

Radboud University



Scout's Development in *To Kill a Mockingbird* and *Go Set a Watchman*
A Psychoanalytical Approach

By Louisa Krol

Studentnr: 3023923
l.krol@student.ru.nl

BA Thesis
Supervisor: Maarten van Gageldonk
Engelse Taal en Cultuur

Date of Submission: 15 August 2016

Essay Cover Sheet Engelse Taal en Cultuur

Teacher who will receive this document: Maarten van Gageldonk

Title of document: Scout's Development in *To Kill a Mockingbird* and *Go Set a Watchman* - A Psychoanalytical Approach

Name of course: BA Werkstuk Engelse Letterkunde

Date of submission: 15 August 2016

The work submitted here is the sole responsibility of the undersigned, who has neither committed plagiarism nor colluded in its production.

Signed

Name of student: Louisa Krol

Student number: 3023923

Acknowledgements

There were moments I would never thought I would hand in my BA thesis. Since it took me a lot longer than most students, I think I am even more excited that I am finally able to finish it. The most important people within this period were my parents. They were the ones who had to deal with the frustrated mood swings and they were the ones who always kept me motivated. Furthermore, I am thankful for my friends who were always there for distraction, encouragement and good feedback. However, without my supervisor and his valuable guidance I do not think I would have been able to finish my thesis at all. Thank you all!

Abstract

This thesis focusses on the development of the protagonist's ID, superego and ego throughout Harper Lee's novels *To Kill a Mockingbird* (1960) and *Go Set a Watchman* (2015). By using a psychoanalytical perspective the major relationships and influences on the protagonist's ID, superego, and ego are analyzed which highlights the struggles between finding a balance between desires and reality. Both novels indicate a path that includes the development of coping mechanisms and repression that illustrate a protagonist's road towards acceptance of one's ego. The results show that a clear distinction between *To Kill a Mockingbird* and *Go Set a Watchman* in terms of the protagonists development may it be in different stages within the ID, superego and ego. The father of the protagonist shows clear differences between the two novels. In *To Kill a Mockingbird* he had a major influence in the protagonist's development, whereas the father barely had any influence in *Go Set a Watchman*.

Keywords

Harper Lee

Sigmund Freud

Innocence

Psychoanalysis

Experience

Repression

Go Set a Watchman

ID, superego and ego

To Kill a Mockingbird

Model of Psyche

Table of Contents

Acknowledgements	3
Abstract	4
Table of Contents	5
Introduction	6
Chapter 1 – Theoretical Framework	10
1.1 A Brief History of Psychoanalysis	10
1.2 ID, Superego and Ego	12
1.3. Psychoanalysis and Literature	14
Chapter 2 – Psychoanalysis and <i>To Kill a Mockingbird</i>	17
2.1 Scout and Atticus	17
2.2 Scout and Boo Radley	23
Chapter 3 – Psychoanalysis and <i>Go Set a Watchman</i>	27
3.1 Past.....	28
3.2 Present.....	30
Chapter 4 - Compare and Contrast.....	36
4.1 Scout’s Model of Psyche	36
4.2 Atticus’ Influence	39
Conclusion	42
Bibliography.....	45

Louisa Krol

Maarten Van Gageldonk

BA Thesis

15 August 2016

Introduction

“Soon my Angel came again; I was armed, he came in vain; For the time of youth was fled, And grey hairs were on my head” – William Blake, *The Angel* (lines 13-16)

After selling more than thirty million copies of her Pulitzer Prize-winning novel *To Kill a Mockingbird* (1960), Nelle Harper Lee, better known as Harper Lee, can be seen as one of the most influential writers of contemporary American literature (Shield 1). According to a survey by the Book-of-the-Month Club in 1991, the novel is only surpassed by the Bible in terms of having the most influence on people's lives (1). Until this day, the novel continues to be relevant since it contains societal principles of human dignity and respect for others which remain crucial until this day (1).

To Kill a Mockingbird is about the narrator, six-year-old girl named Scout, her ten-year-old brother Jem, and their father Atticus Finch, who live in a small town called Maycomb. The children go on adventures, together with their friend Dill, and try to lure their neighbour Boo Radley out of his house. Atticus Finch, a white man, is a lawyer defending a black man who is falsely accused of raping a white girl.

The novel includes a couple of elements that are based on real events in 1950s Alabama. At the time, a lot of white people preferred segregation and did not agree with black and white people living together. For a woman it was socially unacceptable to start an affair with a black man (Levy par. 1). If an affair did occur, the woman could accuse the black man of rape in order to save herself from society's judgement, as was the case in *To Kill a Mockingbird* (par. 2). Lee's father, who was also a lawyer, defended black men who were accused of murder. His clients did not win these case

and were executed. Lee's father was never able to recover from these tragedies (par. 6). It can be argued that the story is autobiographical. Lee agrees that the story is based on three real-life cases during her childhood in her hometown.

Harper Lee was born in a small town in Alabama in 1926. Truman Capote, who wrote famous works such as *Breakfast at Tiffany's* (1958), was Lee's lifelong friend. Capote's cousins lived next door to Lee, whom he came to stay with. This can be seen as more evidence for the idea that *To Kill a Mockingbird* might be an autobiographical novel, since Truman Capote resembles the character Dill. As Charles Shield states in *Mockingbird – A Portrait of Harper Lee* (2006), Lee was a woman who particularly valued her privacy which made it more difficult to find out whether the novel was an autobiographical story (Shield 2). Lee's career started in 1956, when her friend Michael Brown advised her to send the short stories she had written to an agent. Eventually Maurice Grain became her agent, who told her short stories did not sell. With help of a friend she quit her daytime job and decided to start writing novels full-time (114). Her first novel was several hundred pages long and titled *Go Set a Watchman*. However, her agent disapproved of the title and Lee agreed to change it to "Atticus". She was invited to the office of J.B. Lippincott, whose publishers were interested in the novel (114). The publishers, however, did not approve of the structure, since the novel was more a series of stories rather than a coherent novel. Eventually, *To Kill a Mockingbird* arose from all the feedback given and was published in 1956.

To Kill a Mockingbird did not only become a success by itself. In 1962, Universal Studios produced the Academy Award-winning film of *To Kill a Mockingbird*, which had an immense impact on the novel's success (Kennedy par. 12). In the film, director Robert Mulligan was able to draw the audience into the exciting and thrilling life of a child, and have them observe the realistic social crisis in the story from an innocent perspective (Crowther par. 5). The influence of the story was great, because it gave a voice to the Civil Rights era in an inspiring way (Kennedy par. 9). The simplicity of the film also boosts its popularity then and now, because it is a film which entertains the entire family.

Given Lee's persistent claims that she would not publish again fans were not expecting new work. After her first novel was published in 1960, people were, therefore, surprised when fifty-five years later another novel of Harper Lee was announced to be published. The story of *To Kill a Mockingbird* appears to continue in *Go Set a Watchman*, but in fact Harper Lee wrote *Go Set a Watchman* before *To Kill a Mockingbird*. It was the novel she rewrote into *To Kill a Mockingbird*.

Go Set a Watchman tells the story of twenty-six-year-old Scout Finch. She lives in New York and goes back to Alabama to visit her father, Atticus Finch. Unlike the honourable man he is in *To Kill a Mockingbird*, Atticus Finch is a racist, and the story is more radical and darker than *To Kill a Mockingbird*. Arifa Akbar, literary editor of *The Independent*, states that Lee's latest novel can be seen as her first draft, and that it makes the reader see *To Kill a Mockingbird* and Atticus Finch from a different perspective. As Akbar writes: "It is the end of innocence for that novel, and its simple idealism" (par. 7). Unlike *To Kill a Mockingbird* this novel has an omniscient narrator, but, at the same time, written from Scout's point of view.

Go Set a Watchmen has only recently been published, and, therefore, has not been discussed as pervasively as *To Kill a Mockingbird*. This thesis will look at both Lee's novels, because *To Kill a Mockingbird* and *Go Set a Watchman* feature the same characters in different stages of their development from the author's perspective. This gives a unique opportunity to compare a character in two different worlds.

This thesis examines the development of protagonist Scout in Harper Lee's two novels, *How to Kill a Mockingbird* and *Go Set a Watchman* by using Freud's psychoanalysis model. Freud's psychoanalysis highlights the different phases of the structural model of psyche: the ID, superego and ego. The structural model of the psyche is a useful framework to analyse literary characters in-depth as Freud himself did on several plays by William Shakespeare such as *Macbeth* or *Hamlet*. Even though psychoanalysis has been a theory heavily critiqued over the years – mainly in connection to the medical field - psychoanalysis has made it possible for writers to create a deeper understanding of characters in literature, and for the reader to relate to characters. This particular theory and model of psyche is therefore utilized to find an answer to the main research question of

this thesis: How are ID, superego and ego reflected within the character of Scout Finch throughout *To Kill a Mockingbird* and *Go Set a Watchman* and what influence did Atticus Finch have in Scout's development? The expectation will be that Scout develops both in *To Kill a Mockingbird* as in *Go Set a Watchman*, but the development takes place in different parts of Scout's model of psyche and Atticus' influence in *To Kill a Mockingbird* differs from *Go Set a Watchman*.

