



PROJECT MUSE®

---

No One Likes to Feel Like an Adolescent: Genre Resistance in  
Harper Lee's Novels

Julia Pond

Mississippi Quarterly, Volume 70/71, Number 1, Winter 2017/2018, pp. 81-103  
(Article)

Published by Johns Hopkins University Press

DOI: <https://doi.org/10.1353/mss.2017.0000>

Mississippi  
Quarterly

The Journal  
Of Southern Culture

1952

Edited by  
Folger Wiley and Joe Warrick  
George McClellan, William Faulkner  
Robert Stone, Thomas and  
Charlotte New Historic

Vol. 70/71, No. 1 Winter 2017/18

➔ *For additional information about this article*

<https://muse.jhu.edu/article/747837>

JULIA POND  
Shorter University

## No One Likes to Feel Like an Adolescent: Genre Resistance in Harper Lee's Novels

PUBLISHED IN 1960, HARPER LEE'S *TO KILL A MOCKINGBIRD* ACHIEVED immediate success, culminating in the Pulitzer Prize awarded in 1961. Its popularity was not contained to its publication decade, however, since among "novels written between 1895 and 1975 it has been the third best selling one in the nation" (Hovet and Hovet 67). In fact, as of December 2015, *To Kill a Mockingbird* was still selling a million copies yearly (Bethune 74). This canonical text has sparked its fair share of controversy over its audience, its characterizations, its content, and even over whether or not it should elicit controversy at all.<sup>1</sup> The literary consensus tends to agree that, even with criticism over various narrative elements, the novel successfully stands alone without the need for a sequel; William T. Going speaks for a wide critical readership when he suggests, "Perhaps reporters and the public should ask themselves a different question: 'Why should there be a second novel?'" ("Foreword" x). Once *Go Set a Watchman* appeared fifty-five years later, in 2015, many critics continued to ask Going's question. Reportedly written in New York City while Lee worked for an airline in the mid-1950s, *Go Set a Watchman* offers readers insight into the characters that Lee later developed into *Mockingbird*'s protagonists (Grossman 101). The publication details surrounding *Watchman* remain hazy and somewhat suspicious concerning whether Lee even wanted it published, and many readers lament its arrival for plot details they feel they were happier without knowing.<sup>2</sup> As half of Lee's oeuvre, *Watchman* retains value of

---

<sup>1</sup>For a review of this critical and reader response controversy, see Alice Hall Petry's introduction to *On Harper Lee: Essays and Reflections*.

<sup>2</sup>Questions concerning whether Harper Lee wanted *Go Set a Watchman* published are explored in Brian Bethune's "Go set a firestorm: The controversy and panic over Harper Lee's first book in 55 years missed something remarkable," Lev Grossman's "Harper Lee's Second Success," Peter I. Rose's "The Controversy Over Harper Lee's New/Old Novel," and Claire Suddath's "What Does Harper Lee Want?"

its own, however, at the same time that it generates new conversations about *Mockingbird*.

A textual staple in many middle schools, high schools, and universities, particularly in the South, *Mockingbird* has long challenged genre definitions. *Watchman* now presents readers with a similar resistance. While many critics disparage the novel's pacing, the bulk of disapproval falls to Lee's development of Atticus Finch's character.<sup>3</sup> *Watchman* details the portrait of this American hero to include paternalistic tendencies and racist attitudes as the impetus for his defense of Tom Robinson, rather than any genuine desire to improve the judicial or social plight of African Americans. Scout's recognition of her father as conventional, rather than the extraordinary cultural resistor she believed him to be, causes her an emotional breakdown. Many of Lee's readers react similarly. Upon further reflection, however, readers may notice that Scout's disappointment in the reality of her father strongly resembles the experiences of many adolescents recognizing the flaws in their own parents for the first time. Both *To Kill a Mockingbird* and *Go Set a Watchman* resist simple genre classification due to the fluidity of intended audience, narration, and protagonist characterization. The variety in the novels' actual audiences reflects these shifting diegetic elements and continues Lee's legacy as an American author worthy of academic study.

The majority of critics, scholars, and teachers who classify *To Kill a Mockingbird* along age-related lines tend to consider it an adolescent novel, with most of the pejorative associations that categorization can confer. While an excellent novel, they argue, it concerns "a lively young girl coming of age" (Jones 413) and qualifies as a "bildungsroman" (Seidel 81) with a "'coming of age' or 'initiation' formula" (Hovet and Hovet 68). The trite nature of these descriptions implies their authors' denigration of adolescent literature, a denigration that Michael J. Meyer recognizes and uses to argue against *Mockingbird*'s adolescent status. He laments, "Unfortunately, the novel continues to be seen as adolescent rather than adult fiction. . . . a child's novel, a fictional construct intended for preadolescents that features a naïve and immature narrator whose

---

<sup>3</sup>Readers' negative responses to the development of Atticus Finch's character are discussed in Daniel D'Addario's "Atticus Finch's racism makes Scout—and us—grow up," Bethe Dufresne's "Atticus Unmasked," and Peter I. Rose's "The Controversy Over Harper Lee's New/Old Novel."

appeal is limited at best.” Meyer encourages literary study of Lee’s “masterpiece,” regardless of the age of its protagonists (xix). Scout’s and Jem’s ages continue to distract readers, however, as some minimize the novel even further to view it as mere children’s fodder. Jean Frantz Blackall deems *Mockingbird* “oriented toward children” (20), joining Flannery O’Connor in her famous opinion. In a letter to Caroline Ivey on March 29, 1961, O’Connor wrote,

I think I see what it really is—a child’s book. When I was fifteen I would have loved it. Take out the rape and I think you’ve got something like *Miss Minerva and William Green Hill*. I think for a child’s book it does all right. It’s interesting that all the folks that are buying it don’t know they’re reading a child’s book. Somebody ought to say what it is. (411)

O’Connor’s assessment clearly attempts to criticize it, but she can only do so by removing the novel’s central tension: Tom Robinson’s rape trial. Of course, removing that plot point would dissolve the rest of the story, and keeping the plot point necessarily challenges a classification as children’s literature.

