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Nostalgia under Siege

– An Intertextual and Comparative Analysis of Harper Lee's *To Kill a Mockingbird* and *Go Set a Watchman*

Nostalgi under belägring – En intertextuell och komparativ analys av Harper Lees To Kill a Mockingbird och Go Set a Watchman

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1.0 Introduction

Ever since its publication back in 1960, Harper Lee's novel *To Kill a Mockingbird* has been subject to a shifting discourse. While proponents of the book have argued in favor of the book due to its ideas about justice and acceptance of others, this is not a universal opinion amongst critics (Ako-Adjei 200). Additionally, *To Kill a Mockingbird* experienced a shift in discourse due to Harper Lee's publication of *Go Set a Watchman* in 2015. *Go Set a Watchman* was criticized for allegedly ruining the legacy of *To Kill a Mockingbird*, particularly through its portrayal of formerly virtuous lawyer Atticus Finch (Lind). As evidenced by the discourse, the version of the lawyer that appears in *Go Set a Watchman* has been interpreted as overtly racist to a greater degree compared to his portrayal in *To Kill a Mockingbird* (Lind). Thus, *Go Set a Watchman* has been argued to be a text that recontextualizes the existence of *To Kill a Mockingbird* (Lind).

To Kill a Mockingbird is a coming-of-age story told from the perspective of Jean Louise Finch, who also goes by the nickname Scout. She has a brother called Jeremy Finch, who is called Jem by others. They have a father called Atticus Finch, who works as a lawyer. During the novel, a black man called Tom Robinson is accused of raping Mayella Ewell, a white woman (Lee, *To Kill a Mockingbird* 83, 183-184, 197-200). The trial upsets and impacts many people, including the Finch family (Lee, *To Kill a Mockingbird* 82, 92-93, 166-170). Tension rises to a point where a mob almost lynches Tom Robinson, if not for the effort of Atticus Finch, his children, and their friend Dill (Lee, *To Kill a Mockingbird* 166-170). Handpicked by a judge to defend Tom Robinson, the lawyer does his best effort to defend the accused, but Tom Robinson is found guilty by the jury, and he is later killed by prison guards when attempting to climb over a prison fence and flee (Lee, *To Kill a Mockingbird* 98, 233-234, 259-260). Naa Baako Ako-Adjei argues that the popularity of *To Kill a Mockingbird* on reading lists stems from "its sentimentalized account of America's racist history" (Ako-Adjei 200). Moreover, the author suggests that it continues to be relevant because of evolving internal and external politics (200).

Similarly, *Go Set a Watchman* is also a coming-of-age story, but told from the perspective of an adult Scout as she returns to Maycomb (Lee, *Go Set a Watchman* 3-8). However, her world is turned upside down when she learns that her father is attending racist meetings with people who hate black people (Lee, *Go Set a Watchman* 101-113). The story focuses on her broken view of the world and her ruined image of her father (Lee, *Go Set a Watchman* 113, 150-151, 174-180). After undergoing emotional anguish and talking with several people about her confused feelings, including Uncle Jack, she is able to move past her feelings and can accept her father as a person

again (Lee, *Go Set a Watchman* 187-202, 228, 277-278). The protagonist of *To Kill a Mockingbird* and *Go Set a Watchman* is Jean Louise Finch, also called Scout, yet Harper Lee decided to anchor the story of *Go Set a Watchman* in an adult version of Jean Louise Finch. As the analysis is going to illustrate, this is not a coincidence, and it harkens back to the idea that *Go Set a Watchman* tells an intertextual story to impart its core messages to readers.

A way to understand the relationship between two texts is through intertextuality (Argynbayeva et al. 2832). Argynbayeva et al. argue that with regard to intertextuality and interdiscursivity, the meaning of works "arises from their connections with other signs and texts across various contexts", suggesting that works can be understood in more ways than in isolation by themselves (Argynbayeva et al. 2826). Furthermore, scholars (Argynbayeva et al.) argue that intertextuality by Momyshuly is a method to primarily understand the present with knowledge of the past (2832).

Moreover, Harper Lee's works concerning the Finch family and Maycomb have led to discourse concerning them, with some of the discourse arguing that *To Kill a Mockingbird* presents a nostalgic view of the racist history of America (Ako-Adjei 200). As a concept, nostalgia can be usually characterized as pleasant or wistful (Batcho 1). Batcho argues that it can also include a feeling of longing and bittersweetness (1). The author states that nostalgia operates in practice by removing important contexts such as time and space (4). However, Salmose comments on it negatively, arguing instead that it is linked to regressive attitudes with regard to moving on, arguably acting as a hinderer for progress (119). Likewise, *Go Set a Watchman* has also been subject to criticism in discourse surrounding it. (Lind).