The two novels will be first analysed separately, and then compared and contrasted to explore Scout's development both from the perspective of the child in *To Kill a Mockingbird*, and of the adult, 20 years later in *Go Set a Watchman*. In the first chapter a brief history of psychoanalysis will be explained, and the Freudian theory on the ID, superego and ego will be more thoroughly discussed. In the second chapter, *To Kill a Mockingbird* will be analysed with a focus on Scout and how her behaviour reflects her development, as well as what role Atticus plays in this development. To gain a deeper understanding of this development, the relationship between Boo Radley and Scout will also be analysed, as Boo Radley exemplifies the development Scout goes through within the story. Furthermore, this relationship is a reflection of Atticus' influence on Scout's ID, superego and ego. The third chapter will focus on how Scout has changed from an innocent little girl to a young woman in *Go Set a Watchman*. Similar to Chapter 2, a closer look will be taken at the relationship between Scout and Atticus with the main focus on Scout's development of her ID, superego and ID. *Go Set a Watchman* contains a lot of flashbacks. Therefore, Chapter 3 analyses both Scout's past and present as depicted in *Go Set a Watchman*. The fourth Chapter of this paper compares and contrasts both novels in terms of Scout's development. The focus lies on Scout as a little girl in *To Kill a Mockingbird* compared to the grown-up Scout in *Go Set a Watchman* and how her development differs and compares in both novels. Furthermore, Atticus' influence in *To Kill a Mockingbird* is compared to his influence in *Go Set a Watchman* in terms of Scout's ID, superego and ego. The last chapter will be the conclusion, which will shortly summarise the paper and answer the main research question.

Chapter 1 – Theoretical Framework

Psychoanalysis is often seen as a medical treatment and particularly as a form of psychology. It creates an understanding of the inner psychology and how the unconscious influences our emotions and behaviour. The conscious and unconscious are the basis of psychoanalysis (*The Ego and the ID* 2). To comprehend what psychoanalysis consists of, it is crucial in psychoanalysis to go back to the early years of an individual's life (Orlando 3). For this thesis this is relevant as it will highlight the life of the protagonist of Harper Lee's novels, and in particular her childhood. Therefore, the history, or in psychoanalytical terms 'childhood', of psychoanalysis will be discussed in the following paragraph. This chapter will also focus on the psychoanalytical theory of Sigmund Freud and his description of the ID, ego and superego, and how psychoanalysis can be applied to literature.

1.1 A Brief History of Psychoanalysis

In 1880 Josef Breuer, Sigmund Freud's mentor, had a patient with medical complaints. Breuer and Freud worked together on this case and found out that the patient did not directly suffer from a physical illness, but rather found out that her physical complaints were a consequence of mental pressures, in turn caused by social pressure (Berg 3). During this period and based on this case, Freud developed his theory on psychoanalysis (2). Breuer's patient seemed to have desires that were suppressed by the societal standards of her surroundings. As Freud explains in "The Origin and Development of Psychoanalysis", Breuer observed his client with great sympathy and noticed that she was muttering words to herself whenever she appeared absent and unresponsive (7). He was able to repeat these particular words while the client was in a hypnosis. Eventually Breuer found out what thoughts were haunting the client while she was lost in her thoughts, and he was able to cure part of the patient's symptoms (7). This phenomenon, that is the suppression of thoughts and memories, was later named 'repression' by Freud and will be discussed in more detail in the next

section. The doctors noticed that the patient was not aware of these oppressed wishes and they concluded that the mind contains two mental processes: the conscious and the unconscious (4). These mental processes are the key elements in psychoanalysis.

Freud and Breuer were not the first to theorise about the conscious and unconscious. At the end of the eighteenth century Carl Gustav Carus, a physician and painter, was the first to write a book on the unconscious psychological life (Ellenberger 207). What was unique about Freud and Breuer was that together they created a concept of the unconscious that was less scientific and more psychological (Berg 5). The pathological state of the client was not the cause of her illness, but her emotional state was (“The Origins and Development of Psychoanalysis” 10). Before Breuer and Freud, illnesses such as hysteria were seen as physical phenomena, but these two doctors were able to demonstrate that it was an emotional illness. As Freud himself explained in *A General Introduction to Psychoanalysis*:

“Here is the gap which psychoanalysis aims to fill. It prepares to give psychiatry the omitted psychological foundation, it hopes to reveal the common basis from which, as a starting point, constant correlation of bodily and psychic disturbances becomes comprehensible. Freud shaped a tool which created the possibility to go deeper into the psychology of a patient and analyse the psyche and what effect it has on the patient’s behaviour.” (14).

However, throughout the years Freud received an array of criticism. Freud’s theory apparently was incomplete and he lacked evidence to prove his theory. Freud relied too much on neurophysiology and that others would provide him with an adequate basis to prove his libido theory. Furthermore, he never made real connections in his theory, but only assumed the connections were there (Erwin 672) However, most critics of Freud’s theories lived during the mid-twentieth century, whereas Freud’s medical theory was based on nineteenth century advances (672). While his theory might have been overturned within the medical spectrum, his psychoanalytical theory has proven to be helpful in the field of literary analysis. Freud himself analysed several plays by Shakespeare, such as *Hamlet*, by using his theory. Others also used his theory to create a deeper understanding of important characters. For example, Ludwig Jekels, a renowned psychoanalyst who analysed

Macbeth (Ruitenbeek 142). But also Henk de Berg, who wrote about psychoanalysis and literature in his *Freud's theory and Its use in Literary Cultural Studies*. The latter explains how Freud and other scholars have applied this theory to literary analysis. The psychoanalytical analysis creates a deeper understanding of the mind of a character, which gives the story more depth. To be able to understand the theory it is important to know what the theory consists of. Therefore, the next section will explain Freud's model of psyche in more detail.

1.2 ID, Superego and Ego

As mentioned above, the conscious and unconscious are crucial elements in psychoanalysis. The conscious can be connected to perception and is able to realise what is real and what is not, and what is most important to be aware of (Wright 10). A person is not able to be aware of everything, and therefore, he or she makes a selection of the most important elements that require attention. The unconscious, as Freud explains,

“is the true psychical reality: in its inner-most nature it is as much unknown to us as the reality of the external world, and it is as incompletely presented by the data of consciousness as is the external world by the communications of our sense organs” (“The Unconscious and Consciousness” 613).

The unconscious is based on a person's instinct and ideas that get stuck there during repression. Repression is a defence mechanism that keeps down these particular memories (“The Origins and Development of Psychoanalysis” 13). The mind makes a selection of the important and less important elements (Wright 10). The less important elements go to the unconscious, even though these elements sometimes might turn out to be important. In one of his lectures Freud uses the following example for repression:

“Suppose that here in this hall and in this audience, whose exemplary stillness and attention I cannot sufficiently commend, there is an individual who is creating a disturbance, and, by his ill-bred laughing, talking, by scraping his feet, distracts my attention from my task. I

explain that I cannot go on with my lecture under these conditions, and thereupon several strong men among you get up, and, after a short struggle, eject the disturber of the peace from the hall. He is now "repressed," and I can continue my lecture. But in order that the disturbance may not be repeated, in case the man who has just been thrown out attempts to force his way back into the room, the gentlemen who have executed my suggestion take their chairs to the door and establish themselves there as a "resistance," to keep up the repression." ("The Origin and Development of Psychoanalysis" 14)

This is an elaborate example on how repression works. The classroom is in this case the conscious and the unconscious is on the outside. The man who disturbs the lecture, is considered the painful memory and is thrown out of the classroom. The professor can go on with his lecture without any painful memories. These are now repressed in the unconscious. The chairs that are forced to the door resemble resistance and keep the painful memory in the unconscious.

To gain more clarity within the psychology, Freud splits the mind into three separate agencies in his model of psyche: the ID, ego and superego (Berg 49). The ID is seen as the inner wild child, where the sensual and sexual part of our personality are hidden. It contains our obsessions, desires, and wishes from the moment we are born. The ID constantly has the need for satisfaction and drive for sensual pleasure, but repression keeps holding this back (52). Hence these urges come forward in dreams. The ID is correlated with the unconscious (50).

The second agency is the superego, which contains the societal principles. It is the norms and values that are taught during upbringing and education and the superego has the drive to always behave socially (52). Similar to the ID it thrives for immediate satisfaction, but cannot always receive it. The superego creates guilt whenever the action is in conflict with the taught values (A. Freud 6). One might consider an action not to be wrong rationally, but due to the inner values guilt can arise. (Berg 50). If one would only listen to the superego, life would consist of total obedience to societal rules. Therefore the superego needs a counterbalance; the ID. If the superego is stronger than the ID, one constantly has a feeling of guilt and it can eventually lead up to murder, because one is never able to live up to the expectations of society (54).

The last agency is the ego. This one is not as self-oriented as the ID and superego. The ego communicates between mind, body and the external environment, and is mainly focused on self-preservation and tries to find a balance between one's own wishes and the wishes of society (50). There is the struggle between personal desire (the ID) and societal principles (superego); the body needs to cope with the idea to postpone personal desires to conform to social demands (Wright 10). The ego can be seen as the observer since it creates an understanding of the other two agencies and reality. The ego communicates with the outside world (A. Freud 6).

Since this thesis takes a look at child development it is crucial to bear in mind that the agencies of the protagonist still need to develop. Throughout the entire story of *To Kill a Mockingbird* and partly in *Go Set a Watchman*, Scout is still a little girl, which is why one needs to take into account that the model of psyche cannot be fully developed yet. Freud states that the ego develops within the first three years of a child's life, and how the superego will develop between the age of three and six (Mclaud par. 2).

