and Bob Ewell as father figures, identity conflict felt by Scout and solved by Atticus, the conflict between law and codes as two different forces that motivate the society in Maycomb, and gender conflicts experienced by Scout, Jem and Atticus are the key concepts to be highlighted and explored.

**Themes as informed by the studies**

Gender, discrimination, past, legal and social codes, morality, education and growth, sympathy, empathy and compassion, and disability are the themes identified by the studies.

Table 57
Themes: Synthesis of key concepts and second-order constructs

| Themes | What to explore |
|---|---|
| Gender | Gender identity<br>Gender conflict<br>Heterosexual relationships<br>Criticism of Southern womanhood |
| Discrimination | Segregation<br>Class discrimination<br>Racial attitudes<br>The other<br>Racial discrimination |
| Past | History<br>Attachment to the past<br>Acknowledging past |
| Legal and social codes | Codes<br>Law vs code<br>Violation of laws and codes<br>Justice |
| Morality | Atticus' morality<br>Honesty, respect and kindness<br>Moral upbringing |
| Education and growth | Education<br>Growth |

Table 57 (cont'd)
Themes: Synthesis of key concepts and second-order constructs

| Sympathy, empathy, and compassion | Empathy |
|---|---|
| | Empathy as a weakening statement |
| | Lack of empathy |
| | Understanding of black community |
| | Sympathy |
| | Compassion |
| Disability | Physical disability |
| | Gender disability |
| | Race disability |
| | Disability of Blacks |
| | Poverty |

The theme of gender unfolds the key concepts of gender identity, gender conflict, heterosexual relationships and criticism of Southern womanhood. With regard to gender identity, the novel makes some important points about the factors that determine one's gender identity. There are also important points made especially about female gender roles through Scout's gender conflicts. The conflict between self-identity and gender identity is also highlighted again through the gender conflicts experienced by Scout – as a tomboy figure, Jem –as an adolescent, and Atticus – as a man representing a new definition of masculinity. The negative presentation of heterosexual relationships are also highlighted. Finally, criticism of southern womanhood is portrayed though such characters as Miss Merriweather and Aunt Alexandria because they display ignorance, bigotry, and insensitivity.

The theme of discrimination reveals the key concepts of segregation, class discrimination, racial attitudes, the other, and racial discrimination. The novel depicts a segregated society marked by strict race and class boundaries. Several divisions with regard to class are highlighted: the white but poor Ewells, the Cunninghams, lower-middle class citizens like Miss Maudie and the Finches, and the upper-middle class citizens such as Aunt Alexandria. The concept of the other in relation to class

segregation is also highlighted because the novel depicts several characters as marginalized beings including Tom Robinson, the Cunninghams, Boo Radley, Calpurnia, and the Ewells owing to the existent segregation. The most evident form of discrimination is racial discrimination in the novel. Racial discrimination is everywhere in the community including the court which is revealed especially in the trial of Tom Robinson. Racial discrimination is also conveyed through the attitudes of certain characters. Bob Ewell perpetrates racism in the novel. In contrast, there are other characters who are victimized due to their race such as Calpurnia, Zeebo, Jessie, and most significantly Tom Robinson.

As for the theme of past, the concepts of history, attachment to past and acknowledging the past are underlined. History plays a significant role in the novel as the beginning of the novel suggests. Also, the characters and the community are attached to their past to the extent that they are trapped by it because the old values and social attitudes remain unchanged no matter how hard Atticus tries. On the other hand, past must be acknowledged because only then it is possible to move forward.

The theme of legal and social codes offer the concepts of codes, the conflict between laws and codes, violation of laws and codes, and justice. The Maycomb community is founded on the formal and informal laws which is revealed through a wide range of legal allusions. The Tom Robinson trial indicates how Southerners are attached to their social codes and that the social codes are more important than legal ones no matter how contradictory they are. However, there are times when both laws and codes are violated. Finally, justice is another key concept to be explored in the novel because it is a problematic issue.

Concerning morality, Atticus' morality, moral upbringing, and honesty, respect, and kindness are the key concepts. Atticus is the embodiment of morality in that he represents honesty, respect, restraint, and racial equality- which is evident in the way he acts, he talks and he raises his children. At this point, he is a direct contrast to Bob Ewell who is the embodiment of honor, violence and racism. However, in some cases kindness and respect are misused as in the case of Tom Robinson and Mayella.