Importantly, Lee never considered the novel as written for a child or young adult audience (Petry xv), a fact now made even more clearly with *Watchman*’s publication. Both texts were written as adult novels with adult concerns, and certainly nostalgia over a rosy childhood would constitute an adult concern. The rosy moments of *Mockingbird* are riddled, however, with discussions of murder, racism and prejudice, rape, and sexual abuse that follow an older woman’s reassessment of her happy childhood memories to discover the path she followed to attain a regional adult identity. The confusion and disagreement over *Mockingbird*’s genre is understandable considering its narrative technique. Gérard Genette famously distinguishes between diegetic, or narrative, levels: at the first level, a narrator speaks to a reader (extradiegetic narration); at the second level, a narrator speaks to the characters (intradiegetic narration); and at the third level, the narrator tells a story within the larger narrative (metadiegetic narration) (228). Genette also considers the differences between types of narrative distinguished by whether or not the narrator is present in the story. Heterodiegetic narration comes from a speaker not present in the story, while homodiegetic narration comes from a speaker who also plays a character. Autodiegetic narration is a type of homodiegetic narration in which the narrator is not only a character but also the hero, the star, the

protagonist (244-45). *To Kill a Mockingbird* is focalized solely through a young Scout, while a much older Jean Louise provides extra, autodiegetic narration, sometimes omniscient, sometimes limited, allowing her characters to dialogue action in moments but then summarizing conversations herself at other moments. Parts of the story include advanced vocabulary that only a mature Jean Louise could command while other parts are narrated in the simpler words of Scout, as Jean Louise steps back and does not comment on the narrative as an adult. These undulating choices, as well as the shifting themes of childhood and suffering, complicate strict classification structures.

Narrated by an adult yet focalized through a child, *To Kill a Mockingbird* speaks to both adult and younger readers. Some scholars criticize the novel for what they see as a “technical issue,” an inconsistency in narration (Petry xix). Alice Hall Petry, in the introduction to *On Harper Lee*, points to Lee’s revision of the manuscript three different times, blaming the narrative voice for Lee’s trouble (xviii). Petry also recalls W. J. Stuckey’s displeasure with Lee’s narrator in his 1966 study of the Pulitzer Prize-winning novels. Stuckey writes,

the author fails to establish and maintain a consistent point of view. The narrator is sometimes a mature adult looking back and evaluating events in her childhood. At other times she is a naïve child who fails to understand the implications of her actions. The reason for this inconsistency is that the author has not solved the technical problems raised by her story and whenever she gets into difficulties with one point of view, she switches to the other. (Petry xix)

But is Lee’s narrative technique actually “inconsistent,” or is it a method of reaching out to dual audiences? The moments in which Lee makes each narrative decision demonstrate skill rather than imbalance. For instance, Lee chooses the adult Jean Louise to speak clearly in moments that reveal understanding she has gained in looking back. One of the most important relationships in *Mockingbird* is the sibling companionship between Scout and Jem, and Lee uses interpolated narration between the dialogue of her younger characters to note, “It was then, I suppose, that Jem and I first began to part company” (*Mockingbird* 75). Genette defines narration that occurs between moments of the story’s action as “interpolated,” and Jean Louise’s observation marks one of those moments in which she, as adult narrator, steps into the action of the plot to provide a reflection on her memory (217). Lee’s story analyzes and considers relationships between

characters and place, so she uses the adult Jean Louise to mark signposts in the development of those relationships.

Lee also uses Jean Louise's adult voice to add humor to her narrative. One of the most enjoyable elements of *Mockingbird* is the humor Lee finds in children. Their ambition, misconceptions, naivety, and urgency enrich the text with a sentimentalism that invites intimacy and softens the harshness of the plot's action. When it snows in Maycomb, then, Scout and Jem believe Mr. Avery when he tells them that seasons change in accord with the disobedience of children. Jean Louise narrates Scout's guilt: "Jem and I were burdened with the guilt of contributing to the aberrations of nature, thereby causing unhappiness to our neighbors and discomfort to ourselves" (85). Such adult vocabulary as "burdened with guilt" and "aberrations of nature" connotes a seriousness that the children feel in relation to an adult's fairy tale that they believe in innocence. Scout's vocabulary in this moment would not convey the same humor because she would see nothing funny about the situation; only Jean Louise's more experienced perspective can communicate this mood to her readers.

At other times, Lee narrates the story through Scout's childish perspective to enhance the story's humor. After Scout hears Miss Maudie refer to her and Jem's snowman as a "morphodite," she later responds to Miss Maudie's instruction to clean up her mess with the same term:

"You mean the Morphodite?" I asked. "Shoot, we can rake him up in a jiffy."

Miss Maudie stared down at me, her lips moving silently. Suddenly she put her hands to her head and whooped. When we left her, she was still chuckling.

Jem said he didn't know what was the matter with her—that was just Miss Maudie. (*Mockingbird* 98)

Of course, Jean Louise does know what the matter with Miss Maudie was, but by choosing to remain silent and emphasizing Scout's ignorance, Lee provides understanding readers a moment of knowing laughter that endears the child protagonists further.

These vacillations between narrative perspectives do not reveal "gaps and contradictions" or an inability to control the narrative; instead, they reveal carefully chosen opportunities to appeal to dual audiences (Hovet and Hovet 72). Similarly, Lee allows her narrator omniscience, such as when Jean Louise is able to comment on the thoughts of other characters, like Mrs. Dubose (135), but at other times limits Jean Louise's knowledge to Scout's focalization, seeing the story through her eyes,

particularly in bits and pieces of conversations Scout overhears (194). This variety often moves the plot forward or slows it down, accordingly, as do the decisions Lee makes about whether or not to narrate dialogue directly or to summarize it. Jean Louise steps back at important moments and allows characters to speak for themselves, such as in Atticus's closing remarks in Tom Robinson's trial (271-75). The narrator's felt presence or absence indicates emphasis and value on the diegetic, narrative moment, not a lack of writing skill. Going compliments Lee's narrative technique in *Mockingbird* by comparing it to Henry James's: "*Mockingbird*'s Jamesian point of seeing with the mind of a child while writing and remembering with the mind of an adult is one of the chief glories of the patterning of the novel's structure that often skillfully fades into omniscience" ("Foreword" x). Blackall and Laurie Champion argue separately that Scout's childish perspective is crucial for the way it "qualifies evil and permits laughter" (Blackall 25) and by allowing truth to permeate the subjective wisdom of Jean Louise's adulthood; as Fred Erisman puts it, "in the unsophisticated vision of the child is a perception of truth that most older, tradition-bound people have lost" (29). By combining their interpretation of the dual perspectives in *Mockingbird* as truth found in the child's voice with a recognition of the truth that adult Jean Louise seeks and communicates in the analysis of childhood events, we can see that by using both techniques, Lee actually accesses far more truth and wisdom than if she had limited herself to a single age-based perspective. The gaps and spaces between the two voices create opportunity for readers to care more deeply about the story as they fill in those blanks with their own interpretations. Lee also accesses a wider readership and a more fluid generic definition for her novel.