1.3. Psychoanalysis and Literature

Now that an insight has been given into psychoanalysis, this section will focus on how to apply the theory to literature. The theory creates more awareness among writers as to what effect the unconscious has on a character (Ruitenbeek xi). For writers of fiction, Freud's ideas form a framework to create more in-depth characters by using psychoanalytical theory. The reader is able to relate more intensely to characters, because these characters are presented as more detailed human beings (ix). The unconscious is important to be able to understand a character, because it gives insight into the mind. The unconscious explains why a character reacts to certain situations; it is a place where memories are stored which cause certain behaviour.

There are two aspects of psychoanalysis which have had the most influence on literature are that first, it provides the reader and the critic with new insights to literature, and second, the theory opens up new understandings for writers (Ruitenbeek ix). The first aspect creates different

perspectives on literary works while the latter can illustrate how literary texts are formed and interpreted by the author.

Generally, there are four different approaches that are used to apply psychoanalytical theory in literary analysis:

- 1 Psychobiography; not the works of an author will be analysed but their life itself. The focus rests on the author and their personal life and what effect it had on their works (Wright 39). If this particular method were to be chosen, the life of Harper Lee would be researched rather than the characters in the story.
- 2 Analysis of the character; it is possible to create an understanding of the unconscious through the speech and expressed thoughts of the narrator or character (Orlando 6). Therefore, language analysis and social behaviour are two of the most important tools in psychoanalysis in order to understand the characters and the development they are going through. This method is used in this thesis to analyse Scout Finch and her development within the psychoanalytical model of psyche.
- 3 Construction of the novel; the focus lies on how the novel was written, and why certain chapters precede others. The events that take place in the novel and what kind of effect the construction of these events have play an important role in this method (Wright 38). For this method it would be important to focus on Lee's novels and why *Go Set a Watchman* is published fifty-five years after *To Kill a Mockingbird* and what influence the structure of both novels has on the entire story.
- 4 Impact on the reader: what influence does the novel have on the emotions of the reader? Certain novels have such an impact after their publication that it changes lives completely. Hence, this approach takes the reader into account, rather than the novel, its characters or writer (38). If this method would have been used for this thesis, the societal impact of the novels of Harper Lee would be taken into account as well as what influence they have had on readers and why.

As explained in the introduction, the main focus of this research concerns the development of Scout Finch within the Freudian model of psyche. In order to find out the importance of these elements, Scout Finch, the narrator, is analysed as follows: Scout's way of experiencing events in the story, how she deals with these events and how she learns to deal with situations is discussed elaborately. Secondly, a comparison is made of both novels in order to see how Scout has developed and how the ID, superego have evolved in her development. Furthermore, Atticus will be analysed in order to see what kind of influence he had on Scout within both novels.

Chapter 2 – Psychoanalysis and *To Kill a Mockingbird*

As previously discussed, *To Kill a Mockingbird* was Harper Lee's first published novel, but not her first novel written. Chronologically, the story of *To Kill a Mockingbird* takes place before *Go Set a Watchman*. In *To Kill a Mockingbird*, Scout is a six-year-old girl, who undergoes a transition from an innocent little girl to a girl who understands life and is able to cope better with difficult situations. This chapter will analyse how her ID, superego and ego develop within *To Kill a Mockingbird*, and what kind of influence her father has on this development. Atticus is a single parent who raises Scout and Jem by himself. Therefore, he is the main person in Scout's life to teach her all the valuable lessons in life. To be able to illustrate Atticus' influence, the relationship between Scout and her father will be discussed elaborately. Furthermore, the relationship between Scout and Boo Radley will be described to reflect on her development and how she uses Atticus' advice in another relationship. This chapter will highlight how Scout's behaviour changes from the beginning of the novel to the end of the novel. Scout's behaviour, especially during conversations with her father, will be analysed to illustrate how the relationship with her father influences her ID, Superego and ego. Furthermore, Scout's relationship with Boo Radley will be reviewed to reflect on Scout's development and how Atticus' influence affected her within their relationship.

2.1 Scout and Atticus

The relationship between Scout and Atticus is important, especially because Scout's mother is never mentioned in *To Kill a Mockingbird*. Atticus raised his children all by himself, and manages to teach Jem and Scout the valuable lessons in life. He also teaches them to be curious and smart. In return they perceive him as "satisfactory," because he plays with them, reads to them, and treats them with "courteous detachment" (*To Kill a Mockingbird* 6). For Scout and Jem these activities are enough for Atticus to be a proper parent.

In order to analyse what role the relationship with Atticus plays in Scout's development, this section thoroughly examines four main events that express her psychoanalytical development

throughout the story. The first event is in Chapter 2 of *To Kill a Mockingbird*, when Scout has her first day at school. The second event is when several Malcomb residents come over to the Finch's house the day before the trial in Chapter 15. The third, also in Chapter 15, is when the children secretly follow Atticus to jail late at night. The fourth and final event to be discussed is the Robinson trial in Chapter 17. These four events are crucial in Scout's development within her model of psyche, because they highlight Scout's development and point out what Atticus' influence is in the matter. Furthermore, the four events show how Atticus teaches her societal principles and how to cope with the situation.

The first event to be described occurs in Chapter 2, when it is Scout's first day at school. The years before she goes to school are simple and she is never confronted with the outside world. This particular day opens Scout's eyes to a whole new world. She is confronted with the practice of her teacher, Miss Caroline. The first problem Scout encounters, is that she is not allowed to read after school anymore. As Scout explains in this chapter, Miss Caroline "discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me anymore, it would interfere with my reading" (*To Kill a Mockingbird* 22). Scout disagrees and tells her teacher that her father does not teach her to read. She argues that, in fact, "Jem says I was [born reading]. He read in a book where I was Bullfinch instead of a Finch. Jem says my name really is Jean Louise Bullfinch, that [sic] I got swapped when I was born" (22). To avoid more trouble she accepts her teacher's punishment and apologises. Although she knows the social expectation of apologizing, she does not truly understand why she has to apologise. When Scout comes home from school, Atticus explains that they can keep reading at home, but that she needs to keep quiet at school. Scout understands that sometimes situations do not make sense, and because she cannot influence them, it is best to do what she is told. However, she does not understand why her teacher has such demands. Atticus teaches his daughter the most valuable trick in life:

"[I]f you can learn a simple trick, Scout, you will get along better with all kinds of folks.

You never really understand a person until you consider things from his point of view [...] until you climb into his skin and walk around in it". (39)

Atticus explains how empathy works, which makes it easier to understand someone else and their actions. Atticus tries to clarify how Scout can cope with the issue between her and Miss Caroline.

Scout's mind is unable to cope with the struggles between reality and her desires, in which her desire is to read at home and the reality is that her teacher does not allow her to do so. Her ID intends to fulfil her wish, because she wants to keep reading together with Atticus. Therefore, Scout excuses herself to the teacher by saying she was born literate. As discussed in Chapter 1 of this paper, the superego focuses itself on the societal principles and tries to satisfy the outside wishes. This part starts to develop between the age of three and six. Scout is already six years old in this story, but her ID is stronger than her superego. By telling her teacher that she was born literate, she is lying, because Atticus teaches her how to read. Lying is unacceptable in the superego, but the ID in Scout is stronger, which is the reason for making up a story to fulfil the wishes of her ID. The ego has difficulties finding a balance and communicate with reality. She does not comprehend the situation and therefore her ID takes over. Scout needs to understand that sometimes desires cannot be fulfilled, because she also needs to comply with societal principles. Scout's superego is still developing as she is unable to find a balance between the desires of her ID and superego. Atticus plays an important role in this part, because when Scout explains the situation to him, he teaches her the rule of empathy. As Freud explains, empathy is the only way to enter the world of another person. Understanding empathy is an important factor when it comes to personality and emotional development (Radenovic 488). Empathy creates a better understanding of someone else's behaviour and actions. By learning how to form empathy, Scout is able to grow and develop her inner self. Empathy is part of the societal principles, therefore, this important lesson will be restored by Scout's superego. Whenever her ID feels the desire to fulfil her own wishes, the superego recalls empathy and raises guilt. Since Scout is still a young girl, her ID is stronger at this particular moment. The superego is in development, which is why her ego has difficulties finding the balance in order to communicate correctly with reality. Atticus is the main person who helps Scout developing her superego by teaching her valuable lessons.

Further along in the story, Chapter 15, the second event takes place where Scout shows how her ID, superego and ego still acquire help in understanding reality. With the court appointment approaching, several men come to the Finch house to talk to Atticus. Scout explains how men only come over to their house for either politics or death. Scout genuinely believes someone died, because she does not comprehend the situation to be different. She sees “merchants, in-town farmers; Dr. Reynold was there; so was Mr Avery” (*To Kill a Mockingbird* 195). All these men are friends of the Finch family, therefore, Scout does not realise the seriousness of the situation. Jem is several years older, and does realise what is going on. He asks Atticus: “They were after you weren’t they?” Atticus replies by saying “What have you been reading? Then he said gently, No, son, those were our friends” (196). Atticus is trying to save the children from reality. The men and Atticus are friends, and friends do not want to hurt each other. Jem is still suspicious, but Scout trusts Atticus completely. She does not want to see the signs of anger and danger. Scout ignores the memories she does not want to cope with. When Jem admits to being scared, Scout still does not comprehend that the encounter with these friends was not a friendly visit.