Education and growth are other important concepts. *To Kill a Mockingbird* is a coming-of-age novel as it depicts children growing up especially Jem and Scout. On the other hand, education system is criticized because Jem and Scout learn from the life, from their experiences not from the school. Such a learning is regarded as more precious because it teaches one to empathize.

Empathy is an important concept highlighted by studies because race prejudice could disappear only with the help of empathy. On the other hand, in some cases it is portrayed as a weakening and disempowering sentiment; besides, it is misused as in the case of Tom Robinson and Mayella Ewell. Similarly, sympathy is an underlined concept. It can promote social change as seen in Scout's relationships with the Cunninghams, Calpurnia and Boo Radley. However, just like empathy, sympathy is also misused from time to time. Finally, the concept of compassion is put forth especially in the characterization of the children along with Atticus.

The theme of disability encompasses several concepts. Physical disability is one of them. Some characters including Atticus and Calpurnia – who are nearsighted; Mrs. Dubose – who is confined to her bed; Boo Radley – who is believed to be

disfigured,; and Jem and Tom Robinson – who have disfigured arms suffer from physical disabilities. There are also other concepts that denote disability figuratively: gender disability that Scout feels due to her gender; race disability that Tom and the rest of the Black community suffer from; and poverty that Mr. Cunningham cannot overcome despite his efforts and work ethic.

**Literary techniques as informed by the studies**

Symbols, metaphors, connotations and others including allusions, *deus ex machina*, juxtaposition, irony, satire are the literary techniques that are commonly referred to according to the outcomes of the analysis.

Table 58
Literary techniques: Synthesis of key concepts and second-order constructs

| Literary techniques | What to explore |
|---|---|
| Symbols | Atticus |
| | Atticus and Scout |
| | Aunt Alexandria's corset |
| | Bob Ewell |
| | Calpurnia |
| | Mockingbird |
| | Scout's literacy |
| | The Finch house, the Ewell House, and the school house |
| | The rabid dog |
| | The showdown outside the jail |
| | Tom Robinson trial |
| Metaphors | Geographic and social boundaries |
| | Dill's physical hunger |
| | Ewells |
| | Mockingbird |
| | Caged mockingbird |
| Connotations | Ewells |
| | Finch |
| | Scout |
| | Left |
| | Right |
| Other techniques (allusions, *deus ex machina*, juxtaposition, irony, satire) | Legal allusions |
| | Boo Radley as a *deus ex machina* |
| | Bob Ewell / Robert E. Lee |
| | Education as a center of irony |
| | Satire of womanhood |

Some characters are commonly referred as symbols by the studies. Atticus represents virtue and justice; again Atticus together with his daughter symbolize intelligence and compassion; Bob Ewell represent both the outdated code of Maycomb (intolerance, injustice, racism) and the evil forces in the South; and Calpurnia is a symbolic mother. Moreover, other symbols apart from characters are employed according to the studies. Aunt Alexandria's corset is a symbol for feminine repression; Mockingbird is a symbol for innocence and for all marginalized beings including Boo Radley and Tom Robinson; Scout's literacy is a symbol for the South's ability to analyze its own problems, the Finch house, the Ewell house, and the school house are the symbolic little communities representing courtrooms with a hidden code; the rabid dog symbolizes dangers to the society as well as racism; the showdown outside the jail represents Atticus' sense of duty and honor and Tom Robinson trial is the symbol for racial inequality and prejudice.

As for metaphors, geographic and social boundaries represent the struggles of the civil rights movement and racial segregation; Dill's physical hunger is a metaphor for his need for sympathy; the Ewell family is a metaphor for violence underpinning the era's white supremacist values; mockingbird is a metaphor for the African Americans; and the caged mockingbird is a metaphor for Boo Radley imprisoned in a world of prejudice.

With respect to connotations, Ewell, being homophones with "evil," suggests the corruption of Bob Ewell and his family; Finch, being a harmless, small songbird, connotes innocence of the Finch family; "Scout" is connotation because just like a "scout," she observes and questions a lot; "right" connotes truth hence it is the

section of the courthouse where people supporting Tom sit; and "left" connotes immorality hence Bob is left-handed.

