

## THE MORAL VALUE OF JEAN LOUISE SCOUT IN HARPER LEE'S *TO KILL A MOCKINGBIRD* (1960) AND *GO SET A WATCHMAN* (2015)

Oleh:

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### Abstrak

Penelitian ini bertujuan untuk menganalisis dua novel lanjutan dari pengembangan kepribadian Jean Louise Scout dalam dua novel Harper Lee, *How to Kill a Mockingbird* and *Go Set a Watchman* dari aspek psikologis yang melahirkan nilai moral menggunakan teori psikoanalisis Jacques Lacan. Ini adalah penelitian kualitatif dan data penelitian diambil dari dua elemen novel seperti kata-kata, frasa, kalimat, kutipan, monolog, dan dialog sedangkan data pendukung dikumpulkan dari buku, jurnal, tesis sebagai studi pendahuluan dan esai yang relevan untuk analisis novel. Berdasarkan analisis data, hasilnya menunjukkan bahwa dalam *To Kill a Mockingbird* konfliknya adalah konflik masa kanak-kanak seperti bullying, kehidupan sekolah, dan persahabatan. Namun, dalam menetapkan penjaga, Scout harus berurusan dengan dunia yang lebih dewasa seperti cinta, ideologi, pengakuan dan penerimaan dari masyarakat dll. Perkembangan besar-besaran ini terjadi dalam setidaknya tiga aspek kehidupan kognitif emosional, moral dan agama. Selanjutnya, dari dua novel ini yang menangkap perkembangan pribadi Scout, nilai moral yang besar dalam hal rasisme. Selain itu, cara bagaimana Atticus mengasuh anaknya cukup mengesankan dan penuh kebabakan. Sebagai contoh, ketika Atticus menjadi pelindung bagi keluarganya dan bahkan masyarakat dari anjing gila dan bagaimana ia melindungi Jem agar tidak dituduh sebagai pembunuh Bob Ewell. Selain itu, Atticus mengajar anak-anaknya untuk menjadi kuat dan tidak marah ditindas.

**Kata kunci:** Nilai Moral, *Jean Louise Scout*, *To Kill a Mockingbird* (1960), *Go set a Watchman* (2015)

### 1. INTRODUCTION

Nelle Harper Lee's *To Kill a Mockingbird* and *Go Set a Watchman* both are challenging popular novel which influence on people's lives because it reflects the social condition of society even until today (Shield, 2006, p. 1). The researcher decides Harper Lee's novel to be object of the study on personality development reflected by the main character since these two novels addressing the conflict between adult realities and childhood memories of the main character. It suggests the way to understand the relationship between the two works.

Since, this novel addressing the conflict between adult realities and childhood memories of the main character. It suggests the way to understand the relationship between the two works. How Scout as an adult, see the change happen to her father's perspective of life but in other way she still has her own character that was built since she was child become something interesting from the story. The development of Scout's character from young women to become absolutely adult people develops the person ideology and character to Scout. Beside Scout, there are characters that also can be finding this sequel. They are Scout friends and brother. They are now grown up to an adult with complex character, they no longer innocence children with pure heart. The psychoanalysis of the character will be needed to get the deeper understanding about the personal development of

Jean Louise Scout character. The personal development of the character seen from emotional, cognitive, moral, and religious aspects have affecting each other character.

Psychoanalysis has been seen as a way of curing mental disorder by examine the correlation between unconscious and conscious mind of human brain. In literature, psychoanalysis become way to break down the state of mind of the author, fictional form of the work and individual personality of the character in the story. The influence of psychoanalytic studies on literature shows that literary texts can be exposed through the blades of psychoanalysis. In writing literary works the author unconsciously presents the interactions of the characters as well as bring their personality through characterization. It shows that there is a close relation between literary text and psychoanalysis.

