



**AMBIVALENCE ON SOUTHERN AMERICAN CULTURE  
DURING GREAT DEPRESSION ERA AS REFLECTED ON  
HARPER LEE'S *TO KILL A MOCKINGBIRD***

a final project  
submitted in partial fulfillment of the requirements  
for the degree of Sarjana Sastra  
in English

by

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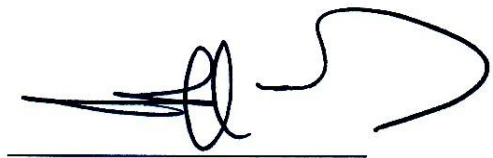
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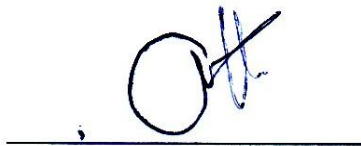
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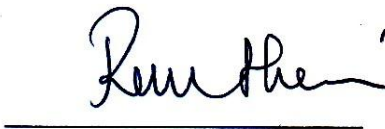
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## STATEMENT OF AUTORSHIP

I, Vionita Ajeng Nurul Fatimah hereby declare that this final project entitled Ambivalence on Southern American Cultures during Great Depression Era as Reflected on *To Kill a Mockingbird* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is also given.

Semarang, 24 Desember 2014



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## MOTTO AND DEDICATION

“The real scholar learns how to evolve the unknown from the known,  
and draws near the master”

(Johann Wolfgang Von Goethe)

With gratitude and love to:

*My admirable mother, father, and big bro;*

*My honorable lecturers;*

*My dearest comrades;*

*and those who have made this possible.*

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Hopefully, this piece of writing can be beneficial and give contribution for further study.

Semarang, 24 Desember 2014

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## ABSTRACT

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This study was about ambivalence on Southern American culture in Great Depression Era as reflected in *To Kill a Mockingbird*. Racism was constructed through embedded signs displayed in novel, then it was related to the historical background of the novel and the life experience of the author in order to find out what racism represented for in Southern American culture based on the novel. The objectives of this study were to illustrate how racism was constructed through signs in *To Kill a Mockingbird*, and to analyze what different perspective history could be seen from the representation of racism in Southern American culture during the Great Depression Era based on the novel. The method of this study was reading the novel, identifying the data needed, inventorying the data, and reporting the data in a form of descriptive qualitative. It contained the description, analysis, and interpretation of these data supported by theories. Finally, I drew conclusion in order to answer the statements of problem. The results of the study were that the signs displayed in *To Kill a Mockingbird* could be constructed through two orders of signification system to show the existence of racism. Those signs were associated with the characteristics of racism. The result also showed that *To Kill a Mockingbird* could be considered as a novel portrayal of its white characters, their old conservative ideology, and the unwritten customs of white society that acted solely to maintain privilege and power of white people. The different perspective of history in Great Depression Era as reflected in the novel pointed out that the novel represented the ambivalence of white people towards representing themselves as a part of white supremacy or as a part of anti-racist was treated as the binary opposition of the absolute white supremacy with its conservative ideology which consigned the black as the victim of the race-based system in the society.

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# CHAPTER I

## INTRODUCTION

This first chapter explains several points which consist of the background of the study, reasons for choosing the topic, statements of problem, objectives of the study, and significances of the study.

### 1.1 Background of the Study

“History is always written by the winners. When two cultures clash, the loser is obliterated, and the winner writes the history books which glorify their own cause and disparage the conquered foe. As Napoleon once said, ‘What is history, but a fable agreed upon.’”

Dan Brown, *The Da Vinci Code*

History, as anyone knows it, is everything that relates to the study of past events.

It is needed for society to study past events for it will assist people develop judgment in worldly affairs by understanding the past behavior of people and society. However, history is made based on the subjectivity of the history creator because each person point of view of events is shaped by individual experiences, as well as experiences of the group or society where she/he belongs. As William H. McNeill asserts in *Why Study History? (1985)*, memory is not something fixed and forever, and it is the job for historians to reinterpret the past, ask new questions, search new sources and finds new meaning in old documents in order to bring the perspective of new knowledge and experience in order to understand more about the past ([www.historian.org](http://www.historian.org)). In this state, everybody is supposed to be aware of the contemporary and historical experiences of a variety cultures

since it will help to understand why people, communities, or even individuals behave the way they do. Thus, history is capable of leading people to help them understand change and how the culture in the society came to be, as well as it will help people develop essential skills for good citizenship.

Past events, however, can be studied through a varieties media. Brannigan notes from Michael Foucault's *The Archaeology of Knowledge* that material documentation, such as books, texts, accounts, registers, acts, building, etc., is the principal vehicle of historical knowledge in western society that deposits information of lost time and place (1998:131). If it is so, it is highly possible to learn about past events through literary works because they are often employed as the representation and the report form of history. History is a part of literature, and literature is also an essential aspect of history. As they intertwine each other with the ideas of entertainment and fact, historical fiction and non-fiction narrative are the products of this twist between literature and history. Learning history from literary works, then, will improve the understanding of what might have happened in the past, or gaps of history which is embedded in the story.

In historical fiction, a piece of writing is often a product based on author experience and interaction with her society, which then transferred narratively into story. The story may reflect the real condition in the real life. It can be the era in which the story set, the words in use at that time, and the style of the decade. A novel by Harper Lee, *To Kill a Mockingbird*, which tells about the story of the Southerner's life during 1930 era in a fictional small town of Maycomb County, embodies many different relations to American history. Emphasizing on racism in

South America during the Great Depression era, *To Kill a Mockingbird* is considered to be an accurate social condition portrayal of the Southern world through the point of view of a young girl. In historical perspective, the Great Depression Era was reputed to be the severest era ever that hit the entire United States society, not only economically, but also socially and culturally. Many historians believe that there were many complex causes of the catastrophe, but it is generally believed that the downturn life which challenged the whole society of America was the result of the economic crash. Specifically in the Southern states, the Depression was a terrible torture as most of the people there relying their life on agriculture, yet the drought had been worsened the condition. The African Americans suffered the most due to their poor live got worsened and they had to deal with the acts of racism at that time. However, those are just some assumptions that have been revealed for the world to know, which cannot be seen as the most objective portrayal of the real condition.

Nevertheless, the accuracy of historical events depicted in the novel, of course, cannot be regarded as unchangeable and absolute portrayal of particular historical era. According to Bressler, history is impossible to provide a totally accurate portrayal of past events or the world-view of a group of people because all history is subjective and written by people whose personal biases affect their interpretation of past events (1996:238). This is also one of the reasons why a literary work is impossible to be disparaged from its author since the knowledge of author about events in the past is embodied in the story of her work. Through the perspective of a young girl, Harper Lee's *To Kill a Mockingbird* creates a

portrayal of Southern America culture which closely relates to the acts of racism. She uses symbols and signs as the embodiment of acts of racism, both explicitly and implicitly. Based on the explanation above, I intended to explore how racism is constructed through the embedded signs in the story and then revealed a different perspective of human history about ambivalence on Southern American Culture during Great Depression Era as reflected on the novel.

## **1.2 Reasons for Choosing the Topic**

This study will be conducted based on the following reasons:

First, in order to understand history and culture represented in literature, one has to take recourse to both culture and society that gave rise to it in the first place. Thus, the topic is selected to show the relation between culture and society presented in the novel.

Second, as a novel of history, *To Kill a Mockingbird* presents a life portrayal of people in 1930 era, which is in reality can be compared to the life of American Southerners during Great Depression Era. Thus, the study is aimed to reveal the different perspective of racism in Southern culture during the Great Depression Era based on historical approach.

Third, racism has been a great deal for African Americans who live during the era in which slavery and racial segregation still existed in America. Nevertheless, the issue of racism is always drawn public attention to analyze more deeply since there are always different perspectives and representations about this



notion. Thus, the topic is chosen to explicate the construction of racism in *To Kill a Mockingbird* based on semiology approach.

### **1.3 Statements of Problem**

On this study, there are several questions as the core of the analysis. The questions are listed as follows:

- 1) how is racism constructed through the embedded signs in *To Kill a Mockingbird*?
- 2) what is ambivalence on Southern American culture during Great Depression Era reflected on *To Kill a Mockingbird*?

### **1.4 Objectives of the Study**

According to the statements of problems, this study will have objectives as follows:

- a) to illustrate how racism is constructed through the embedded signs in *To Kill a Mockingbird*.
- b) to analyze what ambivalence on Southern American culture during Great Depression Era reflected on *To Kill a Mockingbird*.

### **1.5 Significances of the Study**

The significances of this study are:

- a. Empirically, the study will help one to understand literature better in terms of ideology and the culture reflected in the novel as the culture of Southern American during the Great Depression Era.

- b. Practically, the result of this study will be referred as a tool to raise awareness of and change certain elements of the culture of Southern America during the mid-20<sup>th</sup> century.
- c. This study can hopefully be one of the sources for English Department students for their final projects.

### **1.6 Outline of the Study Report**

This study consists of several chapters and sub chapters. Each chapter will explicate different topics.

Chapter I is introduction. This chapter contains the background of the study, reasons for choosing the topic, statements of problem, objectives of the study, significance of the study, and outline of the study report.

Chapter II is review of the related literatures. This chapter consists of the previous studies related to the topic, review of related theories and theoretical framework of the study. It explains about new historicism, semiotics, racism in Southern America, a brief view of the Great Depression era, and the synopsis of Harper Lee's *To Kill a Mockingbird*.

Chapter III is the method of the study. This chapter contains designs of the study, objects of the study, types of data, instruments of the study, procedures of obtaining data, and procedures of analyzing data.

Chapter IV is findings and interpretations. This chapter comprises the findings and the analysis of the study which consists of two sub-chapters. They

are constructing racism through the embedded signs in *To Kill a Mockingbird* and ambivalence on Southern American culture during the Great Depression Era as reflected on *To Kill a Mockingbird*.

