

**Historical, Religious, and Political Content
in Harper Lee's *To Kill a Mocking Bird***

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Abstract

Literary works have contributed a crucial role to the manifestation of the dominant themes of the time and the era to which they belong. Each writer and each work has a special orientation in its approach to convey the intended message. This article, having as its approach context and metacontext analysis of the text, scrutinizes Harper Lee's novel *To Kill a Mocking Bird* in order to assess the writer's tact in the illustration of specific issues through the manifestation of their cultural, historical, and religious context and background. Through the introduction of these materials, this study has also tried to answer the question concerning the manner in which the writer has captured the theme of racism via the projection of the unseen, unfathomable, and the unobjectionable information of the mentioned origins to touch upon our consciousness and arouse sympathy towards the humanitarian crisis practised at that time. The article reveals the plausibility of the interpretation of the novel based on religious, historical, and cultural background references. It renders the fact that Lee contributed a significant share to the illustration of such themes as racism and inhumanness at that time and stands as a landmark of inspiration for others as well.

Keywords: *religious; historical background; cultural background; Harper Lee; racism.*

1. Introduction

Literary intellectuals in any era have given rise to the illustration of the commonly practised themes of their times which may have been the great obsessions of their people and which, for sure, have been done on the line of their artistic goal and commitment. One of the great literary sources comprising such achievements has been the genre of

fiction which may have well recorded the events in its own fictional way.

Harper Lee, as an American female writer, illustrated her antiracist ideas in her great work of fiction *To Kill a Mocking Bird* from a female child view point to show and highlight her ideas and better reveal the theme of her fiction. She characterized Tom Robinson and Atticus Finch as protagonists and Mayella Ewell, her father, and the white society as the antagonist of her novel set in the small of city of Maycomb around *the Depression era* in America. The peripheral characters accompanying the major characters like Boo Radley, the mysterious and social outcast of the story, Mr. Ewell, Mayella's father, the judge and the jury, the ordinary white and black people are all directly or indirectly obsessed by this trial. The way in which she narrates from her selective child first person viewpoint adds to the novelty and creativity of her work plot and organization. The sequence of the events revolves around the introduction of smaller events; all, in a sense, add to the novelty of her theme development. She tried to reflect the commonly practised white biased society of that time resulting in the black suppression and the white false privilege assigned by the wrong racism discrimination at that time. Her comparison of the suppressed characters and the black paves the way for the revelation of the dominating theme in her viewpoint with the religious sacredness, the mocking bird, as her mode of presentation and penetration in the deepest layers of the readers' unconsciousness, for certain, would prove promising on the line of theme projection in her fiction.

This paper aims at answering the question of the existence of any historical, religious, and political background behind her construction of fiction, character, and sacred expression selection in her text and context. To discover the answer to the questions, we have tried to show, through scrutiny and research on the content of the novel, the backgrounds of different types supporting her novel's content. A long search in the library has paved the way for the administration of these arguments. Due to the non-native nationality of the researcher, the basis

Historical, Religious, and Political Content...

of the findings can be found solely in the library and net information, and we are presenting the findings through a reader response view point. Thus, we can assert that it may add to the novelty of the research as it has been introduced via the lens of a third person perceiver of the social characteristics of that time in America from an outsider viewpoint.

The common trend of interpreting the novel turns out to be a pedantic novel but in reality, it lends itself to a highly interpretive one. This paper aims at answering the following questions:

- 1 - Is there the possibility of the interpreting the novel's ethos with regard to cultural, historical, and religious background and context?
- 2 - Is there the possibility of the go-togetherness of these sources of information to the revelation and manifestation of the dominant theme of the novel, namely racism?

On the line of answering the above questions, the paper has hinged upon the content, text, and context analysis approach to have an interpretive reader response outlook on this novel. The assertion, detection, and the illustration of some portion of literary practice come as a support of the research. Hence, the research design was based on the following frame.