Different from the previous research, this study looked at both Lee's novels *To Kill a Mockingbird* and *Go Set a Watchman* in the different way. This study examines the personality development of Jean Louise Scout in Harper Lee's two novels, *How to Kill a Mockingbird* and *Go Set a Watchman* from emotional, cognitive, moral, and religious aspect using Jacques Lacan psychoanalysis theory. Meanwhile, the mythology theory by Roland Barthes will be used as the blade to reveal how the society affects Jean Louise Scout' personality development into adulthood. When

someone grows up, he/she will experience the development in their personality. This change associates with the maturity process. As an adult they have responsible for their life. From this statement, adult will need to raise good well-being to support their life. The complexity of way of thinking or may called as ego refers to varying stages of development characterized by degrees of complexity of thinking, regulatory control, and perspective with which an individual identifies oneself in relation to the world (Loevinger, 1976, p. 180).

## 2. REVIEW OF LITERATURE

Lacan and Arend share a conviction that the decentering of the self seeks a concept of identity that avoids two possible but equally unacceptable perspectives: a biological or developmental account that ignores the hermeneutical dimension of identity on the one hand, and on the other, a “phenomenological” account of the Husserlian or Sartrean variety that elevates to a foundational status of freedom and autonomy of intentional subject. In particular, both Lacan’s concept of a subject of the unconsciousness that emerges through “the discourse of the other”, and Arend’s concept of the “disclosure of the agent in speech and action” theorize the inherent variability and incalculability of identities formed through concrete discursive interaction.

Nowadays it is difficult to identify him/herself not only by means of “Blood brother”, but also by the self-denotation to a reference group. But on the other hand, it is very important to acknowledge him/herself as a human being. So the understanding of what does it mean to be a human becomes the most significant for everybody. The grasp of this meaning is possible by familiarizing with classical exemplars of human culture. We could recognize it by the ever-increasing interest and quantity of people going to museums, theaters and philharmonics. Not only Hermitage and Mariinsky theater’s statistics witness it, but also Louvre’s and Metropolitan Museum’s as well.

The underground of this traction to the Art we could find in Lacan’s theory. In his famous “Mirror Stages” Lacan proved that slink (or aborted) human child learns how to control his/her body, hands and legs and how to possess wholeness by looking on his/her parents and other adults, copying their acts. In an analogical sense, we assume that understanding of what does it mean to be a human could be grasped by examples classicized in Art. It could be Fine

Art images, literature as well as theatrical images. The best or classical embodiment of humanity in Art’s images gives us ideal embodiment of infinite in finite. Statement of this is possible in symbols. Symbols are zipped files and our goal is to acquire the right program to

unzip them properly. Hermeneutic articulation of symbols in Art, suggested by Gadamer, Cassirer and Ricoeur were the basis of our research.

Aesthetic experience as an endless infusion of humanity advances diacritical values that tend to open oneself to the world in other ways. All art is symbolic. Symbolic approach to education in Ethics reinforces our needs for sense, imagination, feeling, spontaneity, language, intuition, and judgments. Externalizing and expressing awareness and values as an integral part of what makes us human leads to increasing a moral sensitiveness. “Art makes visible the cognitive life of the senses, and the imagination” (Abbs, 2003). The visibility of the senses with emotional and strong-willed concentration is represented by symbols. But we should unarchive archived files of symbolic reality in our unconsciousness by hermeneutic approach.

The ethical education of a new generation should respond to the challenges of the collapse of rationality, to the challenges of a deconstructed and decentralized subject in a fragmentary contemporary world, and to the plurality of Goods. Challenges and calls for elaborating new contents and methods of Education in Ethics make root of the young generation which is called a Shift generation. Allegorical thinking is more character for them than rational, critical reflection. Regular shift from one point to another is a core of contemporary students’ world view and demands interactive ways of teaching and hermeneutic approach to understanding of contents.