*To Kill a Mockingbird* resists age-based generic definitions in its intended and actual audiences and in its narration and focalization. Another area in which Lee resists traditional structures is her characterization of the protagonist. As noted above, many readers dismiss *Mockingbird* for its young, female protagonist. Lee's story follows eight-year-old Scout Finch and her twelve-year-old brother, Jem, through a series of years during which their father, Atticus, defends African American Tom Robinson against rape charges. *Mockingbird* tells a story of initiation into the culture of southern racism as well as explores different southern identities available to Jem and Scout. Although *Mockingbird* is narrated and focalized through Scout Finch, the story actually concerns Jem's coming of age and moral development.

Scout notices a physical shift in her brother, as Jean Louise narrates: “Jem was twelve. He was difficult to live with, inconsistent, moody. His appetite was appalling” (*Mockingbird* 153). The division between Jem and Scout becomes more apparent to Scout, and readers, as Jem moves toward adulthood, leaving Scout behind in childhood. The adult Jean Louise articulates Scout’s sense that her relationship with Jem is changing: “Overnight, it seemed, Jem had acquired an alien set of values and was trying to impose them on me. . . . In addition to Jem’s newly developed characteristics, he had acquired a maddening air of wisdom” (153, 155). There is a clear difference between Jem’s and Scout’s reasoning; Jem is proud of his maturity and associates with adults in an attempt to distance himself from childhood. When arguing with Scout over the effect that the Tom Robinson case has on their father’s health, Jem retorts, “That’s because you can’t hold something in your mind but a little while. . . . It’s different with grown folks, we—” (184). Concerns that plague Atticus and Jem do not always concern Scout, and Jem is eager to make that distinction a marker of his growth.

On the other hand, Jem has not yet reached adulthood. His initiation has only just begun, as Atticus points out when Jem naively asserts that juries are unreliable and should be retired: “‘If you had been on that jury, son, and eleven other boys like you, Tom would be a free man,’ said Atticus. ‘So far nothing in your life has interfered with your reasoning process’” (295). Jem’s position between adult and child allows him to practice both awareness of adult moral convictions and romanticism of childhood naivety, as represented in his conversation with Scout in which he informs her that there are four types of “folks” in the world (302). This simple categorization generalizes and overlooks differences in races, genders, and social classes, and reduces “the world” to Maycomb County, revealing Jem’s attempt to sort through the social interactions he witnesses while remaining unable to explain them (302). Atticus implies that, as Jem moves through adolescence, he will probably lose sight of moral logic in return for the social constructions of manhood. It is Jem’s adolescence that permits him a rare clarity of insight that few adults in this novel achieve, perfect for Lee’s representation of southern racism in the middle of the twentieth century.

Kathryn Lee Seidel argues that “It is Scout who makes the journey that Lee is espousing, a journey from prejudice to tolerance, from ignorance to wisdom, from violence to self-control, from bigotry to empathy, from a code of honor to a code of law” (81). Readers do not see

Scout make this journey in *Mockingbird*, however. Through Scout's older narrative voice, readers know that Scout eventually accomplishes her own identity resolution, but the novel itself follows Jem's moral growth, not Scout's. Scout certainly learns and matures in self- and social awareness, but she does not attain by the end of *Mockingbird* the mature southern voice the narrator demonstrates. Instead, Jem models a maturation process as Scout and readers watch. Nevertheless, the majority of critics still read *Mockingbird* as the story of Scout's growth. Seidel argues that "Jem's actions in the novel do not change the course of events, and while he wants to grow up to be a hero and a gentleman, as he says, the young hero of the novel is Scout, on whose actions and attitudes the story turns" (89). While it may remain true that Jem's actions do not change the novel's plot, we can also argue that the novel's plot does not change Scout. Instead, it is Jem who ends the book a different boy than the one who opens it. Scout ends wiser and more aware, but she has not matured in a sense of self or identity. For a novel known for its treatment of southern racism, the children's reaction to and growth from a new awareness of that racism occupies much more of the plot (Going, *Essays* 24). And although scholars such as Laura Fine argue that *Mockingbird* is the "story of how the protagonist Jean Louise Finch evolves into the adult narrator of the novel" (76), I argue that it is *Go Set a Watchman* that details Scout's evolution, while *Mockingbird* remains Jem's journey.<sup>4</sup> The purpose for yet another narrative layer—adult intended audience, dual actual audience, adult narrator, child focalizer, child protagonist, adolescent attendant, adult hero—returns us to Lee's resistance of narrative convention and one of the reasons for the novel's lasting impact on American literature.

Maybe the best way to read *Go Set a Watchman*, written first but published second, is as a continuation of, an epilogue to, *To Kill a Mockingbird*, rather than as a separate novel. Certainly, without *To Kill a Mockingbird*, *Watchman* would not have made as large of a splash. Lee did not leave readers much autobiographical information about *Watchman* before her death, one of the reasons for the mystery

---

<sup>4</sup>Another way to understand this difference is to recognize the distinction between "coming of age novels (*Bildungsromane*) from novels of development (*Entwicklungsromane*)" (Trites 13). In these terms, *To Kill a Mockingbird* serves as the story of Jem's *bildungsroman* but Scout's *entwicklungsromane*. This verbiage registers Jem's new identity stage at the end of the novel and Scout's continued maturation.

surrounding the novel. Readers can quickly make the connections between Jean Louise in *Watchman* and Harper Lee's own life, however, in such details as the young woman's departure from home for New York City, Lee's father's similarities in career and temperament to Atticus Finch, and Lee's own eventual return to her southern hometown of Monroeville, Alabama. While much of *Watchman* may tell more of Lee's story, most readers prefer the nostalgia of southern small town life depicted in *Mockingbird* to a young woman's ambivalence and disillusionment in *Watchman*. Like *Mockingbird*, *Watchman* was intended for an adult audience, yet *Watchman*'s narrative approach is far simpler. A book for adults, about adults, *Watchman* resists age-based genre classifications by following a delayed adolescent experience of its adult protagonist, Jean Louise. Seidel describes Jean Louise's narrative voice in *Mockingbird* as having attained morality and wisdom: "Scout has made the journey from an incipient southern racist, belle, or bigot to a courageous, honest, rational member of the human community" (90). Does that description fit the narrator of *Watchman* as well? In *Watchman*, readers meet a girl who feels at home nowhere, who has firm moral beliefs but cannot effect change, who repeatedly returns to the site of her childhood home to find identity in reminiscing and yearning for a past. More likely, we could insert *Watchman* between the years related in *Mockingbird* and the Jean Louise who narrates that story. *Watchman* continues *Mockingbird* to show how Jean Louise became the narrator that Seidel showers with so much praise.