Furthermore, several other literary techniques are highlighted by the studies. There are numerous legal allusions ranging from entailments and treaties to hunting and trapping laws; Boo Radley is referred as a *deus ex machina*, a miracle savior overcoming the chaos in *To Kill a Mockingbird* when he kills Bob Ewell; Bob Ewell and Robert E. Lee are juxtapositions to demonstrate the racial tension because Robert E. Lee was anti-slavery – which is also ironic because his name is given to a racist character; education system demonstrates an ironic contrast between what is taught and what is learned; and finally Lee satirizes southern womanhood through such characters as Aunt Alexandria and Miss Merriweather.

**Characterization as informed by the studies**

Atticus Finch, Scout, Jem, Calpurnia, Tom Robinson, and Boo Radley are the commonly explored characters according to the outcomes of the analysis of the studies.

Table 59
Characterization: Synthesis of key concepts and second-order constructs

| Characters | What to explore |
|---|---|
| Atticus Finch | As a hero |
| | As an unsuccessful hero |
| | As a father |
| | As a single father |
| | As a man of law |
| | A different man |
| | As an alienated and autonomous man |
| | As a product of his time |
| Scout | As a product of Southern culture |
| | As a critic |
| | As a tomboy figure |

Table 59 (cont'd)
Characterization: Synthesis of key concepts and second-order constructs

| Jem | As a social critic |
| | Jem's gender conflict |
| | Jem's gender normativity |
| | As an aspiring lawyer |
| Calpurnia | As a mediator |
| | As a social critic |
| | As a symbolic mother |
| Tom Robinson | As an innocent man |
| | As a symbol for the oppressed |
| | As the symbol of moral virtue |
| | As a social outlaw |
| Boo Radley | As a curiosity element |
| | As a round character |
| | As a shadow hero |
| | As an innocent mockingbird |
| | As a scapegoat |
| | As children's helper |

Atticus is regarded as the protagonist of the novel numerous roles are attributed to him by most studies: Atticus as a hero, Atticus as a father, Atticus as a man of law, Atticus as a different man, Atticus as an alienated and autonomous man, Atticus as a product of his time. He is regarded as a hero because he subverts racial mores; he is courageous, determined, dignified, honest, humble and principled. He is also loyal, moral, virtuous and saintly. Some other studies, on the other hand, see him unsuccessful as a hero because of his incapacity to impose his will on others, because of his failure as a lawyer, because he cannot promote empathy and he cannot bring justice to his community. Atticus is most importantly portrayed as a father who is different from other fathers, who is father for both his children and for his community. Atticus is also commonly referred as a single father, which has both positive and negative impact on his children and on himself. As a man of law, Atticus is the embodiment of law, and he is the symbol of justice. His occupation has a certain impact on others especially on his children and on his personality. Despite being a man of law, he disregards the laws from time to time and his perception of

law is quite different than the law of the jury at the Robinson trial. Atticus is also a different man. As a male, he is different from his peers because he represents a new definition of masculinity. He is different from the other members of his family; he is different from other parents; and he is different from the rest of the community. Moreover, Atticus is an alienated and autonomous man. He is able to think for himself and act independently, he is self-educated and he is an upstanding man. Lastly, Atticus is a product of his time because at times he is guilty of mild racism and because he is incapable of generating social change. On the other hand, he represents the emerging liberal order of the south because he is a fair-minded, honest, kind, and respectful liberal man.

Scout is referred as the product of Southern culture, as a critic, and as a tomboy figure. She is the product of Southern culture because only when she is the target of discrimination she learns to practice tolerance and empathy but she does not adopt many negative Southern traits. Scout is regarded as a social critic owing to her comments and observations on social issues, gender issues, and education. Finally, Scout is a tomboy figure because she experiences a certain type of gender conflict. She denies wearing dresses and prefers overalls and breeches; she rebels against everything that is feminine. There are several factors leading to her situation as well as consequences.