Table 1

Backgrounds, Text, and Context Analysis		
Details & Subthemes		
Historical Clues	Cultural Clues	Religious Clues

2. Literature review

The research on this novel has indicated an abundance of studies on the novel and its elements such as: female voice, narrative strategies, rape and incest, gender issues, social justice, the role of social institutions. The first study in our literature review is an essay by Dean Shackleford (1997) titled "The Female Voice in *To Kill a Mockingbird*: Narrative Strategies in Film and Novel". In this study, Shackleford

examines gender-based voicing both in the novel and its film translation, along with his assessment of female characters in the novel. Another review is the one written by Iris Halpern entitled "Rape, Incest, and Harper Lee's *To Kill a Mockingbird*: on Alabama's Legal Construction of Gender and Sexuality in the Context of Racial Subordination" (Nurbudhiati 2015: 3). The novel has been the subject of great educational purposes; Proehl (2018) in "Battling Girlhood Sympathy, Social Justice, and the Tomboy Figure in American Literature" deals with the necessity of teaching the book and its power of inspiration of different types for the new generation. Linguists outside the circle of literary critics have also researched Lee's works. A good reference can be Vinu's (2017) "Analysis of Social Institutions in Shaping the Worldview of Characters in Harper Lee's *To Kill a Mockingbird*" which deals directly with racism and its underlying effective factors in highlighting and eradicating this phenomenon. Grunewald (2017) in "Poetics of Injustice: The Case of Two Mockingbirds" introduces the application of the novel content to other similar situations which highlights the same at hand theme. The theoretical basis for the research originates in the orientations introduced in the above works.

3. Discussion

3.1. Cultural background

Cultural factors and the associated idiosyncrasies are one of the most important elements of construction in narrative. In many countries, "literature becomes a part of human culture, especially social culture. Culture shapes the human being as a person so that he has role in the society" (Kurniawan & Khudlori 2018: 117). Lee's novel is replete with cultural information that shows her depth of literary tact in culture coating the expressions. On this line of interpretation, we can observe that the assertions and expressions giving rise to the manifestation of different aspects of a major theme are captured via subthemes either directly or indirectly indicating that Lee has done her best in managing

special techniques in her novel to pave the way for the formation and projection of the ideas she has in her mind. Clearly, it becomes evident that “Harper Lee’s appropriation of sentimental conventions is key to understanding her novel’s cultural work and, more generally, how Scout Finch’s gender-bending childhood is tied to American cultural memory of the Civil Rights movement” (Proehl 2018: 13). Practically, as for the cultural manifestations hidden in the novel, the following extracts culturally manifest this area of the novel. Analyzing the text content-wise will reveal Lee’s cultural implications behind the sentences and expressions. One point that should be taken into account is the idea that such pieces of information are unraveled in the protagonist’s discourse as a female child figure in this fiction.

Miss Rachel went off like the town fire siren! Doo-oo. Je-sues, Dill Harris! Gambling by my fish pool? I’ll strip-poker you, sir! (*To Kill a Mocking Bird*, henceforth, *TKMB*: 61)

The sentences and expressions comprising cultural values are located to highlight Lee’s tact in the illustration of cultural obsessions at that time. Scout wore a blanket around herself in a “squaw” fashion. She wrapped her blanket in indigenous American fashion. “Squaw refers to Indian princess” (Phillips & Steiner 1999: 247)

Another cultural reference is the one introducing a type of cake in one scene:

Mandi: Soon I can get my hands clean and when Stephanie Crawford’s not looking, I’ll make him a lane cake. (*TKMB*: 83).

“The original recipe for Lane cake was created by Emma Rylander Lane from Alabama who first printed the recipe in her 1898 cookbook” (Richardson et al. 2013). It is a popular cake in south.