In *Watchman*, Lee uses a hetero (the narrator is not a character in the story), extradiegetic (the narrator speaks to readers) narrator, sparsely switching to intradiegetic (the narrator speaks to the characters), limited narration. When Jean Louise becomes emotional and begins to lose control of herself, the narration marks such changes with shifts into and out of intradiegetic narration. For instance, when Jean Louise begins to quarrel with Aunt Alexandra, the narration moves between extra and intradiegetic narration with each sentence: "Jean Louise was smiling, and her defenses were checked and ready. It was beginning again. Lord, why did I ever even hint at it? She could have kicked herself" (35). The absence of quotation marks or a colon to introduce Jean Louise's thoughts reveals the change in narrative technique. Focalizers also shift between characters, deepening their characterizations and providing readers with a variety of perspectives. Rather than the limited perspective of child Scout who is only aware of her own experiences,

adolescent/adult Jean Louise in *Watchman* develops an awareness of perspectives that do not match her own, represented by sections of text focalized through Atticus, Aunt Alexandra, and Hank, her boyfriend. For example, while the first chapter details Jean Louise's arrival in Maycomb for a visit, the second chapter opens with a shift in focalizer from Jean Louise to Atticus: "Atticus Finch shot his left cuff, then cautiously pushed it back. One-forty" (17). In this scene, the extradiegetic narrator moves from following Jean Louise's activity to the inner sanctum of Atticus's living room. Similarly, the narrator moves between Jean Louise and Aunt Alexandra in one of their tense conversations, first conveying the disagreement from one perspective then moving to the other: "Alexandra was not amused. She was extremely annoyed. She could not comprehend the attitudes of young people these days" (36). These shifts in focalizer demonstrate a multi-voiced text, Mikhail Bakhtin's "heteroglossia," that complicates the single perspective of *Mockingbird* to reveal the growth Jean Louise experiences to absorb multiple perspectives into her own.<sup>5</sup> No longer can her own interpretations dominate; now she must recognize and consider others as well. This very growth and recognition work toward characterizing Jean Louise as an adolescent. Roberta Seelinger Trites explains that "the idea of growth—the investigation of which characters have developed and which have not—is one of the most common principles in the study of children's and adolescent literature" (10). *Go Set a Watchman*, then, is the story of Jean Louise's adolescence.

In her essay on *Mockingbird*, Seidel argues, "At age eight, Scout Finch is ready to become the narrator whom we meet thirty years later" (90). *Watchman* disproves this reading. Lee's second book presents the growth that Scout has to endure in order to become the mature narrator that *Mockingbird* employs. In addition to narrative technique, Lee's characterization of Jean Louise in *Watchman* also points to Jean Louise's growth from child to adult in this novel. Both of these methods challenge easy genre classification of *Watchman*. Unlike *Mockingbird*, in which Scout clearly remains a child, *Watchman* portrays a protagonist who, although in her twenties, has outgrown childhood but continues to search actively for peace with her own identity, an important

---

<sup>5</sup>Bakhtin describes heteroglossia as "a diversity of social speech types" and "a diversity of individual voices, artistically organized" into a language system that defines the novel itself (1192).

adolescent concern.<sup>6</sup> In recognition of Atticus's advancing arthritis, the narrator explains that Jean Louise "was too old to rail against the inequity of it, but too young to accept her father's crippling disease without putting up some kind of fight" (*Watchman* 10). Lee places her protagonist between a number of statuses or roles, northerner and southerner, feminine and masculine, daughter and wife, but one of the most important blendings in this text is child and adult. In *Booklist*, Joyce Saricks writes about *Watchman*, "This novel is, after all, a second coming-of-age for Jean Louise" (139). I would argue that the first coming-of-age depicted was Jem's, not Scout's, but certainly *Watchman* portrays a second maturation process. One of the reasons for Jean Louise's delayed identity formation is her decision to move to New York City. Rather than finding an identity in the northern metropolis, Jean Louise returns to Maycomb in *Watchman* confused over what she wants and who she is regionally. Her time in New York serves as a pause in her formation process, and through *Watchman* it becomes clear that only among her family and surrounded by childhood memories can she decide what to adopt and what to reject in her adult identity.

Jean Louise arrives in Maycomb at the opening of *Watchman* ready to criticize southern, small-town ideology and already convinced that she does not belong. By contrast, Hank repeatedly points out to Jean Louise that she plays the part of the traditionalist, unwilling to change or to accept the transitions that she recognizes in her childhood town. When Jean Louise complains about unwelcome surprises, Hank replies, "Going Southern on us? . . . I believe you are the worst of the lot. Mr. Finch is seventy-two years young and you're a hundred years old when it comes to something like this" (74-75). Jean Louise resists Hank's marriage proposals and the opportunity to return to Maycomb permanently, but she simultaneously recognizes that, "every time I come home, I feel like I'm coming back to the world" (75). New York is not the place where Jean Louise can mature and settle; Maycomb offers her growth, but Jean Louise does not want to change or grow. She resists progress, clinging to her childhood beliefs, perspectives, and traditions. Hank warns her, however:

---

you've got to make up your mind to one thing, Jean Louise. You're gonna see change, you're gonna see Maycomb change its face completely in our lifetime. Your trouble,

<sup>6</sup>Identity formation in adolescents has been widely studied and used as a marker of growth in young adults by such psychologists as Erik Erikson and James Marcia.

now, you want to have your cake and eat it: you want to stop the clock, but you can't. Sooner or later you'll have to decide whether it's Maycomb or New York. (76)

Where *Mockingbird* presents readers with a progressive Finch family that balks at the closed-minded nature of the uneducated, *Watchman* presents readers with a Peter Pan or a Holden Caulfield, a child heroine who doesn't want to grow up. We, as readers, don't want to accept Jean Louise's adult perspective, specifically of her father, either.