Jem is referred as a social critic, as an adolescent, and an aspiring lawyer. He is a social critic because of his comments on justice after the guilty verdict given to Tom Robinson. As an adolescent, he feels proud of his physical transformation; he disobeys his father; he acquires new perspectives on girls; and he adopts adult

behaviors. On the other hand, his puberty gets him to adopt certain feminine traits which leads to a kind of gender conflict. Apart from that, he displays the traits of his gender – which displays through his love of football and admiration of male role models. Lastly, Jem is an aspiring lawyer as a result of his father's influence and he has faith in the justice, which he loses after the Robinson trial.

Calpurnia is referred as a mediator, as a social critic, and as a symbolic mother. She is a mediator because she manages to interact in two different communities, black and white. She is a social critic because she teaches the Finch children that despite racial differences, there are commonalities in each community. Finally, Calpurnia is a symbolic mother for the Finch children because her relationship with them is based on love and affection.

Tom Robinson is regarded as an innocent man, a symbol for the oppressed, the symbol of moral virtue, and a social outlaw. He is an innocent man whose only guilt is to feel pity for a white woman as a black man. He is the mockingbird. Tom is also a symbol for the oppressed representing the people who have been mistreated and humiliated for centuries due to their racial differences. He is also the symbol of moral virtue owing to his respect and kindness. Finally, Tom is a social outlaw who has broken a social code by feeling sorry for a white woman i.e. stepping out of margins.

Lastly, Boo Radley is used as a curiosity element in the novel because he is a source of curiosity for the children. He is also referred as a round character, a shadow hero, children's helper, and an innocent mockingbird. Boo is a round character because he

gradually turns into being a hero and protector while he used to be s source of fear. He becomes a hero who teaches everyone a lesson about tolerance and compassion and who helps children by sacrificing his privacy to rescue Jem from physical danger. Boo is also mockingbird as an innocent man who needs protection and who is mistreated because of his personal differences. Finally, Boo is a scapegoat for the fears and worries of the Maycomb community. He is the victim of intolerance.

## Guidelines for developing multiple critical perspectives

Critical pedagogy regards education as a platform for social transformation, and its main objective is to present opportunities for seeing one's identity from the perspective of social class, gender, race, ethnicity, nationality, age and sexual preference, etc. Critical pedagogy promotes the critical analysis of certain issues in society including power relations, identity, voice, oppression and liberation.

Similarly radical literary theories are concerned with such issues related to power, oppression, liberation, voice and identity in literary texts and they look into those issues from the perspectives of social class, gender, race, ethnicity, etc.

These issues or conflicts could be used to structure literature instruction for engaging students in the social construction of knowledge, and developing multiple critical perspectives. Issues may emerge from various sources: literary elements, such as themes, characterization; literary techniques such as symbols, metaphors in a literary text. The critical perspective provided by critical pedagogy offers analyses of those issues in terms of race, gender, social class, and ethnicity. This study discusses the issues of power relations, identity, voice, oppression and liberation identified in the

qualitative analysis of Harper Lee's *To Kill a Mockingbird* under the umbrella of social class, race, gender and sexual preference.

**Social class**

Giroux (1988) argues that critical pedagogy would get teachers and students to inquire into their status in a society with certain relations of domination and subordination. Such relations are most evident in the construction and operation of social classes in a society in which exists explicit or implicit class divisions.

Marxist criticism is also concerned with certain relations of domination and subordination, and power struggles in a society. It is built upon how concepts such as class differences and economic structures operate in a literary text.

In *To Kill a Mockingbird,* Lee depicts class divisions to point out the issues of power, voice, identity, oppression, and liberation. As Best (2009) argues the Alabama town is marked by strict class boundaries, and social positions dictate proper behaviors, and determine people's destinies. The class divisions in the novel include the white, poor but evil Ewells; the white, hard-working but poor Cunninghams; the lower-middle-class residents like Miss Maudie and the Finches; and the upper-middle-class residents like Aunt Alexandria. Aunt Alexandria, as a dominant figure because she is at the top of the social hierarchy, lets Scout know Walter Cunningham cannot be her friend because "he-is-trash" (Lee, 1960, p. 256). She has got a voice and an identity in the society, which she has gained owing to her social position. On the other hand, Mr. Cunningham's social position is an oppressing factor for him and his family because no matter how hard he works he

cannot get ahead; even his morality cannot help him overcome poverty. Therefore, he cannot liberate himself and his family from the boundaries.