In particular, the portrayal of Atticus Finch in *Go Set a Watchman* has allegedly been criticized by readers, who did not react well to a considerably more racist portrayal of Atticus Finch (Lind). This is because his characterization in Go Set a Watchman was criticized (Lind). Characterization is defined at its core as being the way a character chooses to act (Walcutt 14). Moreover, characterization is dependent on a character's actions (17). Walcutt argues that characterization can be likened to quantum physics because only the movement, e.g. actions, can be seen (5). Because of this, one can surmise that readers did not react well to Attius Finch portrayal in *Go Set a Watchman* because his actions in that novel allegedly inform a characterization that is not in line with *To Kill a Mockingbird*.

1.1 Aim and Research Questions

Since a great amount of the discourse around the book focuses on intertextual connection between the two works, I believe it to be a fertile ground for not just examining in the book from an intertextual perspective with a focus on not just how we understand them together, but also how that understanding impacts the alleged nostalgia for *To Kill a Mockingbird*. Accordingly, the aim of this thesis is to illustrate how *Go Set a Watchman* impacts a nostalgic reading of *To Kill a Mockingbird*. By conducting a comparative analysis between the two texts, with a particular focus on characterization, I argue that the nostalgic conceptualization of Atticus Finch in *To Kill a Mockingbird* is shattered when read intertextually with *Go Set a Watchman*. The research questions are as follows:

RQ1: How is Atticus Finch characterized differently in *To Kill a Mockingbird* and *Go Set a Watchman*?
RQ2: How does the respective characterization influence one's understanding of Atticus Finch through intertextuality?
RQ3: How does *Go Set a Watchman* interact with nostalgic ideas regarding Atticus Finch in *To Kill a Mockingbird* and discourse surrounding it?

2. Theory

Because this study focuses on the character of Atticus Finch in the two novels, it is imperative in this section to define characterization in order to understand it as a concept and how it is going to be used in this thesis. Following this, theoretical underpinnings will be explained, such as intertextuality occurring when texts are juxtaposed together in some manner and also that it can be manifested by writers and readers in texts (Argynbayeva et al. 21; Braithwaite 226). Furthermore, the second theoretical underpinning will demonstrate that nostalgia can assist people but also stunt them (Batcho 1 and 4; Boym 354-355; Salmose 119). The theoretical section ends with a consideration of the interplay between intertextuality and nostalgia, particularly how they function together.

2.1 Characterization

Since characterization is important for this study, definitions and examples of it have been included to inform the reader of its meaning and function in literature. Due to his elaborate writing about the subject, this study presents Walcutt's ideas regarding the term and its practical meaning. On a basic level, characterization is manifested by the actions of a character or entity, typically including one's habits when making a choice (Walcutt 14). Aristotle by way of Walcutt suggests that characterization as a term can be interpreted as one's habits when deciding upon a choice or how one reacts to various types of situations (14). Moreover, he elaborates that Aristotle believes that a character's thinking and reasoning must be apparent in various types of speech and their actions (14). The author presents Aristotle's ideas about character as also being dependent on two primary factors in the form of their moral position and their inner intellect (17). However, the author acknowledges that it is not a completely ideal perspective because it hinges on the notion of observed actions (17). By comparison, the author notes it makes it difficult to argue that a character has any character at all if they decide to do nothing in a situation (17).

On the function of characterization in literature, Walcutt further suggests that "a characterization in a novel is formulated in words, and the fact that one's reaction to the character is entirely a verbal experience makes it a special and different sort of thing" (7). Relating characterization to character, he argues that character is "like the quantum of the physicists" because only the movement of it can be observed (5). While asking the reader if character as a concept can exist in isolation from action, he contends that a general Western idea has pushed a narrative of absolutes regarding characterization in which "we reject the suggestion that people are only what they do, for we must believe that they absolutely and essentially are something whether they do anything or not" (6).

Altogether, my understanding of Walcutt and Aristotle's ideas on characterization is that analysis of characterization in literature requires the researcher to concretely trace their characterization as it appears in the text, rather than what they personally wish it to be. Because the reader can only base characterization on movement, or at least partially, I interpret this as meaning that the textual evidence of actions, e.g. movement, have to be tracked and referred to by the researcher when discussing how a character is allegedly characterized (5).

2.2 Intertextuality

As explained by Brathwaite, intertextuality can be understood in several ways. Originating from Kristeva in 1986, he explains that intertextuality can be understood as texts getting juxtaposed in relation to each other (Brathwaite 226). The author also suggests that it can be understood as a dialogue where the reader is creating meaning of any given text, alongside other ones that are in line with it or contending it (226). Brathwaite concludes that reading intertextually is presented as making it easier for students to think critically about texts they read and to connect how the texts themselves relate to social issues from a broader perspective (226).