Lee prepares her readers for Jean Louise's necessary growth and her faulty reasoning by providing several moments in which Jean Louise is proven wrong. Immediately upon arriving in Maycomb, Jean Louise fully expects Atticus at the train station, but "Her father was not waiting for her" (*Watchman* 9). From the beginning of the book, Atticus surprises Jean Louise's expectations. As Jean Louise's visit home continues, she begins to notice changes in Maycomb between the black and white residents, the white community seeming more racist and the black community seeming to retreat further among themselves. When she questions these changes, she thinks, "Had it always been under her nose for her to see if she had only looked? No, not the last" (150). Readers ultimately discover that these behaviors are not necessarily changes in Maycomb but in Jean Louise, who's grown old enough to recognize relations between the races that have always existed. Once again, our focalizer is incorrect in her assessment of the world. Similarly, a newfound clarity about Atticus's character constitutes the plot's climax as well as Jean Louise's central misconception: "Once believing that Atticus's private character *was* his public character—and that this was the foundation of his integrity—Jean Louise now concludes it's all a sham" (Brinkmeyer 219). It is the realization that she might have been wrong about the most important individual in her life that creates a new clarity of sight for Jean Louise and instigates the adolescent crisis of *Watchman*.

Lee parallels Scout's development into Jean Louise with Maycomb's development to comment on both processes. This parallel nature includes *Watchman* in a tradition of southern literature that employs adolescent protagonists:

Southern authors can explore characteristics of Southern identities through an adolescent character that may be facing some of these characteristics of her region for the first time. In addition to what the textually constructed adolescent often represents about the South—change, growth, and transition—an adolescent

protagonist also practically allows the author to explore traditions. . . . Rather than perceiving adolescence as a phase through which to move quickly, and rather than perceiving the South as needing to mature in a pejorative sense, Southern texts with adolescent protagonists demonstrate the value of the space that both textual adolescents and imagined Southerners can occupy. (Pond 72)

Lee connects Jean Louise's adolescence with the confusion and pain of Maycomb's transitions to demonstrate this southern community's struggle to create a new identity for itself as well. When Claudine comments at Aunt Alexandra's tea that Jean Louise must be blind not to notice the blending of African Americans and whites in New York social life, Jean Louise thinks, "Blind, that's what I am. I never opened my eyes. I never thought to look into people's hearts, I looked only in their faces. Stone blind" (*Watchman* 181). Jean Louise's childish blindness mirrors Maycomb's blindness, not to color, but to racial equality. Where *Mockingbird* plays with the metaphor of sight, particularly Atticus's clarity of sight, *Watchman* employs the opposite effect. Jean Louise's blindness and the necessity to open her eyes for growth is the focus, as this admonition from her uncle Jack shows: "Dr. Finch put his hands on the table. 'That's because you haven't looked,' he said. 'You've never opened your eyes'" (*Watchman* 190). Jean Louise is told to see the world more clearly for the third time by Atticus himself: "Jean Louise, I'm only trying to tell you some plain truths. You must see things as they are, as well as they should be" (243). Jean Louise blames Atticus for her blindness, claiming that he hid the truth from her, but Lee reveals through Atticus's characterization that it has always remained Jean Louise's resistance to clear sight that has kept her in the dark, or as she later describes, "I did not want my world disturbed" (277). Just as Maycomb fights against growth and change, so do *Watchman*'s adolescent protagonist and the readers of her narrative.

At the center of *Watchman*, both by page count and chapter number, falls the isodiegetic story of Scout's sixth-grade belief in her own pregnancy, caused by Albert Coningham's French kiss. According to Genette's narrative theory, isodiegetic moments are a "return backward' without a change in narrative level" (240). This story, including Scout's complete naivety concerning how babies are created as well as the anatomy of female and male bodies, represents the beginning of her maturation process, of leaving childhood, and how, for Jean Louise, adolescence concerns physical changes very little but more deeply concerns knowledge and understanding. It is learning, it is realization,

that matures Jean Louise, not age. Once Calpurnia discovers Jean Louise's error in logic, she explains the truth, and

Jean Louise felt life return. She breathed deeply and felt cool autumn in her throat. . . .

Jean Louise stretched luxuriously and yawned, delighted with her existence. . . . it occurred to her that for the first time in her life Calpurnia had said "Yes ma'am" and "Miss Scout" to her, forms of address usually reserved for the presence of high company. I must be getting old, she thought. (137, 139)

Even though Jean Louise begins menstruation at the outset of the chapter, she does not mature until she gains knowledge. The story also demonstrates the tragedy of misunderstanding for Jean Louise. Failing to understand truth leads to Jean Louise's physical revulsion. After viewing Atticus and Hank at the Maycomb County Citizens' Council meeting, Jean Louise vomits three times (111, 113, 119), a reaction reflected in her memory of vomiting in sixth grade when she believed she was pregnant (130). These physical rejections of new awareness recall Dill's reaction to Tom Robinson's trial in *Mockingbird*. In the earlier story, Jem makes Scout remove Dill from the courthouse when Dill breaks down over the prosecutor's treatment of Tom on the witness stand (*Mockingbird* 265). Both Dill and Jean Louise express grief physically in their introductions to adult knowledge.

Once Jean Louise accepts and understands the knowledge she encounters, however, she discovers "life" and joy in "existence" (*Watchman* 137, 139). These benefits follow full appropriation of truth, a truth that she often resists. Repeatedly, throughout *Watchman*, Jean Louise refuses to think through the information she gains; she avoids considering it so that it remains festering within until she is forced by Atticus to confront it: "She touched yesterday cautiously, then withdrew. I don't dare think about it now, until it goes far enough away" (142). The process of analysis and examination is painful for her, excusing her from adjusting to the new reality. The pain is both physical and emotional: "Yes it hurts. Like hell. It hurts so much I can't stand it" (121). Centrally, the pain masks a fear she has of letting go of old nostalgic conceptions of the world in exchange for what could be, and often is, a liberating truth. Even once she understands Atticus's character and discovers relief in the knowledge, when Uncle Jack asks Jean Louise if she has ever met her father, not the father she had constructed in her own mind, she thinks,

“No. She had not. She was terrified” (271). Those readers who love the *Mockingbird* Atticus may feel the same.