Boo Radley, despite being a lower-middle-class citizen, is another character who is oppressed by the social order. He is the victim of the hidden codes which exist in each class division and isolates those who are different. Boo is mistreated and humiliated only because of his personal differences. Hence, he becomes a recluse who does not have much voice in the novel, trapped in his house, and avoiding society; and he becomes a mockingbird representing innocence and naiveté.

Scout, as the narrator of the novel, acts as a social critic who addresses the issues of power, voice, oppression and liberation. Despite her young age, she can recognize that one's behaviors are determined by one's class. She resists the social order in the South by attempting to build a friendship with Walter Cunningham and by seeing Boo for the person he is. Hence, she holds a potential to generate social change in the Maycomb County. Her questioning of the class divisions is a tool employed by Lee to reveal the novel's social criticism and the need for social change.

In discussing the issues with regard to race, teachers could also make use of New Historicism, according to which a literary text reveals about history of its time and period. *To Kill a Mockingbird* is set in the final years of the Great Depression. Therefore, it reflects the financial position of most southerners especially the poor white farmers.

**Race**

McLaren (1989) argues that the objectives of critical pedagogy are "to empower the powerless and transform existing social inequalities and injustices" (p. 186). These inequalities and injustices exist also in the racial relations and attitudes of people in a society. Therefore, teachers should attempt to understand and stimulate discussions around the issues related to race.

In *To Kill a Mockingbird,* inequities and injustices are depicted by Lee to point out the issues of power, voice, identity, oppression and liberation. *To Kill a Mockingbird* depicts a segregated society marked by strict race boundaries. Maycomb County offers a social structure that places whites at the top of the social hierarchy while putting blacks at the bottom. The time when the novel is set reflects the values that were challenged and presents the relationships between blacks and whites (May, 1987).

The issues of power, voice, identity, oppression and liberation in relation to race could be discussed in several contexts in *To Kill a Mockingbird*. Lee develops several of the characters based around their attitudes on race. To begin with, the character of Bob Ewell is used by Lee to depict the kind of racism that white Southerners prefer to live by (Lochte, 2006). Bob Ewell perpetrates racism in the novel, which is evident in the way he acts and talks. Despite being a poor man at the bottom of the social hierarchy, he is a more dominant character than Tom Robinson only because he is white. Within a system of white supremacy, as a poor white man Bob Ewell has got more social rewards than those who are black. He has got more

freedom, power and voice than Tom and other blacks in the novel. He is in a privileged position thus he has got the right to oppress.

Calpurnia is another character employed by Lee for depicting racial issues. In contrast to Bob Ewell, she suffers from racism; she is the oppressed one because she is black. Aunt Alexandria, for example, wants to dismiss her because she is black (Stephens, 1995). Nonetheless, despite her subordinated position, Calpurnia resists and challenges the racial boundaries rather than complying with them, which is most evident when she takes the Finch children to the Black Church. Besides, her relationship with Scout challenges the social expectations for cross-racial relationships. Because Calpurnia knows very well what is acceptable to both sides i.e. blacks and whites, she can cross the racial boundary without offending anyone. By using such a character, Lee challenges the white Southerners to recognize the significance and contribution other races make to society (Stiltner, 2002).

Furthermore, the examples of the subordination and oppression of the blacks in the community are also provided in *To Kill a Mockingbird.* All of the blacks in town elicit pity because they are shown as passive victims of racism, mere spectators and bystanders in the struggle against their own oppression and exploitation (Saney, 2003). They do not have any voice, they do not have any power and they do nothing to liberate themselves. They wait someone from outside to fight for them. The subordination and oppression of the blacks is particularly obvious in the courtroom, which is, just like Maycomb, also segregated because whites sit on the first floor while blacks sit in the balcony (Sarat & Umphrey, 2013). No blacks can serve on juries, only black people are taken as prisoners (Johnson, 1991).The trial itself is an

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arena indicating white Southerner's prejudices and attitudes towards blacks. Tom Robinson is accused and imprisoned by a white, male jury who judge him in terms of his race. He has no power, no voice, and no identity because he is black and poor. He is the oppressed one. The racial hierarchy of 1930s allow Mayella, a poor but white girl, to oppress and scapegoat Tom (Best, 2009). Hence, he becomes a mockingbird, symbolizing innocent, harmless, marginalized, excluded and imprisoned beings in the society. Tom represents the people who have been mistreated for centuries because their ethnic or racial characteristics do not match the empowered majority (Stiltner, 2002).