Chapter V is conclusion and suggestion. This chapter consists of the conclusion and suggestion of this study.

## CHAPTER II

### REVIEW OF THE RELATED LITERATURES

#### 2.1 Previous Studies Related to the Topic

This part was a review of some previous studies related to the study of racism and new historicism. The first previous study was a research done Wanda Brooks and Gregory Hampton (2005) entitled *Safe Discussions rather Than First Hand Encounters: Adolescents Examine Racism through One Historical Fiction Text*. The research examined the urban, adolescent students in using their contemporary lenses to interpret the literary theme of “confronting, overcoming and challenging racism” in Mildred D. Taylor’s *Roll Of Thunder Hear My Cry*. The research pointed out that the novel could be employed to explore the nature of racism while creating a safe space to confront and understand better about the impact of racism in the past as well as the students’ current reality. Brooks and Hampton (2005), attempted to gain the students’ historical knowledge about racism and the life of African Americans during the 1930s in Southern United States. Thus, they applied the reader-response methods to gather four response categories by asking them to read the novel as it is appropriately portray the literary theme of racism well. They concluded the research by stating that “using a book such as RTHMC as a laboratory for studying the complexity of racism, as done in this study, is certainly safer than encountering racism first-hand in the field of an adolescents’ daily life” (Brooks and Hampton, 2005).

Another research was conducted by Danijela Petkovic (2004) from University of Serbia. Her paper, “*Shakespeare, Culture, New Historicism*” contains an analysis based on several essays by Stephen Greenblatt and Alan Sinfield in which they attempted to demonstrate that Shakespeare's plays, from King Henry IV to Othello, are the most powerful instruments for the promotion of culture. The result of this study showed that Shakespeare's or Marlowe's plays are not historical or sociological documents only - there is an additional, aesthetic dimension. It was based on the author's disagreement on Alan Sinfield's claim that human lives were shaped by the stories, which meant not all the stories are produced by and for the power structure, but it was possible to go far beyond the culture (Petkovic, 2004:148).

Based on the previous studies, there was no research elaborating the different perspective of history reflected in Harper Lee's *To Kill a Mockingbird*. That is why this study was conducted in order to find how racism participated in the culture of South America during the Great Depression era as a different perspective of history.

## **2.2 Review of Related Theories**

Here are some theories which are underlying the study.

### ***2.2.1 Racism in Southern America Culture***

Racism is obviously a rather sensitive matter about racial identity of certain people. The term ‘racism’ is often defined negatively as prejudice against someone based on their race, but the racism of African American will be

explained in particular. One huge example of racism is human slavery of the Negroes by the Anglo-Saxons, in which the Negroes were seen as fundamentally inferior and less civilized. With such stereotypes, the Negroes were often mistreated and even dehumanized by the white people, and the white people placed themselves to be the most superior race over the Negroes and other races. According to Wright & Rogers (2010), racism designates the intersection of racial classification with oppression. It harms the racially oppressed groups in two principle ways as it segregates people through racial classifications that can lead to injustice and inequality in society. The harms of racism have been the part of American history, and not merely of distant history.

Slavery in America had a great role in shaping the Southern culture, its agricultural practices, the American civil war, and of course, the racial and class segregation. Slavery of the Negroes or the African American had begun when European settlers in North America in 19<sup>th</sup> century picked up people from Africa to be enslaved in their lands. In slavery era, human beings, specifically the Negroes, were property that could be owned in the same sense dogs could be owned. They could be whipped and in other ways physically harmed with virtually no legal restrictions. The slave owners, the Anglo-Saxons, had absolute power over their slaves. Although not all slave owners ruthlessly abused their slaves, but most of them did. Thus, slavery was the evidence of white supremacy that required white domination (Watson and Griffin, 2008:125).

Beck, Frandsen, and Randall assert that slavery had created class division and segregation in the twentieth century (2007:xxviii). Although race had divided

the population into classes, whites and blacks and their cultures actually intermixed and intermingled. Yet, for the blacks, their race was destiny that determined where they belonged to, whom they could marry and socialize with, and where they could work. The whites created rigid rules and laws that defined what was permissible for blacks to say and do. The violation of these rules and laws was forbidden, and the violator would be punished harshly. For the slave, it might be a whipping; after the Civil War, for the black man or woman who violated one of the rules or laws of segregation, it might be a harsh prison sentence or extralegal violence, which in its most extreme form was lynching. As Beck, Frandsen, and Randall state that “for whites, race established a sense of privilege even for the poorest white person” (2007:xxviii).

Actually, all of these issues that related to race were the result of Southern culture that was considered to be generally more social conservative. It means that most southerners were resistant to change and tended to preserve a measure tradition within their territory. This ideological thinking of southerners had also seen slavery as the guarantor of a conservative southern society. Nevertheless, despite the disparities between the two races, Southern culture truly was a product of both blacks and whites. Blacks brought with them from Africa cultural traditions such as, musical, culinary, religious, philosophical that intertwined with European traditions. Race affected culture in both the black social world and the white in southern America. Besides, the meaning and impact of race has evolved, especially in the contemporary era.

### ***2.2.2 A Brief View of Great Depression Era***

Martin Kelly, on About.com explains the Great Depression era as a period of time when the world suffered from worldwide economic depression which lasted from 1929 until approximately 1939. Some experts stated that it was the result of the stock market crash, the drought and the dust storm in the Great Plains, and a large portion of people travelling from place to place in United States hoping for a job. During the era, life has changed for children, teenagers, African-Americans, farmers, women, and the middle class.

Many of American workers were unemployed and it was considered as the beginning of the government involvement in economy and in society as a whole (Brinkley, 2007: 390). Not only that, rural, southern towns in the United States were hit hard because they were largely reliant on agriculture. People lost jobs, marriages broke down, banks failed, people became homeless, businesses folded, birth rates fell, people depressed and many people went hungry. The role of the African American in Southern remained unclear, although the Emancipation Act had freed all slaves during the civil war. The middle class had to deal with life without money and security, while the children had to deal with changes in their education if they could attend the school (*US History Online Textbook*).

The Great Depression was a traumatic era for most of Americans. Out of the crisis occurred, the social and cultural changes of American life emerged as the effect of the era. The bad economic condition had led the Americans to reshape their lives even worse. For example, many of American workers (mostly



the people on the bottom of economic ladder) could not afford to earn money due to unemployment, the life's prosperity rate fell down and the crime rate went up at the same time. The worse condition occurred in rural areas where farm income declined by 60 percent between 1929 and 1932 due to a third of all American farmers lost their land (Brinkley, 2007:391). This condition had also caused thousands of homeless people who could not pay for house renting.

As explained in [US History Online Textbook](#), the hardship of the Depression years also changed the demographic trends of Americans. Marriages were delayed and the divorce rates dropped steadily during 1930s as well as the birth rates. Meanwhile, the economic crisis in the country had strengthened the belief that a woman's proper place was at home. Women were not allowed to take a job if their husbands were employed. Yet, it did not stop them for doing so, because in fact, both single and married women worked in 1930s due to financial need. Black women suffered massive unemployment as well, particularly in the South, since there was a great reduction of domestic service jobs during that time.

The American values of prosperity and industrial growth which dominated in the 1920s had changed relatively little because people's commitment to familiar ideals and goals was redoubled responding to hard times. The Depression of economy undermined the traditional success ethic in America which believed that anyone who displayed sufficient talent and industry could become a success (Brinkley, 2007:393). Despite many people blamed at the economic system and

expressed their anger, there were still millions of people held a strong belief that they could restore themselves to prosperity and success.

### ***2.2.3 New Historicism in Literary Critical Perspective***

New Historicism is a theory which ignores the concept that a past or foreign culture is to assume a direct comparison between the cultures as presented in the text and as it really was. New historicist critics believe that the truth of a foreign or past culture might be changeable since there is no exact record of the culture. Barry simply defined new historicism as ‘a method based on the parallel reading of literary and non-literary texts, usually of the same historical period’ (1995: 172). The theory are mainly practiced and developed in the United States by critics such as Stephen Greenblatt, Catherine Gallagher, Louis Montrose, and Alan Liu. Meanwhile, they are mostly influenced by French philosopher Michel Foucault and American cultural anthropologist Clifford Geertz.

As a distinct literary criticism, new historicism is widely acknowledged of reading literature in relation to history, politic and society. Indeed, the main focus of new historicism is the power relations of past societies (Brannigan, 1998: 33). This central focus is very possible to be expanded to the matters of analyzing the unrecognizable culture, which has been lose to the dominant culture of certain era reflected in literary work; examining the relevant culture that the text offers and its contribution to shape the understanding of the culture it represent; and interpreting the text as a participant in dynamic, changeable culture according to the reader’s point of view. Thus, in the practice of new historicism, literature is

aimed to make a view of the world plausible without disparaging its historical context.

The term 'New Historicism' itself is firstly proclaimed by Stephen Greenblatt in 1983. He described it as a practice of reading literary works which are treated all the same with other documents in order to examine history in the first place, especially regarding the matter of power relations. In his essay *Renaissance Self-Fashioning: From More to Shakespeare*, Greenblatt examines literary and non-literary texts side by side in order to describe dominant modes found in Renaissance behavior and to identify different epochs that are claimed as having characteristic modes of power (Brannigan, 1998: 64).

As he has been practicing new historicism in reading literary works for a long period, Greenblatt is mostly influenced by Foucault and Geertz. As Fathoni noted in *Stephen Greenblatt Cultural Poetics as Literary Criticism: Methods and Practical Analysis* (2014), like Geertz, Greenblatt agrees to the idea that literary works are 'cultural artifacts' which have literary function in the cultural meaning system. In this case, the literary critic holds its interpretation duty in order to examine the social aspect from and in the literary texts, because in fact, language is a collective construction. Following Foucault, Greenblatt assumes that historically, literary texts are authors' works, in which the authors themselves are positioned as a part of discourse and episteme in the society (Fathoni, 2014). Therefore, the central focus of literary works analysis is the discourse which encompasses and shapes the production and the meaning of literary texts.