Scout’s ego is unable to find a balance in this situation. She uses the defence mechanism, repression, to prevent dealing with the unpleasant memory of an unfriendly visit of people she perceives as friends. Scout tries to repress the memory by ignoring it. As described in Chapter 1, repression stores unpleasant experiences in the unconscious of the mind. Scout’s ignoring of what has happened is exemplified in the behaviour of her not asking her father, Atticus, any questions. Her ID is unable to cope with reality, because it does not want to have any negative memories. Since Scout’s ID is still stronger than her superego, her ego is unable to find a balance between her superego and ID in order to communicate to reality properly. Scout wants to repress the unpleasant memory in her unconscious. When Scout realises that the visit was a dangerous situation, she starts to cry. Eventually her ego is able to balance her superego and ID, which made it possible to face reality. Her ID wanted to hide the memory and ignore it, but the repression of her memory was unsuccessful. Scout’s eventual understanding of the dangerous situation is an indication that her superego has balanced out her ID: it is the first time she does not listen to her ID. The ego, which

also communicates with the outer world, makes her understand reality. In this example the balance between Scout's ID, superego and ego is less extreme. The young girl does not only listen to her ID, but also lets her superego and ego decide how to act and how to feel.

The third event also takes place in Chapter 15, in which Scout's superego attempts to apply her knowledge about empathy in practice. The night before Tom Robinson's trial, Atticus leaves the house; something he usually never does. Because Jem is concerned, Scout, Dill and Jem follow Atticus to the Malcomb jail. They see him sitting in front of the jail reading. Four cars filled with acquaintances of the Finch family appear and stop in front of Atticus. Again, Scout does not comprehend what is going on and thinks the people are friends of the Finch family, so "I broke away from Jem and ran as fast as I could to Atticus [...] I thought he would have a fine surprise, but his face killed my joy" (202). Then she sees Mr Cunningham, one of her classmates' father, and says "hi" (205). When he does not respond she keeps talking about how they know each other. Atticus once taught her that it is polite to talk about things people are interested in and not just about things she likes. Therefore, she changes subjects and keeps talking to Mr Cunningham. When everybody looks at her she does not comprehend the situation and asks "what's the matter" (206). Eventually Mr. Cunningham gives in; he stops ignoring Scout and commands the group to leave. Afterwards Atticus explains to Jem, whilst Scout is listening:

"He might have hurt me a little, [...] but son, you will understand folks better when you're older. A mob's always made up of people, no matter what. Mr. Cunningham was part of a mob last night, but he was still a man. Every mob in every little Southern town is always made up of people you know [...]. So it took an eight-year old child to bring 'em [sic] to their senses, didn't it?". (210)

Atticus explains to Jem and Scout that even grown-ups can act in ways children do not comprehend. Usually parents need to watch their children, but this time a little girl is able to calm down the situation.

Scout tries to use empathy, which Atticus has taught her before. However, her ego, which communicates with the outside world, is not able to comprehend that this get-together is not a

friendly one. The mob is warning Atticus and threatening him. Scout tries to be polite in the described scene, because she realises Mr. Cunningham is uncomfortable. She is unable to understand why, but she has been taught that it is important to feel comfortable in situations. If this is not the case, as with Mr. Cunningham in this scene, she has to try to make them feel comfortable. Scout's superego tells her that she needs to use empathy, because Atticus taught her that it is polite to talk about subjects the other person is interested in. Scout's ego is incapable of comprehending reality, because it does not see that the described situation is not one for chit-chat. Eventually Scout is lucky and her incapability of understanding the situation actually deflated the tension, and made the mob reconsider their acts and turn away. Despite the fact that her ego was unable to identify the situation, she saved the day. Her ID wanted to create a comfortable situation and her superego tried to apply societal principles in order to do so.

The fourth, and last, scene to be discussed is a moment before Tom Robinson's trial. Scout, Jem and Dill go to court, where they witness the cruelty and unfairness of the real world. A moment before the trial, Scout hears for the first time that Atticus was assigned this case and that he had no choice but to defend Tom Robinson. "I thought it odd that he hadn't said anything to us about it – we could have used it many times in defending him and ourselves" (218). She is confused why Atticus did not explain the situation, and even more so about the town's attitude towards Atticus and him defending a black man. As the trial goes on, Scout starts talking about lawyer's children "on seeing their parents in court in the heat of argument, [and] get the wrong idea: they think opposing counsel to be the personal enemies of their parents" (229).

Within the psychoanalytical spectrum, Scout's ID attempts to determine why Atticus did not tell her the Robinson case was assigned to him. Her father always makes the right choices; however, she is incapable of understanding why he withheld this information. Scout's superego was taught that lying is not a societal principle, which is why she has difficulties understanding Atticus' choice. He did not actually lie about the case, but he withheld information. Scout's superego tells her ego that parents always make the right decisions. It is most likely that Atticus has a good reason why he never told the case was assigned to him. The ego is unable to cope with the information and

represses the matter. Scout decides to repress her urge to find out why Atticus did not share this with her and her brother.

2.2 Scout and Boo Radley

The relationship between Scout and Boo Radley is a relationship that illustrates how Scout's model of psyche has developed throughout the story. This relationship also reflects the influence Atticus has within this development. Boo is a mentally disabled man who is being kept inside the house by his family. Because Boo never leaves the house, the children make up all sorts of horror stories about him. This section focuses on Scout's development from a negative to a positive feeling towards Boo Radley and what her development within the ID, superego and ego have to do with this relationship change. The more Scout's superego develops, enabling her ego to find a more perfect balance, the more the relationship with Boo Radley improves.

At the beginning of the story, in Chapter 1, Scout and Jem are terrified when passing the Radley residence, which is why they always run past it. On her first day at school Scout has to pass the house several times. "When I passed the Radley Place for the fourth time – twice at full gallop – my gloom had deepened to match the house" (37). Scout projects her experiences on her first day at school on the house she fears. The house is just as horrific a thing as the fact that she is allowed to neither read nor write at home. More specifically focused at Boo, Jem gives a description of Boo that seems reasonable to Scout at the beginning of the story:

"Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained – if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time". (16)

Jem has never seen Boo in real life, but he is able to describe him in detail. Scout also does not understand how someone can stay inside their house their entire life, so the children believe that Mr.

Radley must keep Boo chained to his bed, so he will not escape (14). The children come up with horrible stories about Boo Radley because they have never seen him, even though he lives almost right next door. Because Jem is Scout's older brother she believes what he tells her. At one point, Dill introduces a new game to Jem and Scout; they could pretend to be Radley. Scout, however, is very scared, because "He can get out tonight when we're all asleep" (51). They started playing the game anyway, and say "Boo Radley bit [Mrs. Radley's finger] off one night when he couldn't find any cats and squirrels to eat" (52). Yet, they are curious and want to sneak into the Radley's garden to peak into their house. "Then I saw the shadow. It was the shadow of a man with a hat on" (71). After some commotion the children go to bed, but they are particularly scared that Boo will come to take revenge.

Scout tries to comprehend what Jem tells her about Boo. The desire in her ID is to know who he is and why he never leaves the house. In reality, Boo Radley is mentally disabled and since he has not been around people for such a long time he does not know how to communicate in a way that is accepted by society. This is unknown to Scout and she is too young to know about this herself. Furthermore, her superego has not developed fully yet, which makes it harder for her to distinguish reality from made up stories. That is why she creates her own reality by believing Jem's story. Her ego is unable to relate reality to her thoughts, which is why she makes up her own story. Scout's superego knows that she should respect everyone and that she should not make up stories. However, her ego is unable to comprehend the situation and is incapable of finding the balance between her superego and ID. Her ID has been stronger her whole life until now, which is clearly illustrated in this moment. Until Dill introduces the game, the children only think of themselves when it comes to Boo Radley, because they only think of the consequences for their own lives. However, what kind of effect it has on Boo Radley does not come to their minds. According to Jean Jacques Rousseau, philosopher in the sixteenth century, the natural instinct of a human being is self-preservation and taking care of our own well-being (Rousseau 21). The children only think of their own well-being instead of Boo's. This may also be the influence of the model of psyche, since both ID and superego are focused on self-preservation. As long as one is doing well, all is fine. As

discussed before, Atticus teaches Scout what empathy is and how to use it. In this situation, however, she is not able to use it yet, because Atticus did not explain empathy yet. Even though her desire is to understand the situation, she is too young to comprehend what is going on in reality. Scout is unable to figure out how to comprehend reality. As mentioned previously, Scout creates her own reality to find a balance between her superego and her ID. Since her ID is stronger than her superego, Scout fulfils the wish of her ID instead of her superego.

Almost halfway through the novel Scout talks to Miss Maudie, their neighbour, about what Atticus had said before:

“I’d rather you shot at tin cans in the backyard, but I know you’ll go after birds. Shoot all the Bluejays you want, if you can hit ‘em [sic], but remember it’s a sin to kill a mockingbird. That was the only time I ever heard Atticus say it was a sin to do something. [...] Your father is right, [Miss Maudie said]. Mockingbirds don’t do one thing but make music for us to enjoy.” (119)

Scout has never heard anything about sins, nor about Mockingbirds being innocent. At the end of the novel Scout finally understands the situation. Before she goes to the pageant, she and Jem walk together along the Radley house. “Boo doesn’t mean anybody any harm, but I’m right glad you’re along” (341).