Scholars, eg. Argynbayeva et al., argue that the meaning of works springs up from their connections to other texts and forms of signs that can be found in varying and different forms of context (Argynbayeva et al. 2826). Moreover, Mason explains that intertextuality, or rather intertextual references, are "any articulated, examinable product of narrative interrelation" (Mason 21). She further argues that the intertextual references are produced by readers and can also be found embedded into the narratives (21). Mason opines that these references can appear in the form of traces of narrative interrelations created by the author or in written and spoken discourse by other readers (21). To elaborate on narrative interrelation, she describes it as being a cognitive act in which a narrative is connected to at least one other narrative (21). My interpretation of Mason's reasonings is that intertextuality can manifest consciously and subconsciously in texts among readers and writers alike.

2.3 Nostalgia

Another important concept for this thesis is nostalgia and how it functions with regard to literature, which has been defined and characterized in various ways. As presented by Batcho, nostalgia can be characterized as a "pleasant, wistful, and sentimental, but by others as yearning, longing, and bittersweet" feeling (Batcho 1). Moreover, Batcho contends that the feeling is one that has been proven empirically to be "positively and negatively toned" (1). To elaborate on the various definitions, the author exemplifies how the function of nostalgia manifests in practice by arguing that it has an inherent ability to defy important context such as time and space (4). By so doing, she also argues that nostalgia is able to then create a merger, in which the past is embraced in the present moment (4). The author contends that crisis of identity and meaning regarding literature can be a painful experience for readers due to a conflict between new and old desires (4). Literary works that focus on navigating that painfulness by negotiating it are referred to by her as literary nostalgia,

focusing on issues such as migration, disrupted bonds with others, generational bonds, and values (4). As suggested by Batcho, nostalgia is inherently more likely to offer readers outlets for coping with feelings of loss and grief, as well as healing in general for readers (4).

Moreover, in her work on nostalgia, Boym argues that nostalgia is a concept to be cautious of. Boym concludes in her work that nostalgia can be a "a social disease and a creative emotion, a poison and a cure," thereby contending that nostalgia can have its use but with wary at the same time (Boym 354). Acknowledging the feeling among people, Boym suggests that although people might be nostalgic for a time they were not nostalgic, "there seems to be no way back," (355). By so doing, she concludes that nostalgia is a limited concept that only offers cul-de-sac for people, i.e., a dead end (355).

Additionally, in his article on nostalgia and fiction, Professor Niklas Salmose suggests that nostalgia has a strong impact on the nature of fiction, concluding that it is akin to fighting time itself (Salmose 119). However, the author also points out that this stems from a general fear against dying (119). He contends that since human lives are to end in death, nostalgia acts as an outlet to slow down life itself and to put it in a mode of complete retardation altogether regarding the advance of progress (119). Evading the end and progress in general is an attempt by nostalgia to enact this idea, although the author notes that it is a futile idea (119).

2.4 Theoretical Interplay

Because the concepts do not exist in isolation to each other with regard to the thesis, I intend to explain how they work together. Argynbayeva et al. argue that intertextuality can be exemplified by the work of Bakytzhan Momyshuly (2832). Rather than being dependent on nostalgia, the authors conclude that Momyshuly worked to create a type of intertextuality that strives to be a tool for the present instead of a tool for the past (2832). In practice, they argue that Momyshuly's intertextuality is a method to talk about the present moment with the knowledge of the past that has survived turmoil of its own (2832). My understanding of this is that intertextuality should be focused on understanding the present for what it is rather than what one might wish it to be. In addition, I also believe that this can be applied from a critical point of view when examining nostalgic concepts that are of ambiguous truth, such as the alleged characterization of Atticus Finch as an anti-racist (Lind). Instead of affirming the existing idea, I believe that the researcher should strive to understand the present, e.g. the actual characterization of Atticus Finch, rather than an idea alluded to in popular discourse (Lind).

3. Previous Research

Previous research points to intertextual links between *To Kill a Mockingbird* and *Go Set a Watchman,* as well as the impact of nostalgia on mental constructions of reality.. Key findings from other authors who performed textual studies of *To Kill a Mockingbird* and *Go Set a Watchman* together include: the texts function as palimpsest (Kelley 239), the character of Atticus Finch provides an example of how a man can act different during different social climates (Abbas et al. 259), that *To Kill a Mockingbird* and *Go Set a Watchman* have been influential in crafting an identity for people in the American South (Eaton 352), and lastly, *Go Set a Watchman* invites the reader to think critically in ways that *To Kill a Mockingbird* did not (Jay 266).

After conducting an analysis and comparing *Go Set a Watchman* negatively to *To Kill a Mockingbird*, Kelley describes the relationship between the two texts as that of palimpsest, in which the older writing underneath it has been wiped away, and yet it becomes "decipherable once again even with the second layer of text written over it" (Kelley 238). The author concludes that *Go Set a Watchman* acts as palimpsest to *To Kill a Mockingbird* by revealing a different story all along that makes Southern nostalgia and oppression in real life harder for readers to ignore (239). The previous story as presented in *To Kill a Mockingbird* has been complicated by the not as morally clear *Go Set a Watchman*, revealing a context that is no longer as morally black and white for readers to engage with (239).