Such characters as Atticus, Dolphus Raymond and Scout elicit sympathy in *To Kill a Mockingbird* owing to their racial attitudes. They violate the social codes by challenging the rules that divide their society and consequently they face the criticism of their peers. Hence, Sarat and Umphrey (2013) argue that the era's white supremacist values depend on a kind of solidarity that abandon the promises of liberalism. However, racial prejudice and bigotry can be eliminated only through the medium of empathy, sympathy and compassion (Schuster, 1963; Patterson, 1997, Waller, 2012): "You never really understand a person until you consider things from his point of view ... until you climb his skin and walk around in it" (Lee, 33).

In organizing discussions around the racial issues of power, oppression, liberation, voice and identity, teachers should benefit from the Marxist criticism, as well. The racial bigotry is perhaps the most important factor that divides the Maycomb community. That kind of bigotry in a society stems from power struggles of people - and particularly of different communities - over each other. Within a system of white

supremacy that places the blacks even lower than the poor whites, blacks receive no material benefits. For example, Calpurnia works as a servant, her son Zeebo works as a garbage collector, Jessie works as Mrs. Dubose's nurse, which suggests that blacks had no prominent position in a white supremacist society (Stiltner, 2002).

Furthermore, New Historical criticism should be referred to in the discussions around the issues related to race. According to New Historical criticism, a literary text reflects historical circumstances of the past, author's biography and social background. Literary works tell about "ways of thinking, prejudices and ideas of social organization …" (Webster, 1996, p. 118). Set in 1930s, *To Kill a Mockingbird* reflects the attitudes, values and realities of the time. It is also argued that Lee's hometown, Monroeville, is an inspiration for the Maycomb County (Crespino, 2000; Proehl, 2011; Stephens, 1995; Smith, 2007). Moreover, certain incidents that took place from 1930s to 1950s such as Scottsboro Trials, the murder of Emmett Till, the incidents of Autherine Lucy and Rosa Parks all of which reflect the race related issues of power, liberation, oppression, voice and identity shaped the novel.

Finally, teachers of literature could also refer students to post-colonial criticism to some extent during their discussions around the issues. Post-colonial criticism concentrates on the representation of the non-European – who in the context of the novel are the blacks - in Western canonic literature. Post-colonialism asks the reader to analyze and explain the effects that colonization, or the extension of power into certain groups, have on people and certain communities. According to post-colonial criticism, the identities of colonized i.e. the oppressed blacks and colonizing people i.e. the oppressive whites have been shaped by the destructive historical force of

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colonialism. The racial bigotry in the novels shows that the black people who are struggling with their identities in the wake of colonization are seen as lesser than the whites. Even to Scout and Jem, black people are of a different and lower class from themselves – they are the other, which they learn from their experience with Calpurnia and from the way their neighbors treat black servants.

**Gender and sexual preference**

Critical pedagogy also gives attention to the issues of gender and tries to resolve gender-related contradictions that exist in a dominant culture. Thus, teachers must also arouse discussions around the issues related to gender.

*To Kill a Mockingbird* is about growing up as a female in the South with very narrow definitions of gender roles (Shackelford, 1997). Lee depicts a world in which being a female is a stigmatizing condition just like being poor and being African American (Patterson, 1997) by means of several characters, incidents and literary techniques. They do not have much of a voice. They are not seen as full identities. They are in the position of the oppressed along with people of color and the poor. For example, no women can serve on juries. Aunt Alexandria's corset also represents this kind of repression (Proehl, 2011).

Scout is perhaps the most important character employed by Lee to point out gender related issues of power, oppression, liberation, voice and identity. Scout feels physically confined by the clothes she is expected to wear because she is female. Scout is reluctant to identify herself as a Southern woman because she feels impaired by her gender, because she is aware of the limitations of her gender, because she

internalizes her culture's view of the feminine as inferior, weak and helpless, and

because she feels the male power through her experiences with Jem and Dill.

Therefore, she resists the female influences of her aunt and adopts a strong

identification with males (Carjaval, 2009) and she becomes a tomboy figure who

wears overalls instead of dresses, and climbs up the trees. She tries to liberate herself

from the boundaries that the feminine role would put around her and to protect the

identity she has established for herself.