The mockingbird is a metaphor for Boo Radley, as he leaves presents in the tree-knot for Jem and Scout – a pleasant thing like the singing of the bird – and does not bother anyone. In that way he is the representation of a mockingbird and one should leave him alone. That is why Atticus always asks the children to leave the Radley house, and Boo Radley in particular, alone. Scout realises that Boo is not going to hurt her, but because of all the horror stories of before, and because of the sadness of the house, she is still scared passing it. Scout starts to find a balance between her ID and reality. She finally realises that Boo is never truly going to hurt her, even though she always believed that to happen. Her ego is finally capable of relating to reality and, therefore, finding a better balance within her model of psyche. Scout is still a little scared of the house, because unconsciously she remembers all the stories the children always told about Boo, and that house

reminds her of those stories. Even though Scout has not been fully able to crawl into Boo Radley's skin, she now knows that the stories told about him are not true. The balance between her desires and reality have changed for the better. Reality is not as unfamiliar and scary anymore. Atticus has taught her how to create empathy, which is why he plays an important role within this development.

The last scene to be discussed is when Scout and Jem are attacked by Mr Ewell in Chapter 28, and she is unaware of who saved them. "The man who brought Jem in was standing in a corner, leaning against the wall. He was some countryman I did not know." After a while, she says "Hey, Boo" (362). When Boo wants to say goodbye to Jem, Scout brings him to the room.

"Boo had drifted to the corner of the room, where he stood with his chin up, peering from a distance at Jem. I took him by the hand, a hand surprisingly warm for its whiteness. I tugged him a little, and he allowed me to lead him to Jem's bed" and almost at the end she says "Atticus was right. One time he said you never truly understand a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough." (374)

Scout has finally accomplished to apply Atticus' advice the correct way and understands that Boo Radley is not as scary as they had imagined. Her ego has found the ideal balance between her ID and reality: throughout the novel, her desire was to understand who Boo Radley is and why he never leaves the house. Even though Atticus taught her how to create empathy, she was not able to put it in practice because she did not have enough experience in life to sympathise with someone else. This fragment illustrates how she has grown with regard to her emotional development, as she is able to finally understand Boo Radley as a person. Her desire and reality are balanced ideally. She wanted to know who he was, and by creating empathy she finally understood who Boo is and why he acts like he does. Her superego and her ID are able to find a balance, because the superego now knows how to relate to others and their situations.

Chapter 3 – Psychoanalysis and *Go Set a Watchman*

As mentioned earlier, *Go Set a Watchman* was written before *To Kill a Mockingbird*, but from the storyline and time of publishing it appears as though it is a sequel to *To Kill a Mockingbird*. Harper Lee's *Go Set a Watchman* presents a different perspective on the story of the Finch family. This novel features Scout as a grown-up, visiting her hometown. Scout's character is very much the same as in *To Kill a Mockingbird* except in *Go Set a Watchman* she is twenty-six years old, lives in New York and repeatedly visits Malcomb, Alabama. The role of Atticus Finch has changed compared to the previous novel; Atticus turns out to be a racist, and a member of the Ku Klux Klan, whereas in *To Kill a Mockingbird* he honourably talks about "negroes" and defends them wherever he can. Throughout the story there are numerous flashbacks to Scout's childhood. The relationship with her father changes drastically throughout the novel. Furthermore, the narrator talks about Jean Louise instead of the name Scout. To avoid confusion, Scout will be called Jean-Louise from now on as well.

This chapter will focus on the relationship between Jean Louise and Atticus, how Jean Louise uses the knowledge she gained when she was young, in order to deal with the negative image her father creates of himself in the story. Firstly, several flashbacks from *Go Set a Watchman* will be analysed thoroughly in order to understand how her relationship with Atticus was when she was young and how her ID, superego and ego deal with certain situations. Afterwards the present will be discussed with the focus on Jean Louise and how she copes with Atticus' radical changes and what influence it has on their relationship. Eventually this chapter will be able to answer the question: how has Jean Louise changed in terms of ID, superego and ego? Furthermore, what influence did Atticus have in *Go Set a Watchman*? Boo Radley is not present in *Go Set a Watchman* and is, therefore, not to be discussed in this chapter.

3.1 Past

As illustrated in the previous chapter, Atticus and Jean Louise have a close relationship, and she respects her father. Several flashbacks in *Go Set a Watchman* of Jean Louise's childhood are described here in order to illustrate how she perceived her father's role when she was young and how he influenced her development. There are two flashbacks that are illustrated to reflect Jean Louise's model of psyche when she was young. The first one is when she thinks of the moment Atticus helped out young Henry when he became an orphan. The second flashback concerns Jean Louise beginning to menstruate for the first time.

The first flashback takes place when Henry, Jean Louise's current boyfriend, is four. His mother died and "Atticus Finch look[s] after what little money there [is] from the sale store – her funeral expenses took most of it – he secretly supplement[s] it with money of his own, and got Henry a job clerking in the Jitney Jungle after school" (*Go Set a Watchman* 12). Henry is not mentioned in *To Kill a Mockingbird*, but in *Go Set a Watchman* he is presented as someone who grows up together with Jean Louise. Atticus is portrayed as the hero who makes sure Henry is not alone after his mother died. He takes care of him as if the child were his own son. Jean Louise admires Atticus for it and she is thankful for her father being a caring person. "Jean Louise always thought of him as hovering somewhere in his middle fifties – she could not remember him being any younger, and he seemed to grow no older" (17).

This fragment illustrates that Atticus, in Jean Louise's eyes, is still the same person he was when she was a little girl. At one point she describes how good a father he is, and how he had to raise Jem and her without their mother. Jean Louise's ID strongly desires her father to be mid-fifties and thriving, instead of getting older and weaker. Her ego communicates with reality and sees that Atticus is a good, honourable man. Jean Louise's superego knows that this is what society wants to see, and, therefore, she is so proud of her father's action. This particular moment has a strong effect on how Jean Louise sees Atticus and how she reacts to later acts by Atticus. The fact that Atticus saved Henry by taking care of him, is in Jean Louise's eyes a heroic act which has set the tone for her respect towards Atticus. Therefore, she has a hard time later in the novel when she tries to cope

with the fact that he is a racist. Her ID keeps wishing that her father is the heroic man he always had been. When she was young her ego saw it as such, because of his actions.

In the second flashback, in Chapter 11, Jean Louise starts menstruating for the first time in her life. A couple of girls from her class convince her that one can get pregnant from a kiss. “Well, first of all it takes a boy. Then he hugs you tight and breathes real hard and then he French-kisses you” (128). Just before, a boy from her class kissed her. Jean Louise is so ashamed, she never talks to anyone and after nine months she wants to take her own life. Henry is warned by a Malcomb resident, and brings her to Calpurnia, their black maid. She talks to Jean Louise and explains that pregnancy does not derive from a kiss. “Cal, [...]. Why didn’t I know all this before?” (137). Scout wonders why no one ever taught her before that she cannot get pregnant from a kiss. Atticus never explained about girls getting their period or what being pregnant is.

Scout has a heavy burden to carry in this scene. She believes to be pregnant, but refuses to tell anyone because of the consequences. Her superego knows that a young girl being pregnant without being married is never good. Scout does not want to shame her family, but she keeps it a secret. Her ID, however, wishes to tell someone, but this time her superego is actually stronger. Scout wants and needs to get rid of the baby, but is not sure how. Her ID knows a solution, which is taking her own life. It is apparently the only way out. Atticus never taught her how to deal with menstruation and what getting pregnant is about. Due to his lack of explanations Scout is naïve and unaware of reality. As soon as Calpurnia explains that she cannot be pregnant and tells how it actually works, Scout is relieved and wonders why she never knew before. Instead of blaming her father for not telling her, she lays it to the fact that she does not have a mother who could have explained it to her. Atticus appear to have no influence in Jean Louise’s development, because he sends her to someone else who will help her and her superego to develop. He is not the one who teaches her the values of life.

3.2 Present

This section focuses on the present in *Go Set a Watchman* and analyses Jean Louise's development within her ID, superego and ego. The focus also lies on her relationship with Atticus and what influence he has in *Go Set a Watchman* in terms of Jean Louise's development. At the beginning of the story, while on the train ride to Malcomb, Alabama, the narrator discusses Jean Louise's life in Malcomb and her family. At one point Atticus' sister, Alexandra, comes up.

“Her father had a way of undermining his sister's lectures on the innate superiority of any given Finch: he always told his daughter the rest of it, quietly and solemnly, but Jean Louise sometimes thought she detected an unmistakably profane glint in Atticus Finch's eyes, or was it merely the lights hitting his glasses? She never knew”. (6)

Jean Louise is not certain what to think of Atticus. He teaches her values of the Finch family, most likely because his sister Alexandra always insists on doing so. As the narrator describes, Atticus sometimes has a strange glint in his eyes. However, Jean Louise is not sure, because it could also be the light reflecting in his glasses. She acknowledges that Atticus appears to be distant. He is still her father whom she respects; therefore, she does not look into it much further.