In contrast to Kelley, Abbas et al. instead view *Go Set a Watchman* as a work that complements *To Kill a Mockingbird*, arguing that "this change in character shows the struggle of an individual between his principles and the society's expectations during the period of social change" regarding Atticus Finch (Abbas et al. 259). The authors analyze the two novels with a combination of Goldmann's genetic structuralism and comparative analysis (Abbas et al. 259). They conclude that the narratives together show two versions of lawyer Finch, "which reflects change in his personality and transformation in the social structure of the mid-20th century Southern America" (259). Abbas et al. frame Atticus Finch from *To Kill a Mockingbird* as portraying "how a man of integrity and justice can act in the middle of racism of the 1930s," while Finch from *Go Set a Watchman* is framed as "as a more traditional and in fact, a segregationist of the 1950s" (259). Jean Louise Finch's disappointment with her father is argued by the authors as representing "the individual crises that people experienced when trying to adapt the received values to the changing realities" (259).

Through a textual analysis of *To Kill a Mockingbird* with *Go Set a Watchman* as a companion text, Eaton of *Missisippi Quarterly* discusses the two novels in her articles regarding nostalgia and cultural reproduction. Eaton pulls on scholar Romine's argument that "cultural reproduction occurs when we substitute fantasy for a reality and then distort the original object in the act of fiction-making" (Eaton 338). Moreover, Eaton claims that "fiction-making yields nostalgic desire by defamiliarizing and distorting the original, rendering the object 'inaccessible' since it can only operate within the landscape of fantasy and nostalgia" (338). I interpret this as suggesting that the nostalgic object might not accurately reflect the object that is being reflected. The author also suggests that nostalgia can create mental constructs in which people are willing to "die" for an imagined homeland (351). She argues that this is due to the power of nostalgia to blur the line between the imaginary home and the actual one people live in, leading to confusion for people (351). Eaton debates that some people will adopt ideas exceptionalist and nostalgia ideas regarding Southern identity, leading to adult and white normativity in a greater imaginary construct that exists on a national level (351-352). She concludes that *Go Set a Watchman* and *To Kill a Mockingbird* have been influential in crafting a Southern American identity, but also that their influence can be challenged by other works (352).

Senior Tutor Betty Jay argues that the political focus is eventually replaced in the narrative. Reflecting on the narrative as a whole, she argues that "the novel's political engagement is supplanted by the father-daughter psychodrama" (Jay 266). She concludes that *Go Set a Watchman* "asks that they, like Jean Louise before them, should negotiate the imperfect law of the father and suspend those judgments that would otherwise find him lacking" (266). The author suggests that *Go Set a Watchman* is thereby able to ask the reader to engage in critical thinking in ways that *To Kill a Mockingbird* did not (266).

4. Method

This thesis is going to conduct a close reading of the novels *To Kill a Mockingbird* and *Go Set a Watchman* to facilitate a qualitative comparative textual analysis. This will be mainly done by providing textual evidence from respective work alongside the assistance of theoretical underpinnings and prior research.

4.1 Close Reading

As succinctly put by DuBois, although one can understand close reading as "reading with special attention," it is a method of reading originating in critical history with New Criticism (Dubois 2). DuBois argues that "critical practice was what distinguished it most successfully from other modes of scholarly work" (2). Further, he exemplifies for critics using the method that "by depth, precision, acuity, and patience, by their giving of a special kind of attention in relation to literary art; special enough to be called new, these critics veered far less from the literary objects of art than did their immediate predecessors, and their diverse methods, appropriately enough, became known as close reading" (4). I have interpreted this as reading the text in-depth and analyzing it in detail. I believe a benefit of this method is that it allows the researcher to parse text(s) for evidence and then connect it together in a structured analysis. By so doing, my understanding is that the researcher should ideally have a substantial body of suitable evidence that pertains to a codification system that can then be put to use after extensive and detailed reading of the selected works. Without the structured approach to research offered by close reading, I imagine that the research would be unstructured and difficult to handle on a practical basis.

The function of close reading as a method is to analyze text(s) with special attention. However, DuBois contends that what should be studied is not always obvious and that the terms people use were not always set in stone (5-7). The author argues that although close reading as a method can be applied in many ways, it should have a central point of focus and strive to make us understand the culture around us (38). Among other works, he exemplifies this with Baker Jr.'s reading of *Invisible Man*, where the analysis is started off by claiming that various sign systems are used in a dialogic relation to generate meanings and gain (38). To me, this exemplifies how close readings should be structured at a basic level, including this one.