Greenblatt then demonstrated that 'literature has a historical base and literary works are not the products of a single consciousness but many social and cultural forces' (Williams, 2004: 118). Such relation will be used to examine social conflict, hegemonic forces, racial and gender issues in literary text. Greenblatt asserted that it is new historicism which attempts to establish relationship between different discursive practices in order to develop terms to show how non-literary texts such as official documents, papers, newspaper clippings, and so on is transferred from one discursive form of text to another and becomes aesthetic property (1982: 3). At this point, history and literature are seen to have dialectic relationship, which means that the literary text must be interpreted as the product and the producers, the end and the source of history (Horowitz and Myers, 1988-89: 27). Thus, the concern of the literary critic should be to recover the ideology that produced the text, and which the text in turned helped to spread within the culture.

In the meantime, Clifford Geertz has a theory which is also considered as an appropriate one to apply anthropological criticism for literary purposes (Gallagher & Greenblatt, 2000: 26). Geertz in his essay "*Thick Description: Toward an Interpretive Theory of Culture*", espouses that the concept of culture is essentially a semiotic one. He defines the term 'culture' as follows:

"...culture consists of socially established structures of meaning in terms of which people do such things, is no more to say that it is a psychological phenomenon, a characteristic of someone's mind, personality, cognitive structure, or whatever..." (Geertz, 1973: 12-3)

Furthermore, he asserts that analysis is sorting out the structure of signification (established codes) and determining their social ground to import (Geertz, 1973: 20). Thus, the analysis of culture is an interpretive one in search of meaning.

Geertz's idea of cultural artifacts is also remain considerable in the field of new historicism practice. He explicitly asserted that human beings belong to 'cultural artifacts' since he assumed that every creation embodies most influences from its creator, thus no creation is governed free from anything.

“You need to understand also –and, in my opinion, most critically– the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. It is no different with men: they, too, every last one of them, are cultural artifacts.” (Geertz, 1973: 51)

This point of view can be related to the field of literary study. Literary work is seen as the product of its author, which then it can be assumed that the literary work embodies some characteristics influenced by its author. For example, the description of the author's way of life, way of thinking, and even habitual attitudes in the author's surroundings embedded in his/her work. Or in other words, literary works are literally artifacts which embody the cultural background of its author as the creator. That's why for most new historicist critics, literary works have always been a unity with their authors that are impossible to be separated.

Yet, what actually important for literary studies in new historicism point of view is not Geertz's idea of the reality that it insisted upon the primacy of interpretation, since it was already the norm in literary criticism. Instead, Geertz's conjuring of the real 'helped to widen the range of imaginative constructions to be

interpreted' (Gallagher & Greenblatt, 2001: 30). His thick description of cultural texts has reinforced strong assumption that the things relate to literature are often found in the nonliterary. It also revealed how the concept of literariness is deeply unstable, and as Gallagher and Greenblatt asserted, that 'the boundaries between different types of narratives are subject to interrogation and revision' (2001: 30).

Meanwhile, in general practice of New Historicism, most New Historicist critics adopt power relation concept from Foucault. They also apply Geertz's method of analyzing culture on *Thick Description*, which is an ethnography method to understand other cultures as detail as possible by revealing complex meaning embedded in the underlying cultural codes. As explained in Brannigan's *New Historicism and Cultural Materialism*, that New Historicist critics heir to Foucault's legacy for the structures and technologies of power relationship at each level of human society, 'from the feats and methods of colonization to the roles and functions of entertainment rituals' (1998: 52). Then, in order to understand the operation of power within and through human power, New Historicist critics follow Geertz's *Thick Description* that they must 'descend into detail' in constructing meaningful exchanges between any forms of texts and orientation as they tend to have better understanding to the linguistic, cultural, and social fabric of the past (Brannigan, 1998: 34). In other words, New Historicism tends to pick to pieces the relation of literary works and power of social, economy, and politic which encompass it.

All in all, in the application of new historicism approach to literary text, the culture reflected in which the literary text was written and set also participates

in the culture in which it is written. In this perspective, literary text can be analyzed through the discourse in order to find the significant culture, ideology, and concept. The discourse, then, can be recognized by placing a literary text with some other kinds of text, so that it can be seen how those texts interact with each other and how discourses perform in a particular period of time.

#### ***2.2.4 Semiotics in Literary Critical Perspective***

Semiology, or in popular term called semiotic, is the study which concerns with everything that can be taken as signs. It can be daily conversations, words, images gesture, and objects. The practice of semiology is much influenced by linguist Ferdinand the Saussure who proposed that ‘languages are system that operate according to verifiable rules and that they must be investigated both diachronically and synchronically’ (Bressler, 1999:92). He, then, suggested that words are signs made up of two parts: *signifier* and *signified*. A signifier refers to a written or spoken mark of something, while a signified is the concept of the signifier. If it is so, language does create meaning if people know what a sign means. To differentiate a sign from other signs, it is needed to compare and contrast those signs in order to learn distinguish each individual sign. Or in other words, individual signs are significant only within their own langue. Since language, for Saussure, is considered as the primary sign system that structures the world, it has no difference with any other sign system of social behavior, such as fashion, table manners, and sports that generate meaning through a system of sign (Bressler, 1999:93). This notion is the basic unit that underlays the further

practice of semiology which aims to study how meaning is created through these signs in human behavioral systems.

Following Saussure, Roland Barthes employs Saussurean idea of signifier and signified as a unity of signs (1968:35). He, however, developed two order of signification, which are denotation and connotation. According to Barthes, in inter-relationship of humanity, each individual has different perspective of a sign's meaning. This is what distinguish Barthes' critical perspective of sign system from Saussure's, because Saussure only attracted to the complexity of sentence formation and their ways in determining meanings without considering the possibility that the same sentences embody different meanings to other individuals in different situations. Barthes' idea of *two orders of signification*, then, is recognized for its endeavor to reveal the second meaning of any particular signs.

Barthes in his book *Elements of Semiology* explains that the significations system comprises a plane of expression (E), a plane of content (C), and that the signification coincides with the relation (R) of the two planes (1967:89). That system of significations is divided into the first-order signification system (primary) and the second-order signification system (secondary) which then divided into two systems, connotative system and metalanguage system. Barthes follows Hjelmslev in determining signs by using such signification system. In this case, the first system or (ERC) becomes the plane of Expression (E) or signifier of the second system:



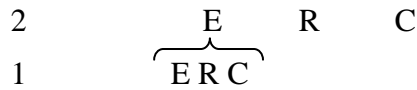


Figure 2.1

or else: (ERC) RC. He asserts that “the signifiers of connotation, which we shall call *connotators*, are made up of *signs* (signifiers and signifieds united) of the denoted system” (Barthes, 1968:91) It means that the primary system consists of signs and their meanings, while the secondary system is the expansion from the signification of sign (E) of primary system. Or in simpler way, it can be said that connotative system and metalanguage system are established from the expansion of meaning in primary system.

Below is the methodology of Barthes’ *two orders of signification* in analyzing the meaning of signs:

<b>Expression</b>	<b>Content</b>
<b>Relation/ I. Expression (secondary)</b>	<b>II. Content (secondary)</b>
<b>III. Relation</b>	

Table 2.1

From the table above, it can be seen that in the first order signification, *Relation* embodies primary sign. It comprises *signifier* and the *signified* or what mentioned here as *Expression* and *Content*. From primary signifier (E), it will produce secondary signified (C), which also underlies secondary sign (R). The

primary sign here can be regarded as an explicit relation between sign and its reference or the reality in the signification system, while secondary sign is the aspect of signs which relates to the feeling and emotion, cultural values and ideology. In Barthes' semiotics, primary sign is analyzed in the first-order of signification system, while secondary sign is analyzed in the second-order of signification system.

In literary field, semiotics is aimed to analyze any signs or system of significations as embedded in literary works, and then convert them into the literary conventions in order to reveal the meaning of the literary works. Readers and authors undeniably possess a different and considerable amount of knowledge in the forms of conventions and rules of reading. Thus, it is the duty of semiology to those conventions that enable the meaning to appear, or to find out the characteristic of codes which enables the communication of literary works become possible.

#### ***2.2.5 Synopsis of To Kill a Mockingbird***

The story takes place in a fictional town of Maycomb, Alabama, where Scout and her brother Jem Finch live together with their lawyer father, Atticus Finch. One summer, Jem and Scout befriend with a boy named Dill who comes to live near their house. Eventually, Dill becomes fascinated with the spooky house on their street called the Radley Place. The house is owned by Mr. Nathan Radley, whose brother, Arthur (nicknamed Boo), has lived there for years without venturing outside.

One day, Jem finds gift for him and Scout in a knothole of a tree on the Radley property, which are considered from Boo Radley. When Dill returns in the summer, he, Scout, and Jem begin to search out the true identity of Boo Radley. They even sneak onto the Radley property, where Nathan Radley shoots at them makes Jem loses his pants. when Jem back to get his pants, he finds them mended and hung over the fence. In the next winter, Jem and Scout find more gifts in the knothole, but unfortunately Nathan plugs the knothole with cement. Not long after that, there is a fire breaks out in one of the neighbor's house, and during the fire someone slips a blanket on Scout's shoulder when she is watching the blaze.

As the town lawyer, Atticus is appointed by the court to defend an Africa American man named Tom Robinson who is falsely accused of raping a white woman named Mayella Ewell. This situation has made Jem and Scout are subjected to abuse from other children. At the trial, Jem and Scout secretly come there sitting in the "colored balcony" with the town's black people. Atticus establishes that the accusers—Mayella and her father, Bob Ewell, the town drunk—are lying. It also becomes clear that the friendless Mayella was making sexual advances towards Tom and her father caught her and beat her. Despite significant evidence of Tom's innocence, the jury convicts him. Jem's faith in justice is badly shaken, as is Atticus', when a hopeless Tom is shot and killed while trying to escape from prison.