She tries to ignore the idea that her father might not be the hero she always thought him to be. Jean Louise's ID wants to see her father as someone she can trust and respect. Since she has grown and is already twenty-six years old, she gained quite some life experience and can therefore tell that her father has some kind of strange glow in his eyes, a glow that does not feel trustworthy. However, her ID is so desperate in fulfilling its wish, that Jean Louise ignores her thoughts and represses them. Her ego believes it to be a bad memory which will be stored in her unconscious. She pretends as if she never saw it, and forces the memory to stay away. Now her ID can fulfil its wish and see her father as the respectful and trustworthy man she always thought him to be. In this particular moment Jean Louise's ID is still stronger than her other agencies within the model of psyche. She is not yet able to comprehend reality and therefore stores her suspicions away.

When Jean Louise arrives in Malcomb, her father is not there to pick her up here as he always used to when she was young. Her boyfriend Henry picks her up. Atticus has arthritis, but

since Henry is driving, he could have come along with him. It appears as though Jean Louise is somehow disappointed, but she does not express it in any way. Instead she gives reasons why he could not be there, even though she is not sure whether it is true.

This moment explains how Jean Louise still has respect for her father, and she creates empathy to understand why Atticus is not there to pick her up from the station. He taught her to climb into someone else's skin and walk around in it to understand them and their behaviour. She applies his advice to the situation; to not be upset that her father is not there when she arrives. Her experience in life has taught her that it can help to create empathy and try to find a reason why something happens. Self-preservation plays an important role here, because Jean Louise tries to prevent herself from being hurt by her own father. Jean Louise does not want to be disappointed in her father, therefore she creates a reason for him not being there. Jean Louise represses the idea that her father does not deem it important to pick her up at the train station, that he is not the perfect father she always thought him to be.

The moment Jean Louise realises that her father is not the honourable man she believed him to be, is when she follows him and Henry to the court where they have a secret meeting with the citizen's council about "negroes". At first she is unable to comprehend what is going on.

"Atticus and Henry were pulling something, they were there merely to keep an eye on things – Aunty said Atticus was on the board of directors. She was wrong. It was all a mistake; Aunty got mixed up on her facts sometimes". (104)

This quote shows how Jean Louise tries to ignore what she sees and fills in why Atticus and Henry are at that meeting. Deep down she is aware of the fact that they share the same beliefs as the board members.

Jean Louise makes an attempt to deny what she just witnessed. For her it is not possible that her heroic father is involved in something she is strongly against. Jean Louise tries to repress the truth, in which both Atticus and Henry are racists. As discussed in Chapter one, repression takes place when an event is stored in the unconscious. Jean Louise's ID desires to have a heroic father, and her ego has difficulties facing reality. Therefore, she bends the truth and represses reality. Jean

Louise acts to preserve her desire for both her father and boyfriend to be perfect, infallible. The reality, them having racist beliefs that are incompatible with her beliefs, is in direct conflict with her ID's desire. By preserving the fantasy, Jean Louise preserves an innocent image of the two most important men in her life.

When Jean Louise finally arrives at court, “she did not believe what she saw. [...] She knew little of the affairs of men, but she knew about her father’s presence at the table with a man who spewed filth from his mouth – did that make it less filthy? No, it condoned” (110). The fact that her father is standing next to a man who is “spewing filth”, condones what the man next to her father says. Jean Louise is trying to say that as long as parents are involved, the situation must be positive. Parents never do wrong and therefore children condone the negative situation. In this situation, however, Jean Louise realises that even though her father listens to what Mr. O’Hanlon, the racist, has to say, she knows it is wrong. She is so shocked by the fact that her father is not the respectful man she always thought he was. As soon as Jean Louise leaves court, she unconsciously walks to her old family house, which is now a place to get homemade ice cream. “She blinked hard. I’m losing my mind, she thought” (112). Once she calms down a little she realises:

“The one human being she had ever fully and wholeheartedly trusted had failed her; the only man she had ever known to whom she could point and say with expert knowledge, He is a gentleman, in his heart he is a gentleman, had betrayed her, publicly, grossly, and shamelessly”. (113)

Jean Louise opens her eyes and realises her father has become someone she cannot identify with. The one and only person she could trust appears to be one of those she is strongly against. Jean Louise tries hard to remind herself of why Atticus still is the man she once knew. “Integrity, humor, and patience were three words for Atticus Finch. [...] [A]sk him what [a Maycomb citizen] thought of Atticus Finch, and the answer would be, I never had a better friend” (*Go Set a Watchman* 114). She keeps reminding herself that her father always supports her no matter what. “She did not stand alone, but what stood behind her, the most potent moral force in her life, was the love of her father” (117). Before she makes any decisions Jean Louise would think “What would Atticus do?”(117)

At this point Jean Louise realises what reality is and even though she tries hard to hold on to the wishes of her ID, her ego is able to comprehend the reality concerning her father. She finally opens her eyes and sees the negative image her father has created. Jean Louise's ID wishes that her father remains the respectful man she grew up with, but in reality this is not the case anymore. Jean Louise's ID is not able to reflect her wishes in reality. Her ego has difficulties finding a balance within her model of psyche. From the psychoanalytical perspective, it is a similar situation as to that of Scout at the Malcomb jail in *To Kill a Mockingbird*. Even her heroic father agrees with the same ideology as the racist Mr. O'Hanlon. The ID wishes Atticus to not be a racist and Mr O'Hanlon to be wrong. In reality, however, Jean Louise is aware that Atticus has no counterarguments and is agreeing with the speech of Mr. O'Hanlon. Her ego is trying to find a balance in this moment but fails miserably. Atticus turns out to have ideals that she strongly disagrees with and she is unable to comprehend the situation. Despite having grown up, Jean Louise remains to have difficulties concerning the model of psyche. Her ID is still a strong part and makes her ego want to repress bad memories, memories that do not coincide with the ID's wishes. From this moment onwards, the relationship between father and daughter has changed. She realises that he is not perfect, and her model of psyche needs to learn how to deal her father's changes.

The first time Jean Louise sees Atticus again after her discovery in court, she has difficulties looking at him. "She wished she had stayed in bed until he had left the house, but he would have waked [sic] her anyway to drive him to town. [...] He had not changed. His face was the same as always. I don't know why I expected him to be looking like Dorian Gray or somebody" (146). Jean Louise is afraid that not just his mind has changed but also his appearance and that she would not recognise her own father anymore. At one point Atticus calls Jean Louise Scout: "His use of her childhood name crashed on her ears. Don't you ever call me that again. You who called me scout are dead and in your grave" (151). Atticus was always her safe place, however he ruined it and the child in Jean Louise is gone. The word "scout" means someone who is on the lookout, an explorer. Now she is old enough and does not need to explore the world anymore. She needs to know how to deal with it. Therefore, her name has changed from Scout in *To Kill a Mockingbird* to Jean Louise

in *Go Set a Watchman*. Since Jean Louise is no longer the innocent little girl, partly because of Atticus' actions in the novel, she no longer wants him to call her "Scout".

At this point, Atticus is not allowed to call Jean Louise Scout anymore. The fact that her father is not the person she always thought him to be, makes her angry. The Atticus who always called her Scout was no racist and would never go to such meetings as in the courthouse. He was a person who would think kindly of anyone no matter what colour of skin. Now this person left and a racist came in his place. For the purpose of self-preservation Jean Louise's ego decides that Atticus cannot call her Scout anymore. The young girl is no longer present, only the grown-up version is. In order to prevent that her innocence is being soiled, Jean Louise does not want Atticus to call her that. However, she does not say it to him directly, she only thinks it.

In chapter seventeen Jean Louise and Atticus get into an awful fight where she tells him how she feels and that she cannot understand his reasoning.

"You deny them hope. Any man in this world, Atticus, any man who has a head and arms and legs, was born with hope in his heart. [...] You are telling them that Jesus loves them, but not much. You are using frightful means to justify ends that you think are for the good of the most people. Your ends may well be right [...], but you cannot use people as your pawns, Atticus. You cannot. Hitler and that crowd in Russia've done some lovely things for their lands, and they slaughtered tens of millions of people doing 'em [sic]. [...] You're no better, You're no damn better". (252)

Finally, Jean Louise is able to tell Atticus the truth and tell him how she feels about the whole situation. At the end of the day when she is with Uncle Jack, she eventually feels that the fight was bearable, yet she does not understand why until Uncle Jack says: "It's bearable Jean Louise, because you are your own person now" (264).

Jean Louise's psychoanalytical ego has finally found the ideal balance between her desires and reality. Her desire was for Atticus to be the perfect father, kind to everyone, but reality showed that his beliefs had changed and at one point, Jean Louise compared him to Hitler. Her desire and reality were able to find a compromise which is to let go. She does not need Atticus approval

anymore nor should she be influenced by his actions. Before, she always wondered what Atticus would do, but Jean Louise is grown-up now and can make decisions of her own. As Uncle Jack says, she is her own person. The Scout in her has left and Jean Louise is now living her life. Her model of psyche has finally found peace. Perhaps Jean Louise's ID will always be a little stronger than her superego, but the ego now knows it can still find a balance of which both agencies approve.