4.2 Textual Analysis and Qualitative Comparative Analysis

This text will employ qualitative comparative textual analysis based on qualitative comparative analysis (QCA) as explained in Mello's work. There, Mello pulls on Ragin, who explains QCA as being a method "for comparing wholes as configurations of parts" (Mello 2). Moreover, Mello contends that QCA compares "cases to identify necessary and sufficient conditions for an outcome" (2). In the realm of literary analysis, McKee elaborates by debating that textual analysis is "an educated guess at some of the most likely interpretations that might be made of that text" (McKee 1). McKee also argues that people interpret texts to attain a greater understanding of how other people interpret the world they live in, expressing that "by seeing the variety of ways in which it is possible to interpret reality, we also understand our own cultures better because we can start to see the limitations and advantages of our own sense-making practices" (1). Taken together, this thesis will conduct a textual analysis informed by QCA, in which the understanding of the whole from the novels is going to be understood by using textual evidence.

Accordingly, the thesis co-analyzes *To Kill a Mockingbird* and *Go Set a Watchman* together to achieve an intertextual analysis and intertextual understanding. Previous research, e.g. Brathwaite, suggests that texts can be understood in more ways than one, and my understanding is that this implies that the same idea can be applied to *To Kill a Mockingbird* and *Go Set a Watchman* (226). First, the essay is going to seek out intertextual connections between the two texts, then the thesis is going to analyze how this impacts our understanding of the works in their co-existence. By so doing, the thesis aims to demonstrate whether the nostalgic object(s) regarding *To Kill a Mockingbird* are true and how *Go Set a Watchman* interacts with the aforementioned object(s) of nostalgia.

5. Analysis

I have structured the analysis in four main parts in order to be able to answer the research questions in a cohesive manner. Accordingly, the analysis is structured to present evidence pertaining to the first and second research questions in sections 5.1 to 5.3 in the analysis, while 5.4 is primarily dedicated to evidence that pertains to the third research question. To end off the analysis section, considerations regarding validity and reliability will be discussed.

To start off the analysis, I intend to establish the characterization of Atticus Finch in the two novels in order to identify who he is and if his characterization has changed. I have found examples of changed characterization between the two texts from examples pertaining to race, examples of Atticus Finch excusing white violence, examples of Atticus Finch as a legalist, and examples of different images of Atticus Finch.

5.1 Atticus on Race

One example of changed characterization is Atticus Finch's reasoning as to why he defends black people in court. In *To Kill a Mockingbird*, the lawyer explicitly states that he was selected to handle the case when judge John Taylor "pointed at me and said, "You're it."" (Lee, *To Kill a Mockingbird* 98). Alone, this could show an impersonal aspect regarding the case, but Atticus also stated before that passage that he "hoped to get through life without a case of this kind," demonstrating that the case did not begin as a passionate one for the lawyer (Lee, *To Kill a Mockingbird* 98). This feeling in Atticus is later altered when he explains the meaning of the case to his daughter Scout. He says that the case "is something that goes to the essence of a man's conscience" and that he would not be able to "go to church and worship God if I didn't try to help that man" (Lee, *To Kill a Mockingbird* 116). These quotes together illustrate that taking on the case and taking a personal interest in it took time for the lawyer. Specifically, Atticus Finch focuses on his conscience, with him admitting that he had to sincerely attempt to help Tom Robinson in order to not feel personally guilty (Lee, *To Kill a Mockingbird* 116).

By comparison, *Go Set a Watchman* does suggest different reasoning for taking on cases involving black people. In *Go Set a Watchman*, it is instead directly argued by Atticus Finch that the National Association for the Advancement of Colored People (NAACP) are waiting for legal cases involving black people, saying that the organization "raise every legal trick in their book" and that "they try to get the case into a Federal court where they know the cards are stacked in their favor" (Lee, *Go Set*

a Watchman 149). With this as his core reasoning, he suggests to Henry regarding Zeebo's boy that they will "take his case if he wants us" (Lee, *Go Set a Watchman* 149). Considering Walcutt and Aristotle's ideas regarding characterization, this demonstrates a significant shift in characterization regarding Atticus Finch, where the lawyer who once took on cases out of a sense of duty and to preserve his conscience now takes them on to prevent the involvement of organizations that champion the rights of black people (Walcutt 14, 17).

In line with the previous research from Abbas et al., the textual evidence reveals that Atticus Finch has arguably changed as part of the passage of time, but it also suggests that his reasoning for taking on cases involving black people was never purely benevolent (Abbas et al. 259). Through this intertextuality, the reader is informed of a deeper layer of racism driving the actions of Atticus Finch and not out of a sincere will to help black people in their plight. This is also in line with Kelley's finding, who argues that *Go Set a Watchman* has revealed a less morally black and white narrative (Kelley 239).