This pain and fear are what cause her to continue to reject truth in knowledge even as her memories show readers that she has found freedom from truth in her past. In a second isodiegetic passage that chronicles her physical adolescence, Jean Louise wears false bosoms to the school prom, symbolizing a claim of maturity where it does not yet naturally belong. Hank, who acts more like a chaperone than a date, recognizes the ridiculousness of Jean Louise’s attempt at maturity and flings the bosoms into the darkness, rejecting literal and symbolic growth for her (*Watchman* 215). Jem and Hank save Jean Louise from having to claim her failed attempt at maturity the next day at school when they convince everyone in the female student body to claim ownership, allowing Jean Louise to remain a faceless child in the crowd rather than an individualized woman. Interestingly, Atticus gives the idea to Hank of how to save Jean Louise from recognition (224). This story and Jean Louise’s many accusations of Atticus hiding his racist attitudes from her place some of the blame for Jean Louise’s naivety in her father’s hands, but Lee also clearly blames Jean Louise for her own lagging maturity and desire to remain blind. When Jean Louise asks Calpurnia, “Why didn’t I know all this before?”, Calpurnia answers, “You’re sort of ’hind f’omus, Miss Scout. You sort of haven’t caught up with yourself . . . if your mamma had lived you’d a known it. . . . You’d a seen things” (137, 138). Maybe Jean Louise’s mother was considered the one responsible for telling the truth to her daughter, but Atticus does not always take up that role, and Jean Louise herself does not seek it.

In fact, Jean Louise considers gaining knowledge akin to Adam and Eve’s fall from grace in the Garden of Eden. In sixth grade, awaiting the birth of her imaginary baby, Jean Louise decides to commit suicide rather than suffer the embarrassment of young motherhood, and she chooses to die by jumping from Maycomb’s water tower. This choice to fall to her death aligns her with Eve’s fall after acquiring fruit from the Tree of Knowledge in Genesis. Both of them recognize their carnal natures and face a transition from innocence to understanding. Hank saves Jean Louise from her fall, however, working against the Biblical Adam by protecting Jean Louise rather than facilitating her ruin. Hank again keeps Jean Louise from the consequences of her fear, allowing Calpurnia instead to enlighten her in a less dangerous manner. When Jean Louise later faces horrifying truth in seeing her father at the courthouse with

public racists, she attempts to keep herself innocent by gardening rather than confronting her fears: “She put her arms on her knees and her head in her arms. I wish to God I had caught you both at a jook with two sleazy women—the lawn needs mowing” (142-43). Jean Louise wants to remain in the Garden, to ignore her Fall, to remain the child, as the men in her life have encouraged her to do.

Uncle Jack Finch explains Jean Louise’s “coming into this world” to her and to readers at length in the final chapters of *Watchman* (263). He tells Jean Louise that, as a child, she “fastened” her conscience onto Atticus, confusing him with God:

When you happened along and saw him doing something that seemed to you to be the very antithesis of his conscience—your conscience—you literally could not stand it. It made you physically ill. Life became hell on earth for you. You had to kill yourself, or he had to kill you to get you functioning as a separate entity. (265)

*Go Set a Watchman* is the story of Jean Louise’s emotional adolescence; this is the story in which readers access her coming of age, her individualization, her identity formation. Through her characterizations of Jean Louise and Atticus, Lee reflects the growing pains of the south’s transition and challenges many readers’ expectations.

While some critics see Scout’s maturation in *Mockingbird*, they misread Jean Louise’s final identification at the end of *Watchman*. The conclusion of Lee’s second publication often finds criticism in Jean Louise’s apparent decision to remain in Maycomb and to embrace her southern heritage. In fact, Seidel complains, “Scout’s problem of identity in the novel is not that she is in danger of becoming any one of these versions of southern womanhood. Rather, her central problem is that she is in danger of becoming a southerner” (81). This dire prediction comes to fruition as, in *Watchman*, “Atticus Finch and his daughter are both products of their environments and the agents of their socialization” (Rose 620). It appears that, for many readers, the worst outcome for Jean Louise would be to remain a southerner. Jean Louise reveals similar fears when she thinks, “I am their blood and bones, I have dug in this ground, this is my home. But I am not their blood, the ground doesn’t care who digs it, I am a stranger at a cocktail party” (*Watchman* 225). She resists open eyes and knowledge because she fears having to choose between leaving her family and town behind forever or having to become one of them. The end of *Watchman* makes Jean Louise’s decision clear: she chooses to stay, to become the southerner after awakening to the reality

of her identity choices (*Watchman* 276). For this decision, in conjunction with Atticus's characterization, many critics and readers have dismissed Lee's second novel. A closer look at what Jean Louise actually chooses, however, shows the ambivalence of the southerner that Lee depicts and shows Lee continuing to challenge traditional categorizations with her novels.

Yes, Jean Louise stays in Maycomb and accepts a white, female, southern identity, but from *Mockingbird*'s narrative voice, readers know that the older Jean Louise "is wise; rational; aware of issues of gender, race, and caste; reverential of the innocence of children; and saddened by the tendency of individuals and society to urge children to commit the sins of their fathers" (Seidel 79). Clearly, her decision does not result in her acculturation into racism and prejudice. She avoids this result while remaining a southerner by developing into her "own person" rather than joining a group and adopting its beliefs wholesale (*Watchman* 264). Jean Louise remains in the South in order to change it from within, to have a subtle influence over her community, rather than condemning and avoiding it. Dr. Finch explains that "the time your friends need you is when they're wrong, Jean Louise. They don't need you when they're right" (273). It is precisely because the south continues to transition and change that it needs Jean Louise. For this reason, and due to Jean Louise's decision to stay in Maycomb, Theodore and Grace-Ann Hovet are able to write about the narrator of *Mockingbird*,

Despite the downward pull to conformity that the 'common folk' in Maycomb exert—especially Aunt Alexandria, Jem, and Dill—the adult Jean Louise will not be silenced. Her discovery of her own voice trumpets her power as adult narrator to challenge the hegemony of community norms that oppress and exclude individuals on the basis of race, class, and gender. (77)

*Watchman* catalogues Scout's development into the individual voice that Jean Louise represents in *Mockingbird*, a painful but necessary development.