Scout Finch, female child character and the narrator says:

Aunt Alexandra was fanatical on the subject of my attire. I could not possibly hope to be a lady if I wore breeches: when I said I could do nothing in a dress, she said I wasn't supposed to be doing things that required pants. Aunt Alexandra's vision of my department involved playing with small stoves, tea sets, and wearing a pearl necklace she gave me. When I was born, furthermore I should be a ray of sunshine in my father's lonely life. I suggested that one can be a ray of sunshine in pants as well, but Auntie said that one had to behave like a sunbeam (TKMB: 93).

This refers to how the community of that era expected girls to be like. Aunt Alexander has a traditional and somewhat prude view because she thinks a girl who wears breeches and doesn't behave like a girl, cannot be the sunbeam of her lonely father's life while, in fact, a girl can be a sunbeam and can make other people life happy by her existence, even without wearing dresses and displaying girlish manners, just like what Scout does. Culturally, the feminine gender was in inferiority at that time; if they wanted to imitate men in some respects, they were not given the choice. These expressions highlight the cultural apprehension of women of that time. The next quotation clearly shows women's limitations:

Scout: Miss Maudie can't serve on a jury because she is a woman. You mean women in Alabama can't? (TKMB: 253)

It straightforwardly reflects the society's perspective upon women at that time. It further indicates the absence of women in the major social and political contexts of the society.

It was not until 1898 that

Utah became the first state to authorize women to participate on juries. The tradition of excluding women from jury service,

however, was slow to change. During the Second World War, twenty years after the passage of the women's suffrage amendment in 1920, twenty one states still prohibited female jurors. Three states (Alabama, Mississippi, and South Carolina) continued to ban women from juries as late as 1962. With the civil Rights act of 1957, congress finally provided that all citizens including women were competent to serve as federal jurors. (Fowler, 2005: 3).

Law establishing segregated public school systems, parks, cemeteries, prisons, libraries quickly found their way into their codes. This is what Scout says at one point: "We were in the colored balcony". (TKMB: 146)

These laws prevented African American from entering "sacred" places that white people intended to protect from blacks and their inherited traits of "mongrelism, ignorance, depravity" (Tischauer 2012: 22) alluding to "Tim crow law" that made black people sit in balcony while white people sat in the downstairs area. Another cultural aspect referring to the race, class, and social norms are also evident in these extracts. The expressions and sentences have indirect allusions and implications that reflect the cultural norms of that time.

Jem, the child boy figure, is obsessed with the idea of racism which is obvious in his assertion: "but around here once you have a drop of Negro blood that makes you all black". (TKMB: 185)

Jem alludes to the "one-drop rule: If a person of whatever age gender is believed to have any African ancestry, that person is regarded as black by this social rule, a person was and is, either black or not" (Jordan 2014: 99). The implication is that the community necessarily has had a double code of black and white norm with the special privilege of the white.

In the matter of disrespecting the values of the black, we observe that this can be detected in Scout's utterance about the church in Maycomb, which sounds a little above her age: "...because it was paid

from the first earning of freed slaves. Negroes worshiped in it on Sunday and white men gambled in it on weekday" (TKMB: 134).

This sentence indicates how much disrespectful was white people's attitude toward the holy church of the black in which the white did obscene acts to show their hatred of the black.

This can be seen in the black people's view too. Lula: "I wants to know why you bringin', white *chillun* to nigger church". (TKMB: 135)

It's true that white people have done brutal racist abuses but here Lula is considered racist as white children were completely innocent but she forced them to leave the church. These attitudes can be noticed in the attitudes of the other characters, too.

Jem answers when he is asked to explain white a mixed child is: "Half white, half colored. You've seen'em, Scout. You know that red kinky-headed one that delivers for the drug-store. He's half white, they real sad (TKMB: 184).

He further asserts that

"they don't belong anywhere. Colored folks won't have 'em because they are half white; white folks won't have 'em because they're colored, so they're just in-between, don't belong anywhere. But Mr. Dolphus, now, they say he's shipped two of his up north. They don't mind 'em up north. Yonder's one of 'em". (TKMB: 184)

Harper Lee alludes to harsh life of mixed children during that era and the fact that in northern states their children led a different life which is cried out in the speech of Atticus Finch: "I do, I guess it's to protect our frail ladies from sordid cases like Tom's" (TKMB: 253). The gender barriers envisaged in the community of that time determines the culture values regarding the male-female relationship.