5.2 Atticus Excusing White Violence

While Atticus Finch does stand up for black people, it is also true that the lawyer consistently excuses the oppressive behavior of people and systems in *To Kill a Mockingbird* and *Go Set a Watchman*. This is exemplified by his excuses for the mob that wants to lynch Tom Robinson, as well as his reaction to Tom Robinson's death. In a tense confrontation, several men pull up in cars to form a mob, but Atticus Finch wants them to leave Tom Robinson alone, telling them "don't wake him up" (Lee, *To Kill a Mockingbird* 166). The mob insist on their endeavor, telling the lawyer to "get aside from the door," but he continues compelling them to "turn around and go home again" (Lee, *To Kill a Mockingbird* 167). As the confrontation intensifies, Atticus Finch's children and Dill run up to him (Lee, *To Kill a Mockingbird* 167). Scout talking to one of the mob, Mr Cunningham, perplexes the mob, ending in Mr. Cunningham telling the other men "let's get going boys, boys" (Lee, *To Kill a Mockingbird* 169-170).

Later in the morning after the night, the Finch family discuss the events during the night, with Atticus explaining to Scout that "Mr Cunningham's basically a good man," but also that Mr Cunningham "has his blind spots along with the rest of us" (Lee, *To Kill a Mockingbird* 173). As the conversation continues, the lawyer elaborates by telling Jem that "a mob is always made up of people" and that "Mr Cunningham was part of a mob last night, but he was still a man" (Lee, *To Kill a Mockingbird* 173). The confrontation with the mob and his conversation with his family

regarding the mob reveals two things: his belief in justice and his ability to see good in people. However, the context here does explain Attticus Finch' reaction. He was not the target of the mob and was therefore not in as much immediate danger as the accused black man Tom Robinson. Accordingly, Atticus Finch can excuse their behavior because his context in life is very different from black people such as Tom Robinson, who did not have the same status as white people in the USA during the 1930s. By comparison, Atticus Finch might have reacted very differently if he was a black man.

On the same line of argument, Atticus Finch' context explains his reaction to the death of Tom Robinson. While talking about the man's death to Aunt Alexandra, he explains that Tom Robinson "just broke into a blind raving charge at the fence and started climbing over" and that the guards "called to him to stop" (Lee, *To Kill a Mockingbird* 259). He further elaborates to her that the guards "fired a few shots in the air, then to kill" and that Tom Robinson's attempted escape ended with "seventeen bullet holes in him" (Lee, *To Kill a Mockingbird* 259-260). Interestingly, the lawyer opines that the guards "didn't have to shoot him that much" (Lee, *To Kill a Mockingbird* 260). The reason the previous quote is interesting regarding characterization is that it reveals the two natures of Atticus Finch. From one point of view, it portrays Atticus Finch disagreeing with the overt violence leading to the death of a black man. However, it also justifies that he understands the violence employed by the guards, excusing the use of such violence in the first place. As contended by Abbas et al. previously, they argued that these different emotions stem from the struggle between the integrity of a man and the expectations of society placed on him (Abbas et al. 259). However, the textual evidence shows that Atticus Finch is a legalist who will excuse the system, even if it upsets him on a personal level. As such, this characterization was always a part of Atticus Finch and not an invention for *Go Set a Watchman*. On the contrary, the intertextual understanding reveals that there were always other reasons for Atticus Finch behaving the way he does, including but not necessarily limited to legalism and racism.

Furthermore, Kelley opines that *Go Set a Watchman* functions as palimpsest to the preceding *To Kill a Mockingbird* and that it informs the reader's feelings regarding *To Kill a Mockingbird* negatively by showing them that there is a less black and white story in the background (Kelley 238, 239). The findings of this study do not align with his ideas, at least partially. Although the findings show a difference in characterization between the two works, it is important to consider that Atticus Finch had tendencies to excuse white violence in *To Kill a Mockingbird* (Lee, *To Kill a Mockingbird* 173, 260). As such, the nostalgic idea that *Go Set a Watchman* made *To Kill a Mockingbird* morally ambiguous is not entirely true when the lawyer and his characterization in *To*

Kill a Mockingbird is considered (Walcutt 14, 17). As such, it can be deduced that the nostalgic idea of Atticus Finch never truly existed as Scout wishes to be the case in the story of *Go Set a Watchman*.

5.3 Atticus Finch as a Legalist

Legalism and racism are key aspects that inform the actions of Atticus Finch when analyzing the character intertextually. Atticus Finch's defense of Tom Robinson turns out to stem from a sense of legalism that is rooted in racist motivations. During the trial, Atticus Finch concludes that the state has "not produced an iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place" (Lee, *To Kill a Mockingbird* 224). The lawyer criticizes that the case is based on the assumption "that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women," which he criticizes as an evil assumption (Lee, *To Kill a Mockingbird* 225). Furthermore, he argues that "in this country our courts are the great levellers, and in our courts all men are created equal" (Lee, *To Kill a Mockingbird* 227). On one hand, this characterizes Atticus Finch as a person who believes in the right for a fair trial, regardless of one's race.