Chapter 4 - Compare and Contrast

In Chapter 2 and 3 the novels *To Kill a Mockingbird* and *Go Set a Watchman* are discussed separately with the focus on Scout Finch's psychoanalytical development and the influence her father Atticus has. The question is how Scout develops her ID, superego and ego in both stories and what kind of influence Atticus has on her development within the psychoanalytical model of psyche. This chapter focuses on the comparisons and contrasts between both novels considering Scout Finch's development within the psychoanalytical model of psyche. Firstly, Scout's development is compared and contrasted in both novels. How did Scout develop in *To Kill a Mockingbird* and *Go Set a Watchman*, and to what extent? In the second part of this chapter the focus lies on the influence Atticus had on Scout's development in both novels and whether there is a difference between the novels.

4.1 Scout's Model of Psyche

In *To Kill a Mockingbird* Scout takes big steps in terms of her development within her model of psyche. At the beginning her superego was barely present and her ID had most control over her behaviour. As mentioned in Chapter 2, Scout wants to read at home even though her teacher forbids her to do so. Since her superego is not developed completely, she is unable to understand why her teacher does not allow her to read with Atticus. However, she is able to understand that if she has a good reason, perhaps her teacher will change her mind. Since her superego is, however, not fully developed, Scout makes up a nonsense story and the teacher obviously does not believe her. Since her superego is not able to comprehend these situations yet, her ego also has difficulties finding a good balance. Her ego mainly listens to her ID, which is why Scout sometimes gets into trouble, for example on her first day at school lying to her teacher. In the second event, Chapter 15, Scout uses the defence mechanism repression for the first time in the novel. The ego is not capable of finding a balance yet, because her superego cannot cope with situations like this one. She represses the memory because her ID only wants to see the good memories; bad memories need to be hidden

within the unconscious. In the end, her ego wins and finds a balance. For the first time, Scout's ID is not overpowering her model of psyche. In the third event, Scout tries to use empathy, which Atticus taught her, but is unable to do it correctly. Her ID wants everyone to be comfortable and tries her best to make them feel comfortable. The superego remembers the societal principles in case someone feels uncomfortable. However, the ego is unable to read reality correctly and her action is misplaced. In the fourth - and last - event Scout shows that her model of psyche has developed, compared to the start of the novel. Her ego is capable of communicating with reality and finding a balance between her superego and ego. According to Freud, the superego develops between the ages of three and six. In the novel Scout is six, which means her superego still had a lot to learn. The novel is almost at the end and her ego still struggles with finding a balance between superego and the ID. Nevertheless, when she is saved by Boo Radley at the end of the novel, her model of psyche eventually succeeds. Scout still has a lot to learn, mainly through life experience, but her ego is able to find a balance between the superego and ID. Her psyche realises that sometimes it is hard to face reality, but repressing all bad memories is not always the correct way. Furthermore, she realises that it is okay to not know sometimes, for example, when she does not understand Atticus' choice of not telling the Robinson case was assigned to him. She represses her question, but is able to let the issue go.

In *Go Set a Watchman* Scout continues with the name Jean Louise. Her model of psyche is already balanced quite well due to the life experience she gained throughout her twenty-six years. However, her ID still seems to take the overhand once in a while, particularly when it comes to her heroic father Atticus. In her eyes he is the perfect father who does not make any bad choices. When she was a young girl in *Go Set a Watchman*, Atticus often sends her to someone else when having a problem. When she menstruated for the first time it turns out she knows nothing about human reproduction. Their black maid, Calpurnia, has to calm her down and explain it to her. Despite the fact that Atticus is not able to solve her problems, she sees him as a perfect father. Throughout the story, however, she finds out his values have changed and that he joins groups that are known for their racism. Atticus did not raise her that way and she is shocked when finding out. Her ego is in

disbelieve, because her ID desperately wants Atticus to be perfect. At first she makes up excuses for him, and she represses the thought that there could be any other reason. For example, when her father does not pick her up from the train station, Jean Louise tells herself that he is too ill to come, whereas he would not even have to drive. She represses the idea that he is not interested enough to pick her up. When Jean Louise finds out Atticus visits meetings where the segregation issue is discussed, her whole model of psyche collapses. She goes back to her childhood and unconsciously walks up to their old family house. Her ID wants Atticus to be perfect and her ego is now realising that he is not perfect at all. Jean Louise's superego tells her that his behaviour is not acceptable. She does not approve of his behaviour and can barely look at him. Eventually Jean Louise realises that she cannot be affected by Atticus' actions and that she is her own person. Her ego can cope with the situation and finds the balance within her model of psyche. The ID realises that her father remains a good father despite is changed values. He does not need to be perfect, because it has no effect on her anymore.

The novels seem different, since it is a continuous story. They do have their contrasts, but they also have aspects in common when it comes to Scout's development. The most obvious similarity is that Scout goes through a development in both novels. The difference is that Scout's development occurs in different stages of her model of psyche. In *To Kill a Mockingbird* Scout still needs to fully develop her superego, which is why her ID is strongly present in her actions. In the end she succeeds in finding a balance, but there are still subjects that she is not able to comprehend. In *Go Set a Watchman*, however, she is the grown-up Jean Louise who successfully develops a superego because of her life experience. Nonetheless, she keeps struggling with her model of psyche. Her ID is still dominant in terms of Atticus, who has to be the perfect father. Her ID tries to ignore his negative values by repressing them into her unconscious. His values contradict the values in her superego, whereas he is the one who taught her these values when she was young. In both novels Scout is able to fulfil one of her wishes, that is in *To Kill a Mockingbird* she is finally able to understand Boo Radley and to not be afraid of him anymore, and in *Go Set a Watchman* she has

become an independent woman when her ego and her ID realise that she is not affected by Atticus' actions anymore.

The comparison in both novels is that Scout develops in terms of her model of psyche, but in different stages and in both novels she struggles with her ID. Scout develops a superego and a coherent model of psyche. Despite the fact that she is not a grown-up yet, she is able to find a balance between the ID, superego and ego. Jean Louise already has a fully developed model of psyche, but struggles with her ID who desperately wants her father to be perfect but turns out not to be. In the end she is able to release herself from the values of her father. Her model of psyche realised that she does not need to be affected by her father's actions. In both novels she overpowers the struggle in her psyche is released.

The contrast in the novels is mainly the influence Atticus has on Scout's development. In *To Kill a Mockingbird* Atticus is the main influence on Scout's superego. The superego consists mostly of the societal principles and Atticus teaches her what they are. In *Go Set a Watchman* it appears as though he always sends her to someone else who can teach her how to deal with the situation. Atticus barely has any influence on Jean Louise's development.

4.2 Atticus' Influence

Whereas the novels are similar in terms of Scout's development within the model of psyche, the influence Atticus has on her development is quite different. The relationship between Scout and Atticus is of importance in the story of *To Kill a Mockingbird* since Atticus influences Scout while she is growing up and this has an effect on her behaviour. Atticus is the creator of her superego because he teaches her most societal principles. Furthermore, Atticus teaches her one of the most important tricks in life: how to create empathy. She learns how to apply it, but occasionally she uses empathy in the wrong situation. From the psychoanalytical perspective, Scout does learn how to deal with situations in a way. For example, Atticus tells her how to create empathy. Scout tries to apply it, however, her ego is having difficulty to find a balance between reality and her desires. In

the end, she is able to solve it by ignoring the negative situations such as when the townsmen turned up at the Finch's house, the second event discussed in Chapter 2.1. She is able to find a balance, but she still needs to learn a lot to create an ideal balance between her desires and reality. This will happen once she understands situations better, which is when her model of psyche is fully developed. Therefore, it can be said that Atticus played an important role in teaching Scout. He is the one who helped her develop her superego. Without her superego, Scout would never have been able to find a balance in the model of psyche.

Compared to *To Kill a Mockingbird*, Atticus is less present in Jean Louise's childhood in *Go Set a Watchman*. When Jean Louise has her period for the first time, Calpurnia explains the body of a woman and its challenges. When Jean Louise is in trouble she does not go to Atticus, either because he is not home much anyway, or because she is scared to tell him. In *To Kill a Mockingbird* Scout would never want to tell Atticus what is going on, however, she eventually would. He is able to ask the right questions and Scout is too curious and wants to know how to solve it, and Atticus always has an answer prepared. In *Go Set a Watchman* Atticus cares a great deal for Jean Louise, but he is not able to talk to her about her problems properly. Since he is not able to help her, he is not the main responsibility for her superego. We see this when Calpurnia is the one who teaches Jean Louise about the female body and sexuality. Moreover, it is Jean Louise's family, paying regular visits to her, who teaches her the values for a lady of that time.

Despite the fact that Atticus is less present in her childhood she still sees him as the hero similar to *To Kill a Mockingbird*, also because her ID wants her to see it. Throughout the flashbacks it becomes noticeable that when Jean Louise has an issue, Atticus is not always the one who helps, whereas in *To Kill a Mockingbird* Atticus is always the one who helps out. In *Go Set a Watchman* she goes to Atticus when she faces problems, but he lets her go to Calpurnia because it is a "girls-thing". When she goes to the dance but does not know how to dance, Atticus tells her to go to Uncle Jack. In a way he does help her by telling her where to go to, but he is incapable or does not feel like helping her himself. The relationship between father and daughter is different in *Go Set a Watchman* than it is in *To Kill a Mockingbird*. This is also demonstrated in Jean Louise's behaviour

once she finds out about Atticus's changed values. He is not the person who can teach her values anymore. She does not agree with his values and she barely talks to him after she finds out about his changed values. It can be said that, in *Go Set a Watchman*, Atticus had no influence whatsoever in Jean Louise's development towards a perfect balance in the model of psyche.