Although *Watchman* has been misread to represent a socialized, tragic, southern Jean Louise, readers' central complaint concerns Atticus's characterization. The fury with which critics have responded to this aged Atticus closely mirrors Jean Louise's own horror at discovering her father fraternizing with racists: "As [Jean Louise] quickly comes to realize . . . she has misread Atticus (just as many readers have)" (Brinkmeyer 219). Where Jean Louise comes to peace with Atticus by

the end of the novel, many readers do not. Malcolm Gladwell comments in response to *Mockingbird*, “If Finch were a civil-rights hero, he would be brimming with rage at the unjust verdict. But he isn’t” (59), and his pronouncement is repeated by a multitude of voices following *Watchman*’s publication. For example, Robert Brinkmeyer reports, “Atticus Finch, the upholder of law and courtroom justice in *Mockingbird*, is now, eighteen years later, a leader of the segregationist Maycomb County Citizens’ Council and spearheading efforts to resist the federal mandate for school integration resulting from *Brown v. Board of Education*” (217). According to such scholars, readers either misread Atticus in *Mockingbird* or Atticus’s character changes between the two novels to evolve into a prejudiced man. *Watchman* indicates, however, that Atticus has not changed; Jean Louise has changed. As much attention as readers give to Atticus in this novel, *Watchman* is Jean Louise’s story, a story of childhood misperceptions. In fact, Lee writes that “It had never fully occurred to Jean Louise that she was a girl,” so it certainly remains within the realm of possibility that she also never fully saw the truth of her father (*Watchman* 116). Some scholars claim that Atticus simply represents his time and place. Brinkmeyer and Bethe Dufresne separately argue that Atticus functions within the South as a representative of its adult population. He practices a brand of racism that may look different from that of others around him, but nevertheless operates as racism (218, 24 respectively). Dufresne explains, “In revising our understanding of Atticus, *Watchman* offers no evidence that he has changed; rather, what it reveals is that our grand assumptions about him, along with Scout’s, were naïve” (25). The death of these naïve assumptions emotionally attacks Jean Louise, and many readers experience a similar disappointment or even anger at what they perceive as the disappearance of their hero. Regarding the relationship between texts and readers, Wolfgang Iser explains that “What is missing from the apparently trivial scenes, the gaps arising out of the dialogue—this is what stimulates the reader into filling the blanks with projections” (1676). With *Mockingbird* alone, readers have enough gaps to fill as they please; when *Watchman* fills those gaps with unpleasant depictions of Atticus, readers mourn the loss of the hero they had constructed for themselves. Candyce Pelfrey Kannengieser goes so far as to question whether Lee chose not to publish *Watchman* earlier for this very reason—the expected negative reactions of readers to an adult understanding of Atticus Finch (45).

In reading this sequel, we must remember that it was written first, and the Atticus that it represents is the Atticus that Lee initially envisioned. That fact, in addition to Lee's autobiographical connection to the character, should encourage readers to reconsider their horrified reactions to *Watchman*. As Carolyn Jones explains,

Lee said she saw [*Mockingbird*] as a simple love story—of Atticus Finch and justice. Lee clearly saw in her father someone who had always respected the rights of human beings, black or white, and who stood up for those rights. She demonstrates through the figure of Atticus Finch that the struggle for human dignity for African Americans had white supporters in the South long before the civil rights movement. The novel, however, is more than a novel of the South and its traditions and quirks and more than a novel of black-white relations and collisions. It is a portrait of the human heart of a just man, and how his principled life influences his children, his town, and, through Scout Finch's narration, a nation that, in 1960, was experiencing tension between itself and that for which it stands. (415)

With this information in mind, can readers see the Atticus of *Mockingbird* in the Atticus of *Watchman* as Jean Louise learns to do? Or do we choose to remain ignorant, refusing to believe a truth that might have been there all along, modeling our reactions to *Watchman* on Jean Louise's behavior in the novel?

Throughout *Watchman*, Lee's narrator identifies Atticus as a good man, often working against Jean Louise's interpretations. Addressing the Tom Robinson case, the narrator explains, "Atticus Finch rarely took a criminal case; he had no taste for criminal law. The only reason he took this one was because he knew his client to be innocent of the charge, and he could not for the life of him let the black boy go to prison because of a half-hearted, court-appointed defense" (109). Atticus wins the case in *Watchman's* version, but Atticus still takes "his career in his hands" to defend Tom (109). Following Jean Louise's disillusionment at the courthouse, the narrator moves to Atticus as focalizer and assures readers, "Integrity, humor, and patience were the three words for Atticus Finch. . . . His private character was his public character. . . . he merely reared his children as best he could" (114, 115). Not only does this statement refute Jean Louise's disgust, but it also disproves a reading that dismisses Atticus as a social performer, one who acts in opposition to his beliefs. *Watchman* does not seek to represent Atticus as a bad person, a prejudiced southerner, nor a character different from the one presented in *Mockingbird*. Instead, this novel focuses on Jean Louise's adolescent experience, and it attempts to convince readers to go through the same

process. Uncle Jack explains to Jean Louise, “[Atticus] was letting you break your icons one by one. He was letting you reduce him to the status of a human being” (266). Lee lets readers do the same.

Jeff Frank criticizes those readers who hold *Mockingbird*’s Atticus in high esteem. He argues,

I find it challenging when Atticus is treated like a person and not as a character in a novel. That is, while we can see that if Atticus were a real person really called on to defend Robinson in court, then there are things we might have wished he had done differently (in particular, we will want to see Atticus more fully engaged and listening to the concerns of his client, his client’s wife and his client’s community; that is, we will want him to be more racially sensitive than he appears in the novel). But Atticus is a character in a novel, and what this character has to teach is lost—I feel—when we treat Atticus as a real person—as someone an aspiring lawyer should hope to become. When we think about Atticus as a character in Lee’s novel—and this is also something that has also been a focus in the scholarship on the novel—we are forced to think about the role of principles, most notably moral principles, in the novel. (52-53)

Frank’s point directly explains many readers’ personal and emotional reactions to his portrayal in *Watchman*. Rather than reading him as a character intended to direct attention to his children’s adolescent transitions into southern adult society, he is often read as a hero, as an ideal father, as a model lawyer. These readings place unwarranted importance on his character, an importance that should end with Jem’s and Jean Louise’s relationships with him. Atticus Finch should be a beloved character, but not an idolized person.