Symbolic approach to Education in Ethics was elaborated on the basis and with accordance of Paradigm shift. Its distinguishing features reside in

Universalism vs. Pluralism;  
Rational vs. Visual;  
Analogical thinking vs. Allegorical thinking;  
Reflection vs. Hermeneutical articulation.

New content of ethical education is better to look at symbolic reality because the “symbol invites us to think, calls for an interpretation, precisely because it says more than it says and because it never ceases to speak to us” (Ricoeur, 2005).

Similarly, the educational process aims at personal development of a child and educators. Other objectives (education, socialization etc.) are known to be important but they can’t be achieved at the expense of the main goal. C.Rogers writes, “to help people to be individuals is much more important than helping them to become mathematician so connoisseurs of French.....”. In this way, the system of values and priorities undergoes changes.

Personality and personal dignity, freedom (free choice and responsibility for it), creativity and individuality in cognition and self-expression become determining values.

Thus, Learning English literary work do not only focus on artistic point of view, as to the text conveying ideas that students familiarize with and build vocabulary, but also insert moral value the educational context through literary works.

### 3. RESEARCH METHODS

This study is qualitative research. This design was selected is to acquire deep exploration dealing with the issue (Creswell, 2012). The object of this research is the character of Jean Louise Scout in both Harper Lee's novels *To Kill A Mockingbird* and *Go Set a Watchman*. Creswell (2007) stated that interpretative meaning refers to researchers' interpretations cannot be separated from their own background, history, context, and prior understandings. After a research report is issued, the readers make an interpretation as well as the participants, offering yet other interpretations of the study. With the readers, the participants, and the researchers all making an interpretation, we can see how multiple views of the problem can emerge. Thus, the qualitative research interpretation may differ from one another even using the same object or participants. In short, the data analysis in this research answered by using literal review on how teaching moral value through literary works. The researcher collected various research and theory of using literary works in educational purposes. Afterward, the researcher chose appropriate part of the novel that contain moral value. The part of the novel then will be use as a material for designing a lesson plan with the goal to understand the moral value in the novel.

### 8. RESULTS AND DISCUSSIONS

In most novels, there are moral values in the story. Esteban (1990:57) stated that "Moral values are universal truths which society members hold to be good and important; they are the ethical principles which they struggles to attain and implement in his daily life. They are the ideals which transcend all time and space; those which are valid for all men regardless of race or religion; the ones which unite strangers, families, nation – all of humanity – with God." Moral values can reflect on the real life. Moral values can give readers a reflection about life as well as additional appeal for the novel itself. They can find out the moral values in the novel only after reading and understanding it.

This story happens when black people in America become the lowest level in the society at that time and during the Great Depression era. It revolves around Atticus Finch as the main character of the story. He is a white lawyer who decides to defend Tom Robinson (the black man in the story). Tom has been suspected of raping a white woman, Mayella Ewell. Despite everybody's opposition against him, Atticus Finch defends Tom because he knows that Tom is not guilty. He

upholds his belief that justice is for everyone, no matter where he comes from or what his race is and that justice means everyone is presumed innocent until proven guilty. He treats everyone equally and teaches his children to have moral courage: to stand for what is right.

*To Kill a Mockingbird* is an exploration of human morality, and presents a constant conversation regarding the inherent goodness or evil of people. In this novel, the readers can analyze the character of each person that is represented in this life, on how people can perceive those traits to be a lesson for all of us. Similarly, the author shows the nature of a community where such prejudices are rife, and the serious consequences of this. As a matter of fact, In the Southern town of Maycomb in the nineteen-thirties, the main form of prejudice is racism. Lee dramatizes this in the form of a trial of a black man wrongly accused of rape, and in so doing she succeeds in showing how prejudice is absolutely entrenched in society, staining even the justice system.

However, racism is not the only form of prejudice that the novel addresses. There is also much time devoted to examining class prejudices, particularly with the figure of Aunt Alexandra who appears quite comically obsessed with family heritage and tries to prevent her nephew and niece from mixing with who she regards as unsuitable people, whether black servants like Calpurnia or poor whites like the Cunninghams. People who are seen to be odd, like the reclusive Boo Radley, are also discriminated against.