Conclusion

This research has been executed from a psychoanalytical perspective in order to analyse the protagonist's development from childhood to maturity. As discussed in chapter 1, the psychoanalytical theory in this research derived from Freud. Psychoanalysis, which found its roots early in the twentieth century, was initially used as a medical treatment to cure patients with psychological complaints. Freud's theory received a lot of criticism throughout the years, mainly on his theory in the medical spectrum. Within the literary analysis, however, psychoanalysis has proven to be helpful in creating more in-depth characters. By shaping more in-depth characters the reader is able to understand the character's actions and can relate to the character more than without the psychoanalytical approach. In order to apply it to literature, there are four different literary psychoanalytical methods. The first one is psychobiography; the life of the writer will be analysed instead of the novel. The second method mentioned is the analysis of the character, which is also applied in this research. The third one is construction of the novel; the structure of the novel will be analysed, why this particular structure is chosen and what influence it has on the story. The last method is the impact on the reader; the novel will be analysed with the focus on what kind of impact it has on the reader.

The focal point in this research is the model of psyche and the stage of repression within the Freudian psychoanalytical theory. The main character in both novels is Jean Louise "Scout" Finch. Her behaviour and responses to negative events are analysed in order to find the importance of innocence and experience in *To Kill a Mockingbird* and *Go Set a Watchman*. Firstly, both novels are discussed separately to create an understanding of them both. After that a comparison was made between *To Kill a Mockingbird* and *Go Set a Watchman*. The questions that are answered throughout this thesis are the following: How are ID, superego and ego reflected within the character of Scout Finch throughout *To Kill a Mockingbird* and *Go Set a Watchman*? How does the protagonist develop throughout both stories, and what influence does her father, Atticus, have in Scout's development?

In terms of Scout's development in the model of psyche, she starts to develop in both novels, but particularly in *To Kill a Mockingbird*. At the beginning of the story Scout's ID is particularly strong, because her superego is barely present. She knows certain societal principles, but her ID remains having the upper hand in the model of psyche. By learning to use empathy it creates a certain understanding in her superego, which makes it easier to, for example, relate to characters such as Boo Radley. Throughout the story she fails to use it correctly several times, but in the end she is able to step into Boo's footsteps and is not afraid of him anymore. In *Go Set a Watchman* Jean Louise already has a fully developed model of psyche, but she has difficulties coping with reality mainly because her biggest hero turned out not to be one. Jean Louise's ID is in conflict with reality and therefore her ego tries to preserve her from bad memories by either repressing the situation or by making up reasons for the events. Scout also tries to repress certain events as the ego tries to save itself from creating bad memories.

Atticus has most influence on her development in *To Kill a Mockingbird*. He teaches her how to create empathy and how to deal with difficult situations or memories. Atticus in particular is responsible for the development of Scout's superego. Whenever Scout struggles with certain events, for example In *Go Set a Watchman* Atticus' role is more passive. Whenever Jean Louise has a problem he sends her to someone else for help. Despite all of that, Jean Louise still sees him as the heroic father from her childhood, because her ID wants to see her father like that. Compared to *To Kill a Mockingbird* Atticus has much less influence on Scout's development than in *Go Set a Watchman*. She figures out how to deal with the situation herself. In the end Jean Louise can find a perfect balance between her superego and ID, because her ego is able to communicate with reality. She now knows that her father's actions will not affect her anymore. She is able to let go of her father's bad values and live her own.

Apart from the fact that *To Kill a Mockingbird* continues as a story in *Go Set a Watchman*, it is clear that the story is different. The relationship between Jean Louise and Atticus is different compared to the relationship between Scout and Atticus. Scout develops from a young child into a grown woman who is able to deal with difficult situations and is capable of letting go issues that are

not hers to care for. *Go Set a Watchman* creates a whole new picture of the Finch family and illustrates that life is not perfect and does not need to be.

Go Set a Watchman was written before *To Kill a Mockingbird*, but published fifty-five years later. The story of Scout continuous, however, *Go Set a Watchman* gives the story a darker vibe, because the heroic father turns out to be changed. After having read the novels, it gives a different perspective on the Finch family and shows that not everyone can remain perfect forever. Every person has good and bad habits, even Scout's father who appeared to be such a heroic man in *To Kill a Mockingbird*. She shows that it is not always necessary to see someone as black and white.

Bibliography

- Akbar, Arif. "Go Set a Watchman – book review: A rough draft, but more radical and politicised than Harper Lee's *To Kill a Mockingbird*." *The Independent*, 13 July 2015, www.independent.co.uk/arts-entertainment/books/reviews/go-set-a-watchman-by-harper-lee-book-review-a-rough-draft-yes-but-more-radical-and-politicised-than-10384143.html. Accessed 13 March 2016. Web.
- Berg, Henk de. *Freud's Theory and Its Use in Literature and Cultural Studies*. Woodbridge, 2003. Print.
- Blake, William. "The Angel". *Songs of Innocence and Songs of Experience*. Global Language Resources, 2001, pp. 33. Print.
- Crowther, Bosley. "Screen: *To Kill a Mockingbird*: One Adult Omission in a Fine Film 2 Superb Discoveries Add to Delight." *The New York Times*, 15 February 1963. www.nytimes.com/movie/review?res=9D06EEDF143CEF3BBC4D52DFB4668388679EDE. 20 March 2016. Web.
- Ellenberger, Henri F. *Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry*, Basic Books, 1970. Print.
- Erwin, Edward. "Psychoanalysis: Past, Present, and Future". *Philosophy and Phenomenological Research*, Vol. 57 No. 3, sept. 1997. pp. 617-96. JSTOR, www.jstor.org/stable/2953760. Accessed 2 August 2016. Web.
- Freud, Anna. *The Ego and the Mechanisms of Defence*. Translated by Cecil Baines, Karnac Books, 1937. Print.
- Freud, Sigmund. *A General Introduction to Psychoanalysis*. Project Gutenberg EBook, 4 December 2011. eduardolbm.files.wordpress.com/2014/10/a-general-introduction-to-psychoanalysis-sigmund-freud.pdf. Accessed 31 July 2016. Web.
- *The Ego and the ID*. Free EBook. www.sigmundfreud.net/the-ego-and-the-id-pdf-ebook.jsp. Accessed 25 July 2016. Web.

--- "The Origin and Development of Psychoanalysis." *The American*

Journal of Psychology. Vol. 21, No. 2, 1910: 181-218. <http://www.jstor.org/stable/1413001>. Accessed 2 August 2016. Web.

Freud, Sigmund, James Strachey, Anna Freud. "Psycho-Analysis." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Edited by James Strachey, vol. 22, Hogarth Press, 1964, 235-54. Print.

--- "Regression." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Edited by James Strachey, vol. 22, Hogarth Press, 1964, 522-34. Print

--- "The Unconscious and Consciousness." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, edited by James Strachey, vol. 22, Hogarth Press, 1964, 610-21. Print.

Kennedy, Dan. "To Kill a Mockingbird isn't a great book but it made America a better place." *The Guardian*. 13 July 2010, www.theguardian.com/commentisfree/cifamerica/2010/jul/13/kill-a-mockingbird-atticus-finch-barack-obama?CMP=share_btn_tw Web. Accessed 7 April 2016.

Lee, Harper. *Go Set a Watchman*. William Heinemann, 2015. Print.

---. *To Kill a Mockingbird*. Grand Central Publishing, 1982. Print.

Levy, Daniel S. "How to Kill a Mockingbird Reflects the Real Civil Rights Movement." *TheTime*. 26 June 2015. <http://time.com/3928162/mockingbird-civil-rights-movement/>. Accessed 7 April 2016. Web.

Mcleod, Saul. "Psychosexual Stages." *SimplyPsychology*, 2008. <http://www.simplypsychology.org/psychosexual.html>. Accessed on 2 August 2016. Web.

Orlando, Francesco. *Toward a Freudian Theory of Literature with an Analysis of Racine's Phedre*. The Johns Hopkins University Press, 1973. Print.

Radenovic, Ljiljana. "The Roots of Empathy: A Lesson from Psychoanalysis." *Procedia – Social and Behavioral Sciences*. Vol. 30, 2011. pp. 485 – 90. www.sciencedirect.com/science/article/pii/S1877042811019203. Accessed 3 May 2016. Web.

Rousseau, Jean Jacques. *Emile; or Concerning Education*. D.C. Heath & Company, 1889.

brittlebooks.library.illinois.edu/brittlebooks_open/Books2009-08/rousje0001

[emile/rousje0001emile.pdf](http://brittlebooks.library.illinois.edu/brittlebooks_open/Books2009-08/rousje0001emile/rousje0001emile.pdf). Accessed 19 April 2016. Web.

Ruitenbeek, Hendrik M. *Psychoanalysis and Literature*. A. Dutton Paperback, 1964. Print.

Shields, Charles J. *Mockingbird – A Portrait of Harper Lee*. St. Martings Griffin,

2006. Print.

Wright, Elizabeth. *Psychoanalytic Criticism – Theory in Practice*. Methuen, 1984. Print.