Because of the verdict, Bob Ewell vows revenge toward Atticus and the judge. He menaces Tom Robinson's widow, tries to break into the judge's house, and finally attacks Jem and Scout as they walk home from a Halloween party.

Eventually, Boo Radley appears to help Jem and Scout from the evil Bob. He even kills Bob by stabbing him until he dies. Maycomb's sheriff arrives and discovers that Bob Ewell has been killed in the struggle. In order to protect Boo, the sheriff simply tells that Ewell tripped over a tree root and fell on his own knife. After sends Scout home and sits with her for a while, Boo disappear again into the Radley's house. While standing on the Radley porch, Scout imagines life from Boo's perspective and regrets that they never repaid him for the gifts he had given them.

### **2.3 Theoretical Framework**

This study applied semiology and new historicism as the main literary approaches. As Barthes declares, it is semiology that a part covering the great signifying unities of discourse (1968:11). Thus, I intended to reveal the great signifying unities of racism as reflected in Harper Lee's *To Kill a Mockingbird*. Particularly, Barthes' semiotics was employed to answer the question of how racism was constructed in the story.

The study of *To Kill a Mockingbird* fitted to the semiotic characteristics because it tended to analyze a literary work as a system of significations in order to determine what conventions that enabled the literary work was meaningful. The analysis, started by revealing any signs found in the novel that related to the discourse of racism. Then I analyzed those signs to reveal their primary and secondary meaning based on Barthes' *two order of signification system*. Later,

from the meanings that have been analyzed, it could be seen how racism is constructed in this novel.

Moreover, I continued to the second analysis of the novel by applying the principle that literature, in many ways has made contact with reality, and that all cultural activities might be considered as significant texts for historical analysis. As many critics stated that the new historicism is an attempt to correlate the literary text with a general history of an era (*Introduction to Theory and Criticism: 181*). This analysis led to a statement that the culture of a text which truly reflects a certain culture can be used as a tool to raise awareness of and change certain elements of that culture.

Referring to some new historicists, literary texts are typically placed within the non-literary texts, mainly historical documents (Barry, 1995: 173). Also, the history is considered to be “cultural” rather than “universal”. In this context, the initial concern of new historicism is to reconstruct the relationship between a piece of writing and the cultural system in which it was produced. The study employs new historicism criticism as it begins to question how the story represents different perspective of history. Through this study, I attempted to reconstruct the culture reflects in the novel by revealing how racism work in Maycomb society. Then, I related it to the historical context of the novel. So that, I obtained the representation of racism as it participated in shaping ambivalence on Southern America culture during the Great Depression Era.

Here is the scheme that described this study:

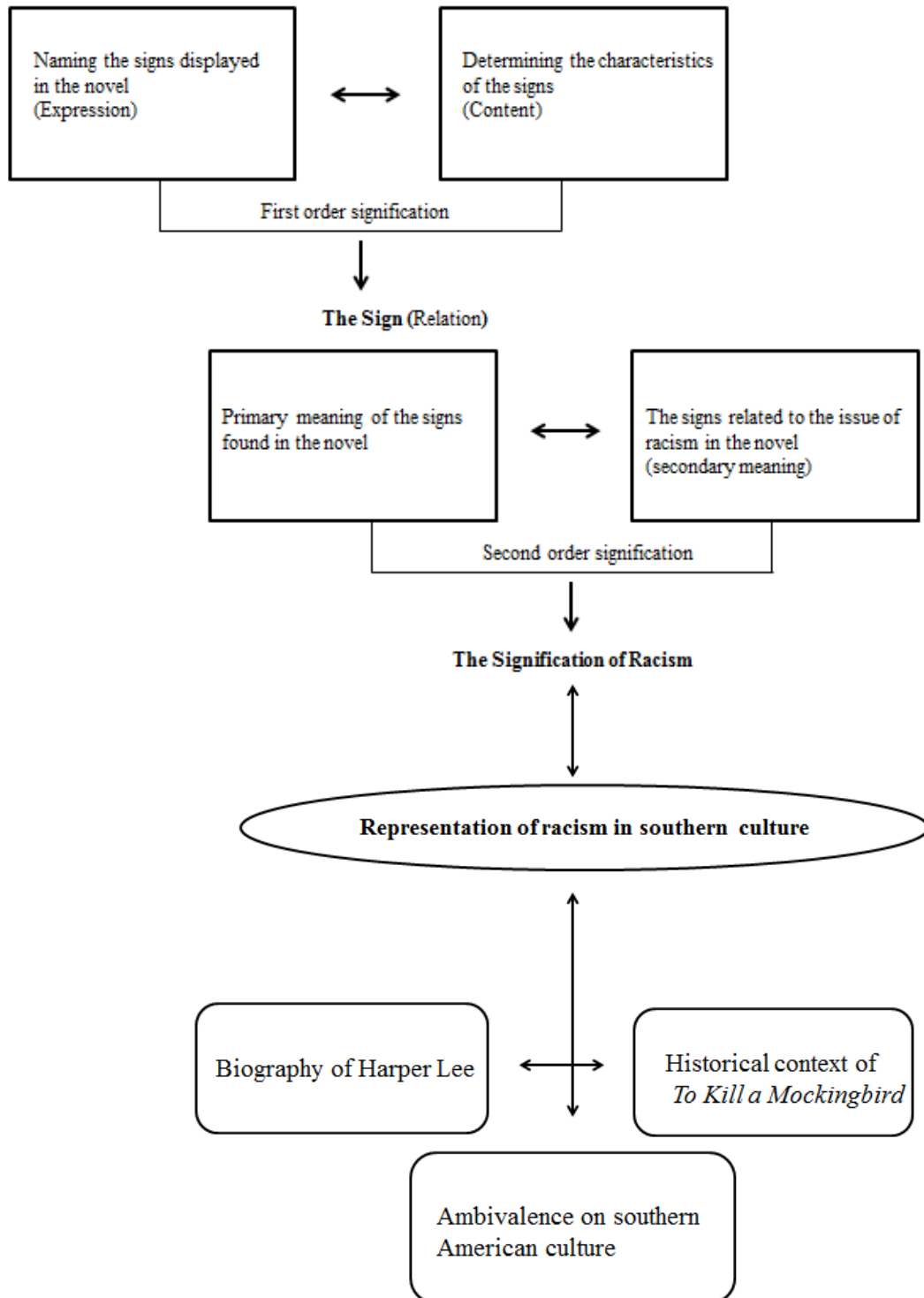


Figure 2.2

## CHAPTER III

### METHOD OF THE STUDY

This part consists of design of the study, object of the study, types of data, instruments of the Study, procedures of obtaining data, and procedures of analyzing data.

#### 3.1 Design of the Study

In this study, qualitative research was applied to create more objective and accurate research. The qualitative research is defined as descriptive research since its interest is in process, meaning, and understanding gained through words and picture (Cresswel, 1994:145). The data used in this type of research is also qualitative ones in the forms of written or spoken, and not numbers. It is in accordance with this study which used a novel as one source of data.

#### 3.2 Objects of the Study

There were two objects of this study. First, the material object was the study of a novel entitled *To Kill a Mockingbird* by Harper Lee, which tells the story about the life of a cultural-bound society in a Southern town of United States, called Maycomb County. Besides, John Shelton Reed's essay *Slaves View Slavery* was also included in the analysis as comparison to the novel. Second, the formal object was the study of the specific aspects of the novel, which were the study of racism

which was embedded through signs as displayed in the novel; and the study of historical context of the novel to reveal different perspective of history about ambivalence on Southern American culture during the Great Depression Era.

### **3.3 Types of Data**

The data used in this study were the data containing explicit or implicit meanings which were considerably relevant in the analysis of this topic. The data were classified into primary data and secondary data. Primary data were taken from the quotations in the novel, while secondary data were the supporting data obtained from books, dictionaries, journals, websites and/or articles correlating with the topic being analyzed.

### **3.4 Instruments of the Study**

In conducting this study, I resorted to two instruments which were, first the researcher's role in this study and the second was the source of the data in the form of qualitative descriptive.

#### ***3.4.1 Role of the Researcher***

In this study, I, as the researcher, had some functions as mentioned below:

1. Data collector. I collected the data needed for the object of the study.
2. Data organizer/classifier. Here, my role was classifying the collected data.
3. Data analyzer. In this case, I analyzed the collected data.
4. Data interpreter. This was the final role to give comments and interpretations based on the findings of the research.



### **3.5 Procedures of Obtaining Data**

There were five steps of obtaining the data as follow:

#### ***3.5.1 Reading***

First, I read *To Kill a Mockingbird* intensively and carefully for a better understanding of the novel, so that it could lead me to the answer of the problems. Reading the novel thoroughly also meant to comprehend better the content and the author's ideas.

#### ***3.5.2 Identifying***

Second, I identified the data by remarking important quotations, conversations in the novel pertained to the topic discussed in this study. The process of data identification included underlining and numbering. Meanwhile, the data were identified as parts of the whole story in order to obtain the relevant interpretation based on the themes of the story.

#### ***3.5.3 Inventorying***

Third, I listed all the identified data and quotations related to the topic by putting them in tables. I classified the overall data in several appendices, and to make it easy, I used some tables table to store the data.

Here are the tables:

## Appendix 1

<b>No.</b>	<b>Details of the Story</b>	<b>Chapter/Page/Line</b>	<b>Explanation</b>

Table 3.1

## Appendix 2

<b>Expression</b>	<b>Content</b>
<b>Relation/ I.Expression (secondary)</b>	<b>II. Content (secondary)</b>
<b>III.Relation</b>	

Table 3.2

## Appendix 3

<b>No.</b>	<b>Citation</b>	<b>Book/year</b>	<b>Page</b>	<b>Author</b>

Table 3.3

**3.5.4 Classifying**

Fourth, I classified the relevant data by listing the quotations dealing with the topic of this analysis and separate the data which are not really necessary.