Atticus calls women "frail" and that indicates gender discrimination and Atticus' prejudice towards women which can be detected in other characters' views, too. Mrs. Merriwearther complains:

Historical, Religious, and Political Content...

"Gertrude, I tell you there's nothing more distracting than a sulky darky. Their mouths go down to here. Just ruins your day to have one of 'em in the kitchen". (TKMB: 256-266)

Mrs. Merriwearther is a faithful Methodist and a member of missionary society but she has racial tendencies toward black people which can be seen in what Atticus asserts too: "'Do you defend niggers, Atticus?' I asked him that evening. Of course, I do. Don't say nigger, Scout, that's common" (TKMB: 85).

It shows that Atticus was not a racist but the common people and low-class people tended to be more racist. These condemned cultural values such as racism and feminism were passed on to another generation. Scout as the narrator, inheritor, and a potential female victim narrates what is in progress in the society. Jem observes: "I swear, Scout, sometimes you act so much like a girl it's mortifying". (TKMB: 42)

Scout, the child figure, does not like to behave like girls and doesn't like being called a "girl" – that is why when they call her a "girl", it sounds like an insult indicating that they demed girls as timid and not of equal capabilities in the society.

"You like words like down and hell now, don't you?" I said I reckoned so "Well I don't", said Uncle Jack, "not unless there's extreme provocation connected with 'em. I'll be here a week and I don't want to hear any words like that while I'm here. Scout, you'll get in trouble if you go around saying things like that. You want to grow up to be a lady don't you?

I said not particularly.

"Of course you do now. Now let's get to the tree." (TKMB: 91).

The deprivation of child rights in society has no negative culture status and has been taken for granted. Each individual is supposed to act as culture norms dictate not as they wish.

Scout is a tomboy and she utters words like "dam" and "hell". The uttering of words like this makes people deem her abnormal. Her

uncle is trying to warn her that she is a girl and has got to behave just like a lady indicating that she has got to lose her self-identity as a tomboy in order to fit in a society as a woman.

Reverend Skyes explains that “now don’t you be so confidant, Mr. Jem, I ain’t ever seen any Jury decide in favor of a colored man over a white man” (TKMB: 239). It reveals that racism dominates every aspect of the society, determines cultural values as norms determine letting one realize that the black were condemned in that milieu: “And I still say that Louie will not invite *Walter Cunningham* to this house” (TKMB: 257)

Class classification and its required cultural norms call for appropriate class behaviour. The above extract shows that the Finches belonged to the middle-class but the Cunnighams were very poor. During that era it was a shame for middle-class families to have so strong a relationship with poor families.

“Don’t you want to grow up to be a lawyer?”

Miss Maudie’s hand touched me and I said mildly enough, “Nome, Just a lady”. [...] “Well, you won’t get very far until you start wearing dresses more often.” (TKMB: 263)

These lines reveal that the women in the Missionary society are teasing Scout in this part of the narration. Scout says “Nome, just a lady” it shows that Scout is teasing them and told them a “profession” that they want to hear “a lady”. She just told them that because they all approve it.

Cultural values hovering over the society of those times has defined strict rules and procedures for women. Scout does not care for following the social and cultural codes, but her Uncle is trying to warn her that she needs to act like a girl or she’ll get in trouble. It alludes to the fact that she’s under too much pressure to abandon her tomboy’s attitude and act like a lady who may be considered as an offshoot of racism.

Historical, Religious, and Political Content...

The judicial system has fully succumbed to the trends of the society and behaves not as it should but as the dominant trends dictate. Reverend Skyes says, "Now don't you be so confidant, Mr. Jem, I ain't ever seen any Jury decide in favor of a colored man over a white man (TKMB: 239).

