

**A BIOGRAPHICAL CRITICISM IN THE NOVEL *TO KILL A
MOCKINGBIRD***

SKRIPSI

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English Education Program*

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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
1.	Chapter I and II	
2.	Chapter III and Table of content.	
3.	All chapters in general (I up to III).	
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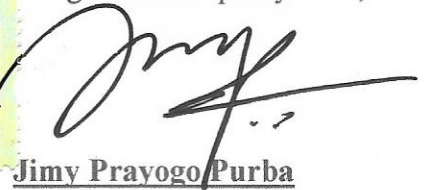
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ABSTRACT

Purba, Jimy Prayogo. 1402050172. A Biographical Criticism in the Novel *To Kill A Mockingbird*. Skripsi. English Department of Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara. (UMSU). 2018.

This research was completed by using descriptive qualitative research which showed that the biography of the author indirectly attached and gave an overview of the actual content of the novel. The relationship between Harper Lee as an author with her literary work entitled *To Kill A Mockingbird* was a major topic of discussion. The objectives of this research to find out the relationship between the novel *To Kill A Mockingbird* with Harper Lee's biography and to describe the inspiration of Harper Lee so that she wrote the novel. The source of the data was taken from the novel *To Kill A Mockingbird* by Harper Lee. In collecting the data, some references related to the biographical criticism was applied. The data were analyzed by reading the novel, underlining statement of *To Kill A Mockingbird* novel that related to Harper Lee's biography, analyzing and describing the relationship between *To Kill A Mockingbird* novel with Harper Lee's biography. From the analysis, the researcher found sixty data from the novel which related to the biography of the author and the researcher also found the identification of the theme in the novel they are Grows up, Social, Economic, Religion, Law, and the similarity of the personality of the characters which inspire the writing of Harper Lee.

Keyword: biographical criticism, theme, to kill a mockingbird novel.

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CHAPTER I

INTRODUCTION

A. The Background of the Study

The primary function of literary criticism is to interpret a literature that will increase the reader's understanding. Great writers have ability to observe and see the world in different ways that many readers at first can not fully understand the language used. Critics can help the readers to explicate the language than the readers can be able to understand the intention with a new perspective.

One method of interpretation which has been under debated is the method of biographical reading. Biographical criticism, as determined by Frank H Ellis involves "the relation between a written work and the biographical experiences of the writer" (Ellis: 2012: 971). However, one of the common arguments in the past century among modern critics and readers alike is that a truly great work must be able to stand alone from the experiences of the author who created it. In essence, biographical knowledge of the author is not necessary to the genuine understanding of a great work.

There must be two main concerns when the writer wants to analyze piece of literary work like a novel; by using Extrinsic Element and Intrinsic Element. Extrinsic element is the way of analyzing the literary