### **3.5.5 Reporting**

The obtained data was presented in a form of descriptive qualitative. These data include a description, analysis, and the interpretation of the data which supported by theories.

### **3.5.6 Concluding**

Finally, after the data were drawn in the previous steps, conclusions were also drawn based on the whole interpretations to answer the statements of problems.

## **3.6 Procedures of Analyzing Data**

At this point, I applied semiology approach to reveal the construction of racism in *To Kill a Mockingbird* and new historicism to show the different historical perspective of racism being offered in the novel, relating to the real situation portrayal in which the story set.

There were several steps in analyzing the data as follow:

- a) first, exposing the data in order to reveal the problem. I exposed the data needed such as quotation, explanation, and/or dialogues in the novel as the basis of the problems.
- b) second, constructing racism depicted in the story. I identified any signs that related to racism which were pointed out in the story as detail as possible.
- c) third, revealing the biography of Harper Lee as the author of *To Kill a Mockingbird*. I revealed the biography of Harper Lee and connected it to the characterization in the story.

- d) fourth, describing the historical context of the novel. I described the historical context of the story in relation to the life of Southerners during Great Depression era.
- e) fifth, comparing the story to other text set in the same period. I used John Shelton Reed's *Minding the South*. I particularly defined the act of racism in the essay *Slaves View Slavery* as the comparison to *To Kill a Mockingbird*.
- f) sixth, investigating the practice of racism performed in those texts to find the discourse. I investigated the Southerners' discourse of racism during the era of Great Depression.
- g) seventh, describing the power relations produced and shaped by those texts. I described what power relations are found according to the Southerners' discourse of racism in order to explain the cultural logic of Great Depression Era based on *To Kill a Mockingbird*.
- h) finally, drawing conclusion based on the analysis. Some conclusions were drawn in order to answer the problems.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This last chapter presents conclusions and suggestions. The first sub-chapter contains the conclusions of the interpretation to answer the problems in this study. The second sub-chapter consists of some suggestions for further study.

#### 5.1 Conclusion

After analyzing Harper Lee's *To Kill a Mockingbird* through a deep investigation interpretation, some conclusions can be deduced from the whole result of the study. Here are some points I draw as the conclusion of the study.

First, the signs displayed in *To Kill a Mockingbird* can be constructed through two orders of signification system to show the existence of racism in the society. Some signs presented in the novel were *mockingbird*, *blue jay*, *snowman*, *mad-dog scene*, *Maycomb County Courthouse*, *First Purchase American M.E. Church*, and some *obscene language*. These signs were associated with racism as reflected consecutively in some concepts found in the story, such as *innocent black man*, *racial prejudiced people*, *interracial person*, *Tom Robinson's Trial*, *unjust institution*, *unholy place*, and *insult*.

Second, *To Kill a Mockingbird* could be considered as a novel portrayal of its white characters, their old conservative ideology, and the unwritten customs of white society that acted solely to maintain privilege and power of white people.

Based on the analysis, the power of southern old ideology of conservatism had shaped the common idea about African American subordination and seen the prevailing racism as an inseparable natural part of southern culture. However, there was an indication of white people's ambivalence towards the white supremacy and the effect of predominant racism. During the Great Depression Era, when race segregation and racial discrimination in the south remain unchallenged, the ambivalence of white people towards representing themselves as a part of white supremacy or as a part of anti-racist was treated as the binary opposition of the absolute white supremacy with its conservative ideology which consigned the black as the victim of the race-based system in the society. In this context, this analysis of *To Kill a Mockingbird* locates the novel in the system of white Southerner's power relations and their cultural representations which produced the discourse of racism.

## **5.2 Suggestion**

I expect to give some contributions to the readers by conducting this study, especially for English Literature students. Hence, I present some suggestions based on the result of this study.

First, it is better for students to be selective and critical in selecting literary work. The students should also choose the appropriate approach or method in doing some researches to the literary work. It is because every literary work possesses its own characteristic which is displayed in the elements of the story such as its theme, settings, and characters. Hence, the students can hopefully be

able to provide a complete and valuable analysis by applying appropriate approach or method.

Second, *To Kill a Mockingbird* is a good example of historical fiction. It is recommendable for the students to find other right angles to view the work objectively, search the different fact about the work, and also make objective interpretation based upon it in order to enrich the knowledge about Harper Lee's *To Kill a Mockingbird*.

Third, doing a research in literature based on new historicism will suggestively help the students broaden their knowledge about any particular era in history. It is very useful to open their mind and make critical thinking over a situation occurred in the past, so that the students can raise their awareness about certain thing relates to certain past event.

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## APPENDICES

### I. Appendix 1

No.	Details of the Story	Chapter /Page /Line	Explanation
1.	Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird.	10/99/38	Here Miss Maudie explains to the Finch children why they cannot kill a mockingbird, because mockingbird only sings beautiful song without causing any harm to human.
2.	He seemed to be a respectable Negro, and a respectable Negro would never go up into somebody's yard of his own volition. [...] Tom was a black-velvet Negro, not shiny, but soft black velvet. The whites of his eyes shone in his face, and when he spoke we saw flashes of his teeth. If he had been whole, he would have been a fine specimen of a man.	19/212/23	This is Atticus' explanation about Tom Robinson that he is actually a kind person and not a bad Negro.
3.	High above us in the darkness a solitary mocker poured out his repertoire in blissful unawareness of whose tree he sat in, plunging from the shrill kee, kee of the sunflower bird to <i>the irascible qua-ack of a bluejay</i> , to the sad lament of Poor Will, Poor Will, Poor Will	28/281/3	Here is a description of situation when Jem and Scout are going home from school pageant. Yet, it is depicted to describe the existence of blue jay which is known to be noisy as it has <i>irascible quack</i> .

4.	shoot all the bluejays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird	10/99/33	Atticus tells the children that it is a sin to kill a mockingbird because mockingbird is harmless to human.
5.	As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash	23/243/27	The quotation gives the idea that the prevailing racism at the era has been so attached deeply in the society, although Atticus believes that any white person mistreats any black man has no morality.
6.	<p>“What are we gonna do, Jem?” I asked.</p> <p>“You'll see,” he said. “Now get the basket and haul all the snow you can rake up from the back yard to the front. Walk back in your tracks, though,” he cautioned.</p> <p>“Are we gonna have a snow baby, Jem?”</p> <p>“No, a real snowman. Gotta work hard, now.”</p>	8/73/18	In the first day of snow, Jem and Scout manage to make a snowman out of a little snow mixed with dirt.
7.	<p>“Jem, I ain't ever heard of a nigger snowman, I said.</p> <p>“He won't be black long,” he grunted. [...]</p> <p>Jem scooped up some snow and began plastering it on. He permitted me to cover only the back, saving the public parts for himself. Gradually Mr. Avery turned white.”</p>	8/73/36	Here is the episode which depicts that the snowman the children made resembles an interracial person due to its mixed color of black and white.

8.	<p>“Mr. Finch!” she shouted. “This is Cal. I swear to God there’s a mad dog down the street a piece—he’s comin’ this way, yes sir, he’s—Mr. Finch, I declare he is—old Tim Johnson, yes sir... yes sir... yes—</p>	10/103/21	<p>This is the episode when Calpurni notices there is a mad dog walking around the neighborhood.</p>
9.	<p>With movements so swift they seemed simultaneous, Atticus’s hand yanked a ball-tipped lever as he brought the gun to his shoulder. The rifle cracked. Tim Johnson leaped, flopped over and crumpled on the sidewalk in a brown-and-white heap. He didn’t know what hit him.</p>	10/106/35	<p>The symptom of mad dog can be seen in this passage as Tim Johnson acts differently from usual.</p>
10.	<p>It was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger, but watching all the time knowing that the gun was empty.</p>	21/232/38	<p>The episode when Atticus shoots the mad dog parallels with him defending Tom Robinson. In Tom Robinson’s case he attempts to shoot the racism idea, although he is failed.</p>
11.	<p>The Maycomb County courthouse was faintly reminiscent of Arlington in one respect: the concrete pillars supporting its south roof were too heavy for their light burden. The pillars were all that remained standing when the original courthouse burned in 1856. Another courthouse was built around them. It is better to say, built in spite of them. But for the south porch, the Maycomb County courthouse was early Victorian, presenting an unoffensive vista when seen from the north. From the other side, however, Greek revival</p>	16/179/1	<p>This passage is the description of Maycomb County Courthouse which is depicted as an old building with some philosophies embedded in its building shapes.</p>

	<p>columns clashed with a big nineteenth-century clock tower housing a rusty unreliable instrument, a view indicating a people determined to preserve every physical scrap of the past.</p> <p>To reach the courtroom, on the second floor, one passed sundry sunless county cubbyholes: the tax assessor, the tax collector, the county clerk, the county solicitor, the circuit clerk, the judge of probate lived in cool dim hutches that smelled of decaying record books mingled with old damp cement and stale urine.</p>		
12.	<p>The one place where a man ought to get a square deal is in a courtroom, be he any color of the rainbow, but people have a way of carrying their resentments right into a jury box.</p>	23/243/24	<p>Here, Atticus explains that a courtroom is supposed to be a place where any man can be treated equally no matter what color he is.</p>
13.	<p>The Colored balcony ran along three walls of the courtroom like a second-story veranda, and from it we could see everything.</p>	16/181/12	<p>This is the example of segregation between black people and the white in the courtroom as they have different place to sit down.</p>
14.	<p>When it's a white man's word against a black man's, the white man always wins. They're ugly, but those are the facts of life.</p>	23/243/17	<p>This is one of the truth about predominant racism. A black man is impossible to win against the white people regardless right or wrong he is.</p>