Further on, Scout expounds stereotypically:

To Maycomb, Tom's death was typical. Typical of a nigger to cut and run. Typical of a nigger's mentality to have no plan, no thought for future; just run blind first chance he saw. (TKMB: 275)

Apparently, even if a black man was innocent, he would be convicted just because of his skin color.

It alludes to Maycomb's people stereotyping the black as irrational revealing the harrowing condition of the black. What Calpurnia indicated: "there wasn't a school even when he was a boy. I made him learn, though." (TKMB: 142) is a striking remark rendering the obstacles that the black had to undergo to have access to minimum. That is why it was so much more unjust to mistreat or cheat such people – they were literally defenseless: "Atticus says cheatin' a colored man is ten times worse than cheating a white man. [...] it's the worst thing you can do." (TKMB: 230).

That is why Atticus, in comparing one type of wrongdoing (forced by circumstances) he manages to foreground the racial abuse even more: "she has committed no crime; she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with." (TKMB: 232). He referred to the taboo of a white woman having an affair with a black man in America of those times, an act regarded as an offensive. The symptoms of cultural ideas and manifestations hidden in the characters' speeches, setting, time, and symbols reveal the idea that this kind of information would lead to igniting the idea of suppression practised in the society at that time.

3.2. Historical background

Cultural values regulated as norms establish some part of the history of a nation. A major part of “human life is reflected by literary work. The work itself is reflecting some values in our life, such as psychology, sociology, and also human moral values” (Kurniawan & Khudlari 2018: 118) which altogether forms the basis of the manifestation of the history of that country.

The narrator, Scout, has some interesting and subtle historical assertions that reveal Lee’s understanding of the historical norms of her society and the way she has tried to deploy historical events to capture her intended theme and message in her fiction: “Being southerners, it was a source of shame to members of the family that we had no recorded ancestors on either sides of the *Battle of Hastings*” (TKMB: 3). This reference to the Battle of Hastings between France and England renders the need for deep roots and the pain of being disrooted and, additionally, an attempt to signal at social equality between the black and white.

Simon, having forgotten his teacher’s dictum on the possession of human chattels bought three slaves and with their aid established a home stead on the banks of the Alabama River some forty miles above Saint Stephens. (TKMB: 4).

By this, Harper Lee makes reference to Trans-Atlantic slave trade. The author introduces from the very first page the main themes of the novel which is racism and deployment of the black as the major human force for production.

The trans-Atlantic slave trade was a critical factor in the growth of the American colonies. Labor was the single most scarce factor of production in the New World and labor was for three centuries the principle commodity exported by much of Africa. (Bean 1975: 409-411).

Historical, Religious, and Political Content...

Additionally, the fact that “Simon would have regarded with impotent fury the disturbance between the North and the South” (TKMB: 4) may stand as the reflection of the civil and imminent hostility between the black and the white.

Another historical reference can be identified in: “Bony mules hitched to *Hoover* cart” (TKMB: 5). The direct reference is, of course, to Herbert Hoover, president of United States from 1929–1933 during *the Great Depression*. Hoover’s name lent itself to common use language – thus, when people said they *Hoolverized*, they meant that they economized. And in the 1928 presidential election, Republicans talked about an endlessly bullish Hoover market yet when the economy collapsed on president Hoover’s watch his name become a prefix for poverty. The homeless built shanty towns they called Hooverilles.

Later on in the novel, the author says that “They experimented with *Stumphole* whiskey” (TKMB: 11). Stumphole whiskey is a reference to illegally made whiskey in black markets which was hidden in tree stumps during prohibition era.

National prohibition of alcohol (1920–1933) – ‘the noble experiment’ – was undertaken to reduce crime and corruption, solve social problems, reduce the tax created by prisons and poor houses, and improve health and hygiene in America. The results of that experiment clearly indicate that it was a miserable failure on all accounts. (Thornton 1991: 1).