However, textual evidence from *Go Set a Watchman* retroactively argues the opposite. As it turns out, Tom Robinson was retroactively one of several similar trials that Atticus Finch handled from an intertextual perspective. It is explained in *Go Set a Watchman* that he "won an acquittal for a colored boy on a rape charge" (Lee, *Go Set a Watchman* 109). When one also considers that he took on cases to intercept the of influence of the NAACP, the idea that Atticus Finch handled such cases out of a genuine desire to help black people is lessened.

In addition, Abbas et. al argue that *To Kill a Mockingbird* and *Go Set a Watchman* together demonstrate how a man can behave differently in different social climates (Abbas et al. 259). While this study agrees that this is true in that his behavior is different in the two works, the reader is introduced to new information in *Go Set a Watchman* that retroactively frames his actions differently. Instead of doing it out of benevolence towards black people, the reader is informed that Atticus Finch is handling cases involving black people to prevent NAACP and other organization from possibly enacting greater changes and influence that could be beneficial to black people (Lee, *Go Set a Watchman* 149). Because the reader is also informed by Uncle Jack that the lawyer and others have been fighting a battle to preserve Maycomb as it is by delaying change, one can surmise that this reasoning was part of Atticus Finch's motivation before *Go Set a Watchman*, retroactively

altering his core reasons for his actions and what he actually intends by committing to them (Lee, *Go Set a Watchman* 188). Moreover, this change in characterization is interesting when considering the characterization of Atticus Finch because of its implications in relation to nostalgia. Scout has different ideas regarding her father in contrast to Uncle Jack and Alexandra. Accordingly, it also shows the limits of nostalgia. While she feels that her father once stood for ideals that were later betrayed, other people have a different memory of her father that are not in line with her own ones.

5.4 The Different Images of Atticus Finch

Another important vantage point for this analysis is Scout and others' memory of Atticus Finch. After finding a racist pamphlet with racist ideas about black people allegedly belonging to her father, she travels to the Maycomb County Citizens' Council under the impression that "Atticus and Hank were pulling something, they were there merely to keep an eye on things" (Lee, *Go Set a Watchman* 103-104). This signals Scout's denial about what she has learned about Atticus and Hank. When she finally arrives, she sees "not only most of the trash in Maycomb County, but the county's most respectable men" sitting together on benches (Lee, *Go Set a Watchman* 105). As the meeting continues and Atticus has introduced a racist speaker, she asks herself if "her father's presence at the table with a man who spewed filth from his mouth-did that make it less filthy?" and concludes that "no. it condoned" (Lee, *Go Set a Watchman* 110-111). After the meeting is over, Scout eats ice cream and confesses to herself that the only person she fully knew "had betrayed her, publicly, grossly, and shamelessly" (Lee, *Go Set a Watchman* 112-113).

The reader is informed that Scout feels betrayed by her father, but an intertextual understanding explains his actions. Considering Atticus Finch's established characterization as a legalist who condones violent white racists, it is not unthinkable that he could and do encourage violent attitudes towards black people. Accordingly, Scout's image of her father does not resemble what he actually did in *To Kill a Mockingbird*. During the latter part of *Go Set a Watchman*, the reader is informed by Uncle Jack that "all over the South your father and men like your father are fighting a sort of rearguard, delaying action to preserve a certain kind of philosophy that's almost gone down the drain" (Lee, *Go Set a Watchman* 188). Through his explanation, the reader learns that there is a racist movement that Atticus Finch and other people are part of, signaling that he and similar folk have committed to fighting against change in Maycomb and the South. Beyond that, it also explains that the memory of Atticus Finch is not fully consistent between different people.

Moreover, *Go Set a Watchman* makes it clear that the knowledge about Atticus Finch's actions is not new. Earlier in *Go Set a Watchman*, Alexandra explains to Scout that her father is "on the board of directors and Henry's one of the staunchest members" when discussing the Maycomb County Citizen's Council (Lee, *Go Set a Watchman* 103). This explains that Alexandra has significant knowledge and acceptance of it, particularly when she says that Maycomb does not need a council, but comments that "it's always wise to be prepared" (Lee, *Go Set a Watchman* 103).