15.	A court is only as sound as its jury, and a jury is only as sound as the men who make it up.	20/227/6	Atticus explains that the court in Maycomb is fully under the control of the white people.
16.	<p>First Purchase American M.E. Church was in the Quarters outside the southern town limits, across the old sawmill tracks. It was an ancient paint-peeled frame building, the only church in Maycomb with a steeple and bell, called First Purchase because it was paid for from the first earnings of freed slaves.</p> <p>First Purchase was unceiled and unpainted within. Along its walls unlighted kerosene lamps hung on brass brackets; pine benches served as pews. Behind the rough oak pulpit a faded pink silk banner proclaimed God Is Love, the church's only decoration except a rotogravure print of Hunt's The Light of the World. There was no sign of piano, organ, hymn-books, church programs—the familiar ecclesiastical impedimenta we saw every Sunday. It was dim inside, with a damp coolness slowly dispelled by the gathering congregation. At each seat was a cheap cardboard fan bearing a garish Garden of Gethsemane, courtesy Tyndal's Hardware Co. (You-Name-It-We-Sell-It).</p>	12/132/16	Here is the description of First Purchase American M.E. Church which was bought by the black people from their first earning of freed slaves.
17.	Negroes worshiped in it on Sundays and white men gambled in it on weekdays.	12/130/28	Another example of racism which is displayed in the story is when the white people did not respect the black people by using their church as a gambling

			place.
18.	Lula stopped, but she said, “You ain’t got no business bringin’ white chillum here— they got their church, we got our’n. It is our church, ain’t it, Miss Call?”	12/131/34	The episode when the Finch children encounter first-hand racism is when they are not accepted by a black woman in the black church.
19.	“Do you defend niggers, Atticus?” I asked him that evening. “Of course I do. Don’t say nigger, Scout. That’s common.” “‘s what everybody at school says.” “From now on it’ll be everybody less one—”	9/83/1	Atticus tells Scout that <i>nigger</i> is not an appropriate term to call any black person because the word is considered as offensive.
20.	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 the future, just run blind first chance he saw. Funny thing, Atticus Finch might've got him off scot free, but wait-? Hell no. You know how they are. Easy come, easy go. Just shows you, that Robinson boy was legally married, they say he kept himself clean, went to church and all that, but when it comes down to the line the veneer's mighty thin. Nigger always comes out in 'em.	25/265/12	For the townspeople, no matter how good Tom Robinson was when he was alive, he was a nigger. Indeed, like any other nigger, he is dumb, short-minded, and insecure.
21.	“Scout,” said Atticus, “nigger-lover is just one of those terms that don’t mean anything—like snot-nose. It’s hard to explain—ignorant, trashy people use it when they think somebody’s favoring Negroes over and above themselves. It’s slipped into usage with some people like ourselves, when they want	11/120/27	Atticus explains to Scout that although the term <i>nigger-lover</i> is referred to him as he defends a black man, it is not an appropriate term to label somebody.



	<p>a common, ugly term to label somebody.”</p> <p>“You aren’t really a nigger-lover, then, are you?”</p> <p>“I certainly am. I do my best to love everybody... I’m hard put, sometimes—baby, it’s never an insult to be called what somebody thinks is a bad name. It just shows you how poor that person is, it doesn’t hurt you. So don’t let Mrs. Dubose get you down. She has enough troubles of her own.”</p>		
22.	<p><i>I seen that black nigger yonder <b>ruttin'</b> on my Mayella!"</i></p>	17/190/32	<p>In the trial, Bob Ewell seemed to dehumanize Tom Robinson by saying a word that is supposed to be referred to animal.</p>
23.	<p>When my father was admitted to the bar, he returned to Maycomb and began his practice.[...] Atticus’s office in the courthouse contained little more than a hat rack, a spittoon, a checkerboard and an unsullied Code of Alabama.</p>	1/4/33	<p>The passage is Scout’s depiction of Atticus, who work as a lawyer, and his workplace in the courthouse.</p>
24.	<p>Aunt Alexandra’s vision of my deportment involved playing with small stoves, tea sets, and wearing the Add-A-Pearl necklace she gave me when I was born;</p>	9/90/12	<p>Scout clarifies that Aunt Alexandra always wants her to behave more femininely instead of acting as a tomboy.</p>
25.	<p>Dill was a curiosity. He wore blue linen shorts that buttoned to his shirt, his hair was snow white and stuck to his head like duckfluff;</p>	1/8/12	<p>When Dill first came to the neighborhood, Scout and Jem saw him as a unique child because of his unusual appearance.</p>

26.	Thus we came to know Dill as a pocket Merlin, whose head teemed with eccentric plans, strange longings, and quaint fancies.	1/8/36	Later, the children know that Dill is, indeed, unique as he is full of ideas and plans for them to play.
27.	I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of My First Reader and the stock-market quotations from The Mobile Register aloud, she discovered that I was literate and looked at me with more than faint distaste.	2/18/36	In the first day of school, Scout has been illiterate. It resembles Harper Lee's experience who was able to read well as a child.
28.	Jem's nose wrinkled. "Are we as poor as the Cunninghams?" "Not exactly. The Cunninghams are country folks, farmers, and the crash hit them hardest."	2/23/16	Atticus tells Jem about the Cunninghams, the poor country farmers who are suffered the most due to the economy crash at that time.
29.	A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County. But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself.	1/6/2	Scout describes the Maycomb County as an old town where everything goes slow as there was no hurry to do anything.
30.	Somewhere, I had received the impression that Fine Folks were people who did the best they could with the sense they had, but Aunt	13/143/16	Aunt Alexandra has an oblique opinion about a fine family. I her opinion, a fine

	Alexandra was of the opinion, obliquely expressed, that the longer a family had been squatting on one patch of land the finer it was.		family is those who had been squatting on one patch of land for a long time.
31.	“The handful of people in this town who say that fair play is not marked White Only; the handful of people who say a fair trial is for everybody, not just us; the handful of people with enough humility to think, when they look at a Negro, there but for the Lord’s kindness am I.” Miss Maudie’s old crispness was returning: “The handful of people in this town with background, that’s who they are.”	24/261/9	Miss Maudie clarifies that actually there is a few townspeople who regard any people of any race are equal. It actually asserts the idea of anti-racism.
32.	“First of all,” he said, “if you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view-” “Sir?” “-until you climb into his skin and walk around in it.”	3/33/11	Atticus teaches Scout that she has to look something from other people’s point of view to understand them better.
33.	My father put down his knife. “I don’t know of any law that says they can’t talk. Maybe if we didn’t give them so much to talk about they’d be quiet.	16/173/7	The passage depicts when Atticus is disagree with Aunt Alexandra’s idea that Calpurnia is not supposed to be involved with their talk because she is a black person.
34.	“They’re certainly entitled to think that, and they’re entitled to full respect for their opinions,” said Atticus, “but before I can live with other folks I’ve got to live with myself. The one thing that doesn’t abide by majority rule is a person’s conscience.”	11/116/22	Here, Atticus explains to his brother that he has to get his conscience as a guide to live with the society.

35.	<p>There's something in our world that makes men lose their heads—they couldn't be fair if they tried. In our courts, when it's a white man's word against a black man's, the white man always wins. They're ugly, but those are the facts of life.”</p> <p>“Doesn't make it right,” said Jem stolidly. He beat his fist softly on his knee. “You just can't convict a man on evidence like that—you can't.”</p> <p>“You couldn't, but they could and did. The older you grow the more of it you'll see. The one place where a man ought to get a square deal is in a courtroom, be he any color of the rainbow, but people have a way of carrying their resentments right into a jury box. As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.”</p>	23/243/15	<p>This passage indicates that racism has marked the life of the townspeople as Atticus explains that whatever happens between a white and a black, the white will always win whatsoever because that is just the way it is.</p>
36.	<p>“She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.</p> <p>“Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr. Ewell did: he did what any God-fearing,</p>	20/225/7	<p>In Tom Robinson's trial, Atticus tries to make the jury and the townspeople to objectively look at the case by revealing his logical thought which believes that the Ewells are the guilty ones instead of Tom Robinson.</p>

	persevering, respectable white man would do under the circumstances—he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses—his right hand.		
37.	<p>“You aren’t really a nigger-lover, then, are you?”</p> <p>“I certainly am. I do my best to love everybody... I’m hard put, sometimes—baby, it’s never an insult to be called what somebody thinks is a bad name. It just shows you how poor that person is, it doesn’t hurt you.”</p>	11/120/33	Atticus explains to Scout that a person’s dignity can be measured by the word he/she uses when talking to somebody. Any person who is talking harsh to other people, like calling somebody as a <i>nigger-lover</i> , is considered to be a low person.
38.	<p>“You know something, Scout? I’ve got it all figured out, now. I’ve thought about it a lot lately and I’ve got it figured out. There’s four kinds of folks in the world. There’s the ordinary kind like us and the neighbors, there’s the kind like the Cunninghams out in the woods, the kind like the Ewells down at the dump, and the Negroes.”</p>	23/249/25	The passage tells about Jem description about the class system in Maycomb which segregates the townspeople into four categories.
39.	<p>“That’s what I thought,” said Jem, “but around here once you have a drop of Negro blood, that makes you all black. Hey, look—”</p>	16/178/22	At the era, there was a one-drop rule which stated that once anybody had a drop of Negro blood, it would make him/her all black.