Lee puts the moral of her story into action with the main characters, Atticus Finch and his two children. Atticus demonstrates an ability and willingness to cut right through social and cultural prejudices and to judge an individual – any individual – entirely on his or her own merit. Even more important, he passes these values on to his children. They learn both about the existence of prejudice and also how to overcome it, thanks to his example. The lesson is summed up at the close of the novel when Atticus remarks:

"Most people are (nice), Scout, when you finally see them." (Chapter 31)

To 'finally see' a person means to cut through the layers of prejudice and preconceptions that exist in society, as amply demonstrated in this novel. (We should also note, however, that Atticus says 'most', not 'all' people; some, like the utterly mean, vicious, and despicable Bob Ewell are seen to be beyond the pale.)

The novel, then, follows the young Scout and Jem's journey to maturity and understanding and in this way Lee successfully illustrates the moral purpose of her story. Though it was written in 1960s, this novel contains a plot that is fun and exciting yet deep and thought-provoking in the Great Depression era in the Southern state of Alabama. It is heart wrenching that racism, cruelty,

prejudices and discrimination revealed in the book still exist until now and shockingly in the same ugly magnitude or perhaps in a more severe form. Thus being said, the writer believes this novel can be explored through the character of each person in the novel. In short, the moral of the story is that people should treat one another fairly, as equals, and with respect, and not be blinded by prejudice towards others of different race, colour, background or creed.

However, those moral value faded away when we see the sequel of *Mockingbird's, go set watchman*, when we see that Atticus was also racist. We're all Scout Finch now, shocked at discovering our father figure which previously we admired has an evil as well. Maybe it is time for us all to grow up. Initially, *Watchman* seems to offer a more adult perspective than *Mockingbird's* tightly focused child's eye, indicating that Jean Louise will finish losing her innocence, dragging several million readers unwillingly with her. Although the disclosures about Atticus are repellent, one hopes that adults can withstand an imaginary encounter with nastiness (as well as the imaginary death of another important character). Some readers welcome the prospect of an Atticus who turns out to be human after all, no matter how ugly the humanity on display. And then there are those who insisted all along that deeper scrutiny revealed a few warts even on the Atticus of *Mockingbird*. Perhaps *Watchman* will prompt a more complex debate about the role of racism in *Mockingbird*, where it is often more a plot function than a moral dilemma. Perhaps it might also prompt a more complex debate about what we hope for from fictional characters.

Some have argued that objecting to how Atticus "really" turns out in *Watchman* misunderstands how fiction works. Atticus has no reality off the page, they point out, and it is true that Atticus hasn't been skulking around for 50 years hoping no one would out him as a racist. But what is meant by this, presumably, is that there is more to Atticus as a fictional character than meets his daughter's eye in *Mockingbird*. There he appears to be a proto-champion of civil rights, but in the (fictional) truth revealed in *Watchman*, he is "really" a racist. (The problem isn't that such readers don't understand the fictional enterprise, but that their critics seem not to understand that "really" can be used figuratively.) Discussions of what Atticus is "really" like converge with the fact that *Mockingbird* is semi-autobiographical: Maycomb is based on Monroeville, Alabama; Dill is modelled on Truman Capote; Lee's father was an upright southern lawyer; and so on, all of which makes it facile to dismiss anxieties about Atticus's reality as the folly of naive readers. A more complicated knotting of art and life lies at the heart of *Mockingbird's* story, and of its appeal. Part of the novel's claim to profundity has always related

to the real history of civil rights in the American south, and the fact that this fable about racial justice in Alabama emerged in the wake of the Montgomery (Alabama) bus boycott. The widespread concern over what Atticus is "really" like surely stems in part from this awareness of the character's entanglement in a very real history of violence and profound injustice, a toxic actuality that all too obviously lingers. The devotion people feel to Atticus is in direct proportion to his claim on goodness, to Lee's implicit assurance that there were non-racist white people in a white-supremacist society prepared to defend truth and justice, and that these values might still be part of the American way. Readers' subsequent sense of betrayal is equally proportional to the conviction that Atticus stood for a significant promise, now broken. If even Atticus Finch is a white supremacist, what then?