As a tomboy figure, Scout challenges the social hierarchy as she subverts the gender

norms for young girls (Proehl, 2009). Her tomboyishness allows her to develop

sympathetic alliances with other marginalized figures in her town including Dill and

Boo Radley. Although Scout is criticized and reproached for not being a typical girl,

Proehl (2011) argues that Scout, as a tomboy figure, holds a potential for social

change because she has the capacity to heal the divisions within a community –

which she cannot accomplish without the assistance of some other characters, of

course.

Through Atticus, for example, Scout learns the significance of discovering one's

personal identity without being restrained by rigid traditional gender roles. Atticus,

himself, resists traditional gender roles by representing a new definition of

masculinity which gives little value to aggression and greater value to compassion,

which ignores strength of body and applauds strength of character, which focuses

less on social acceptance and racism more on moral responsibility and justice. He

does not hunt or fish, he avoids alcohol and poker and he is vulnerable to violence

(Carjaval, 2009).

Being the narrator and social critic of the novel as she makes important points not only about social class and race but also about gender related issues of power, identity, voice, oppression and liberation, Scout is perhaps the novel's most important character. At the beginning of the novel, Scout is a child and she tells the story from her childhood perspective. This is an effective method of narration for *To Kill a Mockingbird,* because a child's point of view is less threatening but more efficient when it comes to commenting on the abovementioned issues. Lee uses a child narrator to indicate that change is possible because Scout goes through many changes as she matures, and as the South headed towards social transformation in 1950s. Therefore, the employment of a child narrator offers students an opportunity to think critically about those issues because a child narrator is easier for them to identify with (Carjaval, 2009).

Because critical pedagogy has been influenced and shaped by the feminist thought (Stanley, 1992), teachers should also look into gender related issues from the perspective of Feminist criticism which deals with how female characters are represented in a literary text. It deals with economic, social, psychological oppression of women in relation to patriarchy.

In *To Kill a Mockingbird,* the females are portrayed as inferior, weak, fragile and helpless. They cannot even serve on juries. Scout goes through a gender conflict because she cannot comply with such roles which are too frivolous for her. She becomes a tomboy figure and criticizes the superficiality, the prejudices and the narrow-mindedness of southern women concerning gender roles through her first-person point of view. Lee satirizes southern womanhood through the perspective of

Scott who observes such characters as Aunt Alexandria and Miss Merriweather and other missionary ladies who display gossipy ignorance, bigotry and insensitivity in their every comment (Carjaval, 2009; Jolley, 2002). Few female characters are pleasant in the novel, with the exceptions of Miss Maudie and Calpurnia. They display prejudice, insensitivity and ignorance.

Teachers could also make use of new historical criticism owing to the reference it makes to the historical context of a literary text. According to new historicism, literary works tell us about "ways of thinking, prejudices and ideas of social organization …" (Webster, 1996, p. 118). Similarly, *To Kill a Mockingbird* reflects the attitudes, values and realities of the time in relation to rigid gender roles and perception of women.

### Implications for practice

This study uses the concepts of critical pedagogy and radical literary theories to demonstrate how the existing studies on a literary work could be utilized to develop guidelines for issue/conflict-based literature instruction. The guidelines provide a platform for developing and organizing teaching units around issues in *To Kill a Mockingbird* that may lead to developing multiple critical perspectives. Teachers may also use this study as a reference point to teach another literary work through issue/conflict-based instruction.

The issues that teachers will refer to during their instruction of the novel may help students adopt different competing perspectives about an issue, and develop intensive and extensive reading skills, and most importantly critical thinking skills.

Particularly, in the context of Turkey, those issues might help students to develop their cultural and intercultural awareness. Turkish students are familiar with the issues of power relations, identity, voice, oppression and liberation related to social class and gender to a certain extent. However, the issues related to race may be foreign concepts for them. A Turkish student who has never been to the United States, one of the target cultures, will not be easily relate to the racial issues between the Black and the White. However, designing a unit around racial issues while teaching *To Kill a Mockingbird* could help them relate to and even develop empathy. Hence, they may be able to develop their cultural and intercultural awareness.