The attempt to understand the recluse Boo, makes Miss Stephanie try to explain his strangeness: “[...] When it was suggested that a season in *Tuscaloosa* might be helpful to Boo. Boo wasn’t crazy, he was high-strung at times.” (TKMB: 11) Tuscaloosa was a city in Alabama where Bryce mental Hospital was located.

According to former patients, [...] the inmates who were neither insane nor destitute described acts of abuse, such as the denial

of food and confinement to cells; acts condoned by Bryce and committed by his staff. (Belcher 2008: 42).

Another historical reference is related to the danger of losing property because of the crisis in the interwar period: "If he held his mouth right, Mr. Cunningham could get a WPA Job, but his land would go to ruin if he left it" (*TKMB*: 23). During the world economic crisis of the 1930s, the United States experienced widespread use of local currency or "scrip" (Gatch 2012: 1-2). The time between the two world wars has made people depressed. Governors who tried to revive their nations and their people through their political policies were considered respectable saviours at that time.

Nobody seemed to have been able to escape the crisis. "The Cunninghams are country folks, farmers, and the *crash* hit them hardest" (*TKMB*: 23). "Crash" is an allusion to the stock market crash of 1929. "On black Monday, October 28, 1929, the Dow Jones industrial average declined nearly 13 percent" (Richardson et al. 2013).

What is significant is this idea that why Harper Lee has overflowed her fiction with this huge amount of historical records. Additionally, the question of how a child can have access to such wide range of information arises.

Mr. Avery said it was written on the *Rosetta stone* that when children disobeyed their parents, smoked cigarettes and made war on each other the season would change. (*TKMB*: 72).

The Rosetta stone was found in mid-July 1799 by a company of French soldiers working at Rosetta, now known as El-Rashid. The stone is a part of a large *stelae* (slab) that was inscribed with the Memphis Decree issued in 196 BC, which was concerned with the cult of king Ptolemy V Epiphanies. Much has been written concerning its discovery and the pivotal role that the Rosetta stone has played in our understanding of Egyptian hieroglyphs (Middleton, 2003, pp. 1-3).

“See what you’re done?” he said, “hasn’t snowed in Maycomb since Appomattox. It’s bad children like you makes the season change.” (TKMB: 74).

In Avery’s words one can identify the reference to “*Appomattox campaign* (March-April 1865) in Appomattox courthouse, Virginia. It was one of the last Campaign in civil war. At about 8:30 Am, Lee wrote a letter, requesting a meeting to discuss surrender with Union general Ulysses S. Grant. In the afternoon, grant agreed to a meeting to discuss surrender.” (Kennedy 1990: 412-457).

Another kind of reference with deep socio-economic roots is the one to the workers’ strike in the automobile industry: “There were sit-down strikes in Birmingham; bread lines in the cities grew longer, people in the country grew poorer.” (TKMB: 132)

The reference is to the General Motors sit-down strike in 1936–1937 in Flint, Michigan.

Successes at flint not only opened wide the door for Union contracts for auto workers but also helped promote unionization in many related industries, including steel, rubber, and glass. And though it was not the first time workers had employed the tactic of sit-down to advance their cause, Flint’s success ushered in a wave of sit-downs in a variety of work places. From garment workers to department store clerks, workers used this successful new strategy in their fight to secure collective bargaining rights, higher wages, and better working conditions. (Lynch 1996: 1)

Lee takes a flash back to the conditions of the society and government of those times to show how people have been were affected by major social movements. This has highlighted racism and white people’s adherence to racism for maintaining their economic condition.