*To Kill a Mockingbird* is a consoling book, and a childish one. It knows that democracy, justice and courage are good, and that racism, incest and false allegations of rape are bad. Good white people are so good that good black people stand up when they pass out of respect, and this makes no one uncomfortable. Bad white people die or disappear from the story. There are no bad black people at all, because that would undermine Lee's racial parable. None of this makes very grave moral demands on the reader. But there are many of us who've long had our doubts. Some are discomfited by the paternalism good white characters demonstrate toward black ones in *Mockingbird*, although others counter that this is historically realistic: paternalism was a common attitude in the Jim Crow south. True, but *Mockingbird* heartily endorses Atticus's morality, and his values are rather more dubious than the book, or many of its readers, care to admit. Atticus overlooks the racism of characters such as Mrs. Dubose, while praising the "courage" she shows in breaking her drug addiction. Lynch mobs are populated by decent folk who can be shamed out of violence by small children; the threats of torture and mutilation that went with lynching are dismissed as a "blind spot". In *Mockingbird*, Atticus tells Scout that the Ku Klux Klan was "a political organization more than anything" that briefly emerged "way back about nineteen-twenty" but "they couldn't find anybody to scare". We might wonder whether Calpurnia or Tom Robinson would have agreed.

In short, *To Kill a Mockingbird* has always been viewed as a parable about America. *Go Set a Watchman* is now forcing us to look more squarely at the racism lurking beneath, and we don't like what we see. Our horror at discovering that Atticus was really a racist may be genuine, but it is also the rage of Caliban, seeing himself in the mirror. "As sure as time," Uncle Jack tells Jean Louise in one of the book's best sentences, "history is repeating itself, and as sure as man is man, history is the last

place he'll look for his lessons." *Watchman* is nowhere near as good a novel as *Mockingbird*, but it might prove an equally significant one, if it helps us look to history for our lessons, rather than to our consoling, childish, whitewashed fables.

## 9. CONCLUSION

For moral development, Scout is always good girl as always. Her courage, resistance and kind-hearted always the same since she was a child to an adult. Additionally, his point of view dealing with justice becomes more intense as she grows up. This moral value is strengthened by her surrounding family, her father, Atticus and neighbor in Maycomb such as Miss Maudie. When, she becomes an adult, she still embraces the teaching of moral and social value to fight for equality among the society member. Moreover, when she found that her father has change their mind about the equality toward Black-American.

From these two novel which capture the personal development of Scout, the great moral value in term of racism. Besides, the way how Atticus nurtures his child was quite impressive and full of fatherhood. As an example, when Atticus become the protector for his family and even society from the mad dog and how he protected Jem from being accused as the Bob Ewell murderer. In addition, Atticus teaches his children to be strong and not furious of being bullied.

## 4. SUGGESTION

Moral values is a way of conceptualizing education that places the search for meaning and purpose at the heart of the educational process. It recognizes that the recognition, worth and integrity of all involved in the life and work of the school, are central to the creation of a values-based learning community that fosters positive relationships and quality in education. Since both of Harper Lee Novel contain abundance moral value in term of humanity, social and religious, they deserve to be brought to the classroom as a mean to transfer the values for the students.

For the reader, it can be used as a compass toward our society condition dealing with the racism and equality issues. The reader can learn how to respond properly toward the issues by imitating the different character in the novel behavior to be implemented in the real life. As what Clara Reeve said that "The novel is a picture of real life and manners, and of the time in which it was written."

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