While preparing their units, teachers could make use of second-order interpretations.

- While organizing a unit around race, teachers could refer to:
  - Setting, especially the historical context of the novel
  - Themes of discrimination, past, sympathy, disability, morality, empathy/sympathy and compassion, and legal/social codes
  - Characters of Atticus, Scout, Jem and especially Tom Robinson and Calpurnia
  - Literary techniques
- While organizing a unit around social class, teachers could refer to:
  - All three aspects of setting
  - Themes of discrimination, past, social codes, disability, empathy/ sympathy and compassion, education
  - Characters of Atticus, Scout, Jem, Tom and Calpurnia
- While organizing a unit around gender and sexual preference, teachers could refer to:

- Point of view, especially Scout as narrator

- Themes of gender, discrimination, disability, social codes, education, sympathy/empathy and compassion

- Characters of Atticus and Scout with a special reference to Aunt Alexandria

- Literary techniques

Teachers could also either refer to the generated third-order interpretations in this study, or re-interpret second order interpretations available to generate their own third-order interpretations.

## Implications for further research

Researchers may use this study as a guide to analyze the studies focusing other literary works. Within the framework of critical pedagogy and radical literary theories, other novels could be explored, and analyzed through aggregate or interpretive means of research synthesis. Also, a study might be conducted to identify the experiences of teachers and students during the implementation of such novels.

## Limitations

One potential weakness of this study stems from its limited scope. *To Kill a Mockingbird* was written in 1962 and the studies focusing on teaching of the novel are very recent because of the lack of importance given to teaching literature in language classrooms up until 1980s. This study used thirteen theses and dissertations and twenty journal articles conducted on *To Kill a Mockingbird.*

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# APPENDIX A: Sample Excel sheet

| | A | B | C | D | E |
|---|---|---|---|---|---|
| 1 | **Author** | **Date** | **Data Source** | **Concept** | **Interpretation** |
| 2 | Carjaval | 2009 | MA | Calpurnia | Calpurnia serves as an example of one who successfully interacts in two different worlds-- the white community and the black community-- as she has learned what is acceptable in each context. |
| 3 | Carjaval | 2009 | MA | Calpurnia | Calpurnia assumes the motherly role in Scout's life. |
| 4 | Johnson | 1991 | Journal Article | Calpurnia | Calpurnia is the Finch Children's surrogate mother |
| 5 | Jolley | 2002 | Journal Article | Calpurnia | She primarily interacts with the white world, travelling back and forth between the black and white worlds in Alabama, serving a white family, changing her position and her speech |
| 6 | Jones | 2011 | PhD | Calpurnia | Calpurnia switches between her two environments. |
| 7 | Lochte | 2011 | PhD | Calpurnia | Her relationship with Scout and Jem is one of genuine affection and love. |
| 8 | Lochte | 2012 | PhD | Calpurnia | an important nurturing and authority figure for Jem and Scout who lost their mother years earlier |
| 9 | Lochte | 2013 | PhD | Calpurnia | an authentic presence within the Finch Family |
| 10 | Lochte | 2014 | PhD | Calpurnia | her feelings toward the Finch children clearly go beyond the duty of an employee |
| 11 | May | 1987 | Journal Article | Calpurnia | She makes it clear to Scout that black attitudes are trapped by the cultural structure. |
| 12 | Murray | 2010 | Journal Article | Calpurnia | Calpurnia functions as a symbolic mother for Scout and Jem |
| 13 | Proehl | 2011 | PhD | Calpurnia | Calpurnia teaches both Scout and Jem, and the African American community a lesson about commonalities across racial difference. |
| 14 | Proehl | 2011 | PhD | Calpurnia | Her authority, education and independence is emphasized rather than her role as nurturer and caretaker of the Finch |
| 15 | Sarat and Umphrey | 2013 | Journal Article | Calpurnia | As the household's mother substitute, Calpurnia certainly exerts some amount of authority over children. |
| 16 | Sarat and Umphrey | 2013 | Journal Article | Calpurnia | Her racial otherness prevents her from carrying the moral and effective weight of the children's actual mother. |
| 17 | Shackelford | 1997 | Journal Article | Calpurnia | surrogate mother figure |

Atticus | Scout | Jem | **Calpurnia** | Tom | Boo Radley