## II. Appendix 2

### 1. Mockingbird is associated with innocent black man

<p>Expression</p> <p>mockingbird</p>	<p>Content</p> <ol style="list-style-type: none"> <li>1. It is a long-tailed songbird.</li> <li>2. It is harmless to human.</li> <li>3. It is the object for hunting.</li> <li>4. It is a native bird of Southern America.</li> <li>5. It is forbidden to kill a mockingbird.</li> </ol>
<p>I. Relation/Expression (secondary)</p> <p>Mockingbird is a songbird which never does harm to people and only loves to sing.</p>	<p>II. Content (secondary)</p> <p>Innocent black man</p> <ol style="list-style-type: none"> <li>1. He causes no harm to people.</li> <li>2. He sometimes suffers harm caused by other people.</li> <li>3. He is guiltless person.</li> <li>4. He is the object of other people's bullying.</li> <li>5. It is forbidden to treat an innocent man badly.</li> </ol>
<p>III. Relation</p> <p>The mockingbird in the novel is the symbol of innocent man. it was proved by some evidences listed below:</p> <ol style="list-style-type: none"> <li>1. The mockingbird and the innocent black man never cause harm to other people.</li> <li>2. The mockingbird and innocent black man often becomes the object for bullying.</li> <li>3. Killing the mockingbird and putting the innocent black man into a bad situation are considered as evilness.</li> </ol>	

## 2. Blue jay courthouse is associated with prejudiced people

<p>Expression</p> <p>blue jay</p>	<p>Content</p> <ol style="list-style-type: none"> <li>1. It is a bird with annoying noisy sound.</li> <li>2. It sometimes causes harm to people, esp. farmers.</li> <li>3. It represents the bully in bird's world.</li> </ol>
<p>I. Relation/ Expression (secondary)</p> <p>Blue jay is a bird with noisy sound which sometimes causes disadvantages to human because it. It also likes to bully other birds.</p>	<p>II. Content (secondary)</p> <p>Racial prejudiced people</p> <ol style="list-style-type: none"> <li>1. They are mean to other people.</li> <li>2. They are strict and backward.</li> <li>3. They refuse to accept any change in tradition.</li> </ol>
<p>III. Relation</p> <p>In the novel, the blue jay is similar to those who are prejudiced towards other people. Here are the proves:</p> <ol style="list-style-type: none"> <li>1. The blue jay and prejudiced people act as the bullies in their environment.</li> <li>2. The blue jay and prejudiced people often cause harm to other people.</li> </ol>	

## 3. Snowman is associated with inter-racial person

<p>Expression</p> <p>Snowman</p>	<p>Content</p> <ol style="list-style-type: none"> <li>1. It is made of snow and dirt.</li> <li>2. Its color is white-mixed with dark brown.</li> </ol>
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<p style="text-align: center;">I. Relation/ Expression (secondary)</p> <p>In the novel, the snowman is somewhat unusual because it is made from snow and dirt, and it has mixed color of white and dark brown.</p>	<p style="text-align: center;">II. Content</p> <p style="text-align: center;">Interracial person</p> <ol style="list-style-type: none"> <li>1. An interracial person is usually born from an inter-racial marriage, usually the black and the white.</li> <li>2. An inter-racial person has some difficulties to conform him/herself in society.</li> <li>3. They are having problem with their mixed color skin.</li> </ol>
<p>III. Relation</p> <p>The snowman depicted in the story relates to the inter-racial person because both of them have mixed-colors of dark and light. Some evidences are listed below:</p> <ol style="list-style-type: none"> <li>1. The snowman and the inter-racial person have a mixture color of black and white.</li> <li>2. The snowman and the inter-racial people are seen to be unusual in society because of their mixed-color.</li> <li>3. The snowman and the inter-racial people do not really conform anywhere.</li> </ol>	

#### 4. Mad dog scene is associated with Tom Robinson's Trial

Expression	Content
Mad dog scene	<ol style="list-style-type: none"> <li>1. A scene where Atticus shoots down a mad dog.</li> <li>2. The townspeople are afraid to come out because of the mad dog.</li> <li>3. A mad-dog brings diseases that could spread to human</li> </ol>



bodies.	
<p style="text-align: center;">I. Relation/ Expression (secondary)</p> <p>The mad dog scene in the story is a scene when a mad dog loiters around Maycomb county, and nobody dares to come out stop of the dog because they are afraid to get infected by the diseases the mad dog brings. However, Atticus bravely shoots down the mad dog to prevent any harm it would cause.</p>	<p style="text-align: center;">II. Content (secondary)</p> <p style="text-align: center;">Tom Robinson’s Trial</p> <ol style="list-style-type: none"> <li>1. Tom Robinson’s trial relates to the issue of racism.</li> <li>2. Racism is a social disease that has been rooted in Maycomb County.</li> <li>3. Atticus tries to defend Tom Robinson as fais as possible.</li> </ol>
<p style="text-align: center;">III. Relation</p> <p>The mad dog scene is correlated with the issue of racism in Maaycomb county. Here are some evidences:</p> <ol style="list-style-type: none"> <li>1. The mad dog and racism are serious matter in Maycomb as they brings harm in society.</li> <li>2. The mad dog and the issue of racism in Maycomb are two things that Atticus tries to stop as reflected in Tom Robinson’s trial.</li> </ol>	

**5. Courthouse is associated with unjust institution**

Expression	Content
<p>Maycomb County courthouse</p>	<ol style="list-style-type: none"> <li>1. A place where legal trials take place and crimes are judged.</li> <li>2. A place where anybody is seen equal for the sake of the law regardless their race, religion, and social class.</li> </ol>

<p style="text-align: center;">I. Relation/ Expression (secondary)</p> <p>The Maycomb County Courthouse is a place where trials and other legal cases are held. It is the place for justice in which everybody is seen equal to each other regardless their identities.</p>	<p style="text-align: center;">II. Content (secondary)</p> <p style="text-align: center;">Unjust institution</p> <ol style="list-style-type: none"> <li>1. White people always win in every trial against black people.</li> <li>2. There are separated aisles for white people and white people.</li> <li>3. Every black person involved in a trial always ends up being sentenced although some of them are just innocent.</li> <li>4. The jury of a trial consists only of white people.</li> </ol>
<p>III. Relation</p> <p>The Maycomb county courthouse, where justice should be held high, is in fact represent the racial segregation in the town as evidenced below:</p> <ol style="list-style-type: none"> <li>1. As a place that should serve justice for everybody in the town, it always under the control of white people only.</li> <li>2. No justice for black people ever performed in Maycomb county courthouse.</li> <li>3. No equality in the trials because it segregates the whites from the blacks.</li> </ol>	

**6. First Purchase American M.E. Church is associated with unholy place**

Expression	Content
<p>First Purchase American M.E. Church</p>	<ol style="list-style-type: none"> <li>1. The church where black people worship in every Sunday.</li> <li>2. The church was paid for from first earnings of freed slaves.</li> </ol>

<p>I. Relation/ Expression (secondary)</p> <p>First Purchase American M.E. Church is the church that was paid for from first earnings of freed slaves, and it is aimed for black people in the town to worship in every Sunday.</p>	<p>II. Content (secondary)</p> <p>Unholy place</p> <ol style="list-style-type: none"> <li>1. It is used for the black people only.</li> <li>2. White men gamble in it on week days.</li> <li>3. The church loses its essence of a holy place to worship God.</li> </ol>
<p>III. Relation</p> <p>The First Purchase American M.E. is no longer regarded as a holy place for people to worship God because the white people deface it. Here are the evidences:</p> <ol style="list-style-type: none"> <li>1. The church has lost its holiness because when black people worship in it on Sunday, the white man gambled in it on weekdays.</li> <li>2. The church belongs to the black people only, whereas the white people despise it.</li> </ol>	

### 7. Obscene language are associated with racist attitude

<p>Expression</p> <p>nigger</p>	<p>Content</p> <ol style="list-style-type: none"> <li>1. A word derives from Spanish “negro”.</li> <li>2. It means black person.</li> </ol>
<p>I. Relation/ Expression (secondary)</p> <p>“Nigger” is a word derives from Spanish “negro” to refer a black person.</p>	<p>II. Content (secondary)</p> <p>Pejorative quality of black people</p> <ol style="list-style-type: none"> <li>1. The word implies a general lack of intelligence and sophistication of black people.</li> <li>2. It carries the idea of</li> </ol>

	slavery and inferiority.
<p>III. Relation</p> <p>The word “nigger” is an implication of pejorative qualities refers to black people. the evidences of this as follows:</p> <ol style="list-style-type: none"> <li>1. There is another intention of calling a person “nigger” besides despising his/her darkness of skin color – the African Americans –.</li> <li>2. It is a cultural standard to refer the black people as inferior and less civilized than the white people.</li> <li>3. It is an insult for the black people when other people call them by this word.</li> </ol>	

Expression	Content
Nigger-lover	<ol style="list-style-type: none"> <li>1. People who like black people over white people.</li> </ol>
<p>I. Relation/ Expression (secondary)</p> <p>“Nigger-lover” is a term that refers to a white man who likes black people over the whites.</p>	<p>II. Content (secondary)</p> <p>An insult to white people</p> <ol style="list-style-type: none"> <li>1. People who are sympathetic towards black people.</li> <li>2. The word is used to despise the white people who are willing to help black people.</li> </ol>
<p>III. Relation</p> <p>The word “nigger-lover” is actually an insult to any white people who treats black people nicely. It is an offensive language used by prejudiced people.</p>	

Expression	Content
ruttin’	<ol style="list-style-type: none"> <li>1. A verb refers to male animals when they</li> </ol>

	are in a time of sexual activity.	
<p>I. Relation/ Expression (secondary)</p> <p>“Ruttin” is a term that refers to what male animals do in a time of sexual activity.</p>		<p>II. Content (secondary)</p> <p>Harassing a woman sexually</p> <ol style="list-style-type: none"> <li>1. The word is used to say that a man harasses a white woman sexually.</li> <li>2. In the novel, the word is used by Bob Ewell to insult Tom Robinson.</li> </ol>
<p>III. Relation</p> <p>The term “ruttin” is an offensive dehumanizing word because the term is usually used for animals. However, a white man uses this word to insult a black man who is accused for harassing his daughter.</p>		