3.3. Religious background

The way the author has contributed to the development of religiously theme-based information on the content of the novel has, for sure, been promising and aesthetically tactful to provide religious hints for the clarification of the intended ideas. The whole text has been specifically revered and been treated as a sanctity phenomenon by readers and critics at the same time which

was always said sotto voce, their reverence for the book clearly demanding that they speak in hushed tones. When I finally read the novel for my freshman English class, my teacher, who told us she had loved the novel's message of tolerance and respect since she had read it in school, had us approach the book with the sort of reverence usually reserved for the reading of holy books. Each page was treated as sacrosanct, every word gospel. (Ako-Adjei 2017: 183)

The initial extract supporting such a perspective can be the following: "Let this *cup* pass from you, eh?" (TKMB: 100) which alludes to the night before Jesus crucifixion in Bible and this sentence is one of the verses in *The Bible* which is frequently narrated. In it, when Jesus says "cup" he means the suffering through he had to redeem men. And when Uncle Jack alludes to this verse from *The Bible*, he means that Atticus had to take the emotional suffering of Tom Robinson's case. He had to take the suffering in order to redeem Tom Robinson's case.

In the course of the novel, Ann indicates that she did not want to play Shadrach anymore. Jem Finch said she would not get burnt if she had enough faith, but it was hot down there. Shadrach is a biblical character; Scout and Jem prank Ann Simpson with a bible story. Shadrach, Meshach, Abednego were three brothers that told king Nebuchadnezzar II: "we will not serve thy gods, nor worship the golden image which thou hast set up." (Daniel, 3: 16-18-28) "And king commanded the most mighty men that were in his army to bind Shadrach and Abednego and to cast them into the burning fiery

furnace.” (Daniel, 3: 20-28) The transferring of these biblical elements even in references made to children’s playing shows deep knowledge of *The Bible* or the deep influence it had even among children.

Other frequent biblical references include the allusions to women’s impurity and sinful nature (taking Eve as an archetype), to the implicit burden of the original sin or to the practising of tolerance.

What cries out as the message of these religious extracts is on the line of revealing “the transformative power of sympathy, particularly across social divisions of race and class, and in this respect, Scout differs somewhat from earlier tomboy protagonists” (Proehl 2018: 13).

Another religious reference is that to the role of the missionary undertakings: “Her Missionary society refreshments added to her reputation as a hostess.” (TKMB: 141) It is, indeed surprising how little “attention these societies have attracted in studies of Christian faith and the role they played in the transformation of world Christianity. Then how she manages to break free and create meaning to her life by confronting them” (Nurbudhiati 2015: 2). According to Catalano “to fulfill this mission the company sent missionaries and teachers to New England, to Virginia and to New York as well as to the West Indies and to British North America” (Catalano 2014: 108).

The question of racial discrimination, its inequality, its practice, and finally its removal and eradication stand as a landmark revealing humanity and its everlasting attempt to put an end to such wrongdoing and inhumane phenomenon.

What can be asserted as the concluding remarks for this part of the argument can be recapitulated best in Bryant’s comments: “what ... compels a paragon of moral rectitude, like Atticus Finch, to join Maycomb’s White Citizen’s Council? The answer, then and now, is essentially the same: when we perceive a threat to the privileged positions – economically, socially, culturally – from which we, all of us, define self, our identity can make monstrous shape-shifters of us all” (Bryant 2015).

Conclusions

Intellectual via their selected genres give rise to the revelation of human problems. Harper Lee, the great American novelist, has tried to implicationally narrate backgrounds of different types from a child's viewpoint to give rise to the manifestation and condemnation of racism and other related themes in *To Kill a Mockingbird* one of 20th century most influential American novels. In this work, Lee assigns her narrator, Scout Finch, the journey of facing the strict authorities who limit her rights as human being; therefore, the application of this tact captures the theme of the novel more easily and more efficiently. This paper, through the presentation of the text and context analysis of the novel including the historical, cultural, and religious extracts and comments revealed that the text can be interpreted with this regard and proved its widespread applicability as a theme-based novel for administration abroad and elsewhere for the sake of literary and pedantic purposes across different academic settings and with different backgrounds.

All of the three backgrounds mentioned in the novel give rise to the eradication of one of the wrongly practised phenomena at that time via the lens of Lee's fiction. In a sense, Harper Lee has tried to make the reader learn better as through the innocence of children's perspectives, from purity to experience, authors manage to explore this essence of existentialism in their works.

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Saeid Rahimipour

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