In *Watchman*, the attitudes that Atticus holds actually model what Jean Louise has to learn herself in order to mature into a white, female, adult Southerner. Dr. Finch tells Jean Louise,

You’ve no doubt heard some pretty offensive talk since you’ve been home, but instead of getting on your charger and blindly striking it down, you turned and ran. You said, in effect, “I don’t like the way these people do, so I have no time for them.” You’d better take time for ’em, honey, otherwise you’ll never grow. You’ll be the same at sixty as you are now—then you’ll be a case and not my niece. You have a tendency not to give anybody elbow room in your mind for their ideas, no matter how silly you think they are. (*Watchman* 267)

Lee’s novel argues that people who want to effect change in society must “take time” for those who disagree with them; refusing to do so stunts the growth of both parties. Choosing to remain apart ensures immaturity.

At the same time, Atticus approaches change from within, from relationships rather than external enforcement. He does not represent the perfect man—he still holds prejudiced beliefs—but Lee does not want Atticus to represent the perfect man. He is meant to point to Jean Louise’s development, and recognition of parents as fallible individuals is an important part of adolescent development, which readers must also experience through *Watchman*.

Champion acknowledges that “Atticus admits he also has blind spots, indicative of a person willing to acknowledge his own flaws, a sign of honor” (131). If Lee did not create in Atticus the ideal equal rights hero, she did create a character who wanted to improve himself and to represent for his children the realities of humanity. Seeing Atticus clearly is what drives Jean Louise’s growth in *Watchman*, just as Champion argues that “*Mockingbird* is primarily a story about perception, the ability to see clearly” (127). By doing so, both novels encourage clear sight, one focalized through the eyes of a child, and one providing a variety of eyes and voices that allow access to a truer reality of Lee’s fictional world. Both novels also challenge genre conventions by confusing expectations of implied readers, actual readers, protagonist ages and their age-related experiences, and audiences that appropriate these texts. Although Lee intended neither book as an adolescent novel, both concern adolescent experiences. While readers do not have to feel Jem’s as acutely in *To Kill a Mockingbird*, Jean Louise’s experience in *Watchman* is prioritized and painful, and because no one likes to feel like an adolescent, this novel is far less popular among readers. *To Kill a Mockingbird* should and will remain an important part of the American literary canon, but *Go Set a Watchman* will most likely find a secondary, forgettable place in the shadow of its predecessor, just as adolescence itself will most likely continue in the shadow of the more highly prized statuses of childhood and adulthood.

#### Works Cited

- Bakhtin, Mikhail M. “Discourse in the Novel.” *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton, 2001. 1190-1220.
- Bethune, Brian. “Go set a firestorm: The controversy and panic over Harper Lee’s first book in 55 years missed something remarkable.” *Maclean’s* 128.48/49 (7 Dec. 2015): 74.

- Blackall, Jean Frantz. "Valorizing the Commonplace: Harper Lee's Response to Jane Austen." *Petry* 19-34.
- Brinkmeyer, Robert H., Jr. "Scout Comes Home Again." *Virginia Quarterly Review* 91.4 (2015): 217-21.
- Champion, Laurie. "When You Finally See Them: The Unconquered Eye in *To Kill a Mockingbird*." *Southern Quarterly* 37. 2 (1999): 127-36.
- D'Addario, Daniel. "Atticus Finch's racism makes Scout—and us—grow up." *Time* 186. 4 (27 July 2015): 55.
- Dufresne, Beth. "Atticus Unmasked." *Commonweal* 142.20 (18 Dec. 2015): 24-25.
- Erisman, Fred. "The Romantic Regionalism of Harper Lee." *Harper Lee's To Kill a Mockingbird*. Ed. Harold Bloom. New York: Chelsea House, 2007. 23-34.
- Fine, Laura. "Structuring the Narrator's Rebellion in *To Kill A Mockingbird*." *Petry* 61-77.
- Frank, Jeff. "What Is John Dewey Doing in *To Kill a Mockingbird*?" *Education and Culture* 31.1 (2015): 45-59.
- Genette, Gérard. *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell UP, 1983.
- Gladwell, Malcolm. "The Courthouse Ring: Atticus Finch and the Limits of Southern Liberalism." *Meyer* 57-65.
- Going, William T. *Essays on Alabama Literature*. University, AL: U of Alabama P, 1975.
- . "Foreword." *Petry* ix-xi.
- Grossman, Lev. "Harper Lee's Second Success." *Time* (6 July 2015):101.
- Hovet, Theodore R., and Grace-Ann Hovet. "'Fine Fancy Gentlemen' and 'Yappy Folk': Contending Voices in *To Kill a Mockingbird*." *Southern Quarterly* 40.1 (2001): 67-78.
- Iser, Wolfgang. "Interaction between Text and Reader." *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton, 2001. 1673-85.
- Jones, Carolyn M. "Harper Lee." *The History of Southern Women's Literature*. Ed. Carolyn Perry and Mary Louise Weaks. Baton Rouge: Louisiana State UP. 413-18.
- Kannengieser, Candyce Pelfrey. "*Go Set a Watchman*." *Humanist* 75.5 (2015): 44-45.
- Lee, Harper. *Go Set a Watchman*. New York: HarperCollins, 2015.
- . *To Kill a Mockingbird*. 1960. New York: Grand Central, 2010.

- Meyer, Michael J., ed. *Harper Lee's To Kill A Mockingbird: New Essays*. Lanham, MD: Scarecrow P, 2010.
- . "Preface." Meyer xvii-xx.
- O'Connor, Flannery. *The Habit of Being: Letters of Flannery O'Connor*. Ed. Sally Fitzgerald. New York: Farrar, Straus, and Giroux, 1979.
- Petry, Alice Hall. "Introduction." Petry xv-xxxix.
- Petry, Alice Hall, ed. *On Harper Lee: Essays and Reflections*. Knoxville: U of Tennessee P, 2007.
- Pond, Julia. "The earth which had bred his bones': Narrative Representations of Southern Identity." *Southern Studies* 22.1 (2015): 72-99.
- Rose, Peter I. "The Controversy Over Harper Lee's New/Old Novel." *Society* 52.6 (2015): 617-20.
- Saricks, Joyce. "Go Set a Watchman." *Booklist* 112.1 (2015): 139.
- Seidel, Kathryn Lee. "Growing Up Southern: Resisting the Code for Southerners in *To Kill a Mockingbird*." Petry 79-92.
- Suddath, Claire. "What Does Harper Lee Want?" *Business Week* 4434 (13 July 2015): 46-51.
- Trites, Roberta Seelinger. *Disturbing the Universe: Power and Repression in Adolescent Literature*. Iowa City: U of Iowa P, 2000.