### III. Appendix 3

No.	Citation	Book/year	Page	Author
1.	The Mockingbird sings all year long in the southern regions [...]. Young mockingbirds can sing, but their songs are described as “soft whisper songs”.	<a href="#">Mockingbirds:</a> <i>Introducing Birds to Young Naturalists</i>	52-6	Ilo Hiller
2.	The blue jay is a bird you’ll come to either love or hate. They’re loud, aggressive, boisterous bullies who threaten smaller birds.	hubpages.com/hub/Blue-Jay-Bird-Facts-and-Behavior		Eric Dockett
3.	Prejudice arises in an intergroup context. Many prejudices arise from the conflicting goals or demands that different groups have. Differences in social power and in the perceived legitimacy of economic and social status differences affect whether people see inequalities as discriminatory or unfair. Members of disadvantaged groups may either not be aware of their disadvantage or may be motivated to deny or ignore it. Similarly, members of advantaged groups may feel more comfortable with the belief that society is equal and each person achieves the status they deserve by dint	Processes of Prejudice: Theory, evidence and intervention (2010)	48	Dominic Abrams

	of effort or ability.			
4.	The disease is caused when the rabies virus enters the body of an unvaccinated dog , usually via the bite of an infected animal, and infects the brain.	<a href="http://www.dogs-and-dog-advice.com/rabies.html">www.dogs-and-dog-advice.com/rabies.html</a>		
5.	The presence of a large African population in the United States from the inception of the country created, inter alia, a need for the dominant white group to distinguish itself from the black group, on the basis of color, and the permanent servitude. This worked itself out in similar discriminatory patterns against Native Americans and others of color over the succeeding years. Alongside with this pattern of discrimination was linguistic terms and concepts used as epithets and derogations. The origin of this pattern may be seen in the ignorance of African Culture.	Identifying Racist Language: Linguistics Acts and Signs (2003)		Dr. Molefi Kete Asante
6.	<b>nig-ger</b> / <i>'nɪgə(r)</i> / <i>noun</i> (taboo, slang) a very offensive word for a black person	Oxford Advanced Learner's Dictionary 8 <sup>th</sup> Edition (2010)	1031	A.S. Hornby
7.	<b>lover</b> / <i>'lʌvə(r)</i> / <i>noun</i> (often in compounds) a person who likes or enjoys a particular things	Oxford Advanced Learner's Dictionary 8 <sup>th</sup> Edition (2010)	917	A.S. Hornby

8.	<b>rut-ting</b> <i>adjective</i> (of male animals, especially DEER) in a time of sexual activity	Oxford Advanced Learner's Dictionary 8 <sup>th</sup> Edition (2010)	1346	A.S. Hornby
9.	The stock market crash of 1929 did not so much cause the Depression, then, as help trigger a chain of events that exposed larger weaknesses in the American economy. During the next three years, the crisis grew steadily worse.	American History: A Survey (2007)	389	Alan Brinkley
10.	Someone asked the British economist John Maynard Keynes in the 1930s whether he was aware of any historical era comparable to the Great Depression. "Yes," Keynes replied. "It was called the Dark Ages, and it lasted 400 years."	American History: A Survey (2007)	390	Alan Brinkley
11.	In rural areas conditions were in many ways worse. Farm income declined by 60 percent between 1929 and 1932.	American History: A Survey (2007)	391	Alan Brinkley
12.	As the Depression began, over half of all black Americans still lived in the South. Most were farmers. The collapse of prices for	American History: A Survey (2007)	391	Alan Brinkley



	cotton and other staple crops left some with no income at all. Many left the land altogether—either by choice or because they had been evicted by landlords who no longer found the sharecropping system profitable.			
13.	Traditional patterns of segregation and disenfranchisement in the South survived the Depression largely unchallenged.	American History: A Survey (2007)	391	Alan Brinkley
14.	In March 1931, nine black teenagers were taken off a freight train in northern Alabama (in a small town near Scottsboro) and arrested for vagrancy and disorder.	American History: A Survey (2007)	391	Alan Brinkley
15.	With armed troops holding back the mobs ringing the courthouse, the boys went on trial for their lives before consulting either of the attorneys who half-heartedly appeared to defend them. The all-white juries, exhorted by racial appeals from press and prosecution, vindicated white Southern womanhood (the "victims" were later exposed as snuff-dipping prostitutes whose clientele included Negroes) by bringing in the death penalty for all but the 13-year-old.	Scottsboro: A Tragedy of the American South, Dan T. Carter (1969)		H. Thomas Howell, Jr.

16.	All short-run analyses of the Great Depression shared a common attribute. They focused on the immediate causes and impacts of the New York Stock Market collapse of 1929, and they asserted that the resulting devaluation of wealth and disruption of the banking system explained the intensity of the crisis.	The Great Depression as Historical Problem (2001)	5	Michael A. Bernstein
	In 1933 Lett was arrested just south of Monroeville for raping a white woman named Naomi Lowery.	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	90	Andrew Haggerty
17.	Her education stressed decorum above all else, especially when it came to the requirement for a woman to always comport herself as a "lady." Frances Lee learned this lesson well and throughout her life was known as a strict observer of the time-honored codes of acceptable female behavior.	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	14	Andrew Haggerty
18.	Charles J. Shields, who wrote a biography of Lee with which she did not cooperate, speculates that Scout and Jem's lack of a mother in To Kill a Mockingbird parallels the maternal	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	15	Andrew Haggerty

	absence that Lee must have felt as a result of her own mother's unfortunate condition.			
19.	Lee recalled that she arrived in the first grade, literate, with a curious cultural assimilation of American history, romance, the Rover Boys, Rapunzel, and The Mobile Press.	Harper Lee's <i>To Kill a Mockingbird</i> (Writers and Their Works) (2009)	21	Andrew Haggerty
20.	After <i>To Kill a Mockingbird</i> was published Lee was asked about her artistic goals, and she replied, "All I want to be is the Jane Austen of south Alabama."	Harper Lee's <i>To Kill a Mockingbird</i> (Writers and Their Works) (2009)	23	Andrew Haggerty
21.	"there is a very definite social pattern [Southern] towns that fascinates me. I would simply like to put down all I know about this because I believe that there is something universal in this little world, something decent to be said for it, and something to lament its passing"	Harper Lee's <i>To Kill a Mockingbird</i> (Writers and Their Works) (2009)	24	Andrew Haggerty
22.	[...]she took exception to novelists who felt compelled to discuss Southern slavery and racism either too	Harper Lee's <i>To Kill a Mockingbird</i> (Writers and Their Works)	26	Andrew Haggerty

	romantically or too grotesquely,	(2009)		
23.	Lee was skeptical of the Southern Gothic genre: novels and plays that depict the South as grotesque and tormented, haunted either figuratively or literally by the ghosts of its sinful past.	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	26	Andrew Haggerty
24.	Though her novel does share some of the typical elements of the Southern Gothic style, including a rape, an attempted murder, and the eerie figure of reclusive Boo Radley, the narrative never quite fulfills the expectations these elements raise.	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	28	Andrew Haggerty
25.	Instead their legal representation consisted of an alcoholic real estate lawyer from Tennessee who was unfamiliar with Alabama law and an elderly lawyer who was several decades removed from trying a criminal case.	Harper Lee's To Kill a Mockingbird (Writers and Their Works) (2009)	85	Andrew Haggerty
26.	[...] nobody truly and deeply committed to any kind of humane values who lived in the South during this period could	Harper Lee's To Kill a Mockingbird (Writers and Their Works)	91	Andrew Haggerty

	have ultimately failed to conclude that the traditional cultural and institutional mechanisms of racism were morally wrong, and needed to be demolished.	(2009)		
27.	<p>We grew up in a society that was primarily agricultural. It was not industrial, though it is becoming so, for better or worse. [...] Our whole society is geared to talk rather than do. We work hard, of course, but we do it in a different way. We work in order not to work. Any time spent on business is time more or less wasted, but you have to do it in order to be able to hunt and fish and gossip. I think first of all our ethnic background, then the absence of things to do and see and places to go means a great deal to our own private communication. [...] We didn't have much money. Nobody had any money. Life is slower.</p>	<a href="http://www.chebucto.ns.ca/culture/HarperLee/roy.html">www.chebucto.ns.ca/culture/HarperLee/roy.html</a>		McNally
28.	More than any other part of America, the South stands apart...Thousands of Northerners and foreigners have migrated to it...but Southerners	Heritage of the South (1992)		Tim Jacobson

	<p>they will not become. For this is still a place where you must have either been born or have 'people' there, to feel it is your native ground [...]</p> <p>It is a loyalty to a place where habits are strong and memories are long. If those memories could speak, they would tell stories of a region powerfully shaped by its history and determined to pass it on to future generations.</p>			
29.	<p>Social class also exerted a tremendous influence on the evolving culture of the South. Attitudes about class shaped in southern England and in the border regions of Britain coupled with the appearance early on of race-based slavery would produce a class system that consigned blacks to the bottom and that paradoxically appeared to foster both the idea of equality for whites and large differences between upper and lower class whites in terms of power, privilege and wealth.</p>	<p>Southern Culture: an Introduction (2007)</p>	xxvii	<p>John Beck, Wendy Frandsen, Aaron Randall</p>
30.	<p>Meyer defined American conservatism as devotion “to the preservation,</p>	<p>Conservatism and Southern Intellectuals 1789-1861</p>	1	<p>Adam L. Tate</p>

	maintenance, and extension” of the “tradition of the West and the tradition of the American republic.”	(2005)		
31.	“any history of slavery must be written in large part from the standpoint of the slave.” It is perhaps some measure of progress that this point should seem obvious to most present-day readers.	Minding the South (2003)	62	John Shelton Reed
32.	When Hofstadter wrote, however, no really satisfactory attempt had been made to address the question of how slaves experienced slavery.	Minding the South (2003)	62	John Shelton Reed