The findings of this study are in line with Romine's ideas as presented by Eaton. One of the core ideas of Romine is that nostalgia functions by distorting the original object and making it inaccessible for people (Eaton 338). Moreover, Eaton suggests that nostalgia can function by making people fight for their nostalgia as part of a self-constructed homeland that they have to defend (351). As evidenced by the findings of the study, this is true of how *Go Set a Watchman* interacts with ideas of nostalgia through Scout. In spite of learning that Atticus Finch has changed as a person, she rationalizes her father and Hank attending racist gatherings by arguing to herself that "they were there merely to keep an eye on things" (Lee, *Go Set a Watchman* 104). By so doing, rationalizing their actions exemplifies how Scout is fighting her own struggle to protect her homeland, e.g. her nostalgic ideas about her loved ones, from that which would symbolically intrude and invade it, e.g. new insights regarding her loved ones.

5.5 Validity and Reliability

Arguably, a weakness regarding the method stems from the act of interpretation. As argued by Adrian Holliday, subjectivity is a factor that has impact on the validity and general trustworthiness of qualitative research because "the aim of the qualitative research is to search for the richest possible data" (Holliday 49). He also acknowledges that the presence and ideas of the researcher will have an impact on the essence of the data and how it has been interpreted (49). Accordingly, it is implied that the norm for qualitative research is that it is difficult to execute it without the researcher influencing the research in various forms of manner, including this one (49). While executing the study, I had to be conscious that the intertextual examples fit the intertextual aspect of the study.

6. Conclusion

After concluding a close reading and comparative analysis, I argue that *Go Set a Watchman* engages with nostalgic ideas regarding Atticus Finch in anti-nostalgic ways and shatters the nostalgic image of the lawyer in *To Kill a Mockingbird*. Rather than framing the lawyer as a flawless hero of sorts, he is instead portrayed as a man with flaws, culminating in the end of *Go Set a Watchman* where Scout is able to accept him for who he is (Lee, *Go Set a Watchman* 277-278). Batcho and Salmose have written substantially about nostalgia. Batcho argues that nostalgia can offer readers healing and an outlet for feelings of grief and loss (Batcho 4). These ideas are not true for the results of this study. Instead, the nostalgia in *Go Set a Watchman* uses these ideas to subvert them. Rather than offering healing, the nostalgia in the novel serves as a hinder that Scout has to confront in order to see her father for who he actually is. By so doing, *Go Set a Watchman* impacts a nostalgic reading of *To Kill a Mockingbird* detrimentally by recontextualizing Atticus Finch's actions and his motivations through intertextuality.

With the help of theories regarding intertextuality and nostalgia, the study shows that Atticus Finch is characterized differently in the two books, but it also explains that the intertextual understanding informs his original characterization in retroactive aspects. By constructing a nostalgic image of Atticus Finch, *Go Set a Watchman* uses a different construction of his character as central focus in its narrative about the danger of nostalgia. The study has performed a close reading of *To Kill a Mockingbird* and *Go Set a Watchman* with qualitative comparative textual analysis as the analytical method. Following the conclusion of the research, I found the method to be structurally suited for the analysis, although it was noted that qualitative research has an inherent dilemma where the researcher is going to influence the research in some manner no matter what.

In comparison with prior research, the study has unearthed findings that agrees yet also disagrees with the findings of other researchers, particularly regarding *To Kill a Mockingbird* and its version of Atticus Finch, who is revealed by this study to have always been a legalist who excuses white violence against black people (Lee, *Go Set a Watchman* 109 & 149 & Lee, *To Kill a Mockingbird* 259-260). Salmose argues that nostalgia can be likened to a struggle against time itself (Salmose 119). Scout's initial refusal to accept that her father has suddenly become a racist and that he and others have been fighting to delay change in Maycomb prove Salmose's theory about nostalgia correct, at least in the context of this study (Lee, *Go Set a Watchman* 104, 188). Moreover, it also explains the fallibility of nostalgia as Scout's idea of Atticus Finch is not in ordinance with that of Alexandra and Uncle Jack. The reality of the situation is that Atticus Finch has significantly

changed as a person, yet nostalgia only serves to hinder Scout from accepting that reality. Regarding intertextuality, Mason argues that intertextuality is the result of narrative interrelation, and this is present multiple times in the narrative of *Go Set a Watchman* (Mason 21). As shown by the analysis, there are instances where narratives coincide with each other, and Atticus Finch's justification for handling the cases with black people exemplifies this (Lee, *Go Set a Watchman* 149 & 188). This knowledge retroactively influences the reader's perspective on events in *To Kill a Mockingbird*, effectively casting his actions in a more sinister light after the publication of *Go Set a Watchman*.

Fertile grounds for further research have been discovered during the execution of the study. Tendencies to downplay the canonicity of *Go Set a Watchman* have been observed, with Kelley dismissing it as acting as palimpsest for *To Kill a Mockingbird* and making it difficult to ignore a morally dubious story in the background of the story (Kelley 238-239). On the contrary, Eaton treats it as a companion piece to *To Kill a Mockingbird* (339). Investigating this phenomenon could reveal discourse regarding how canonicity is established and negotiated in formal and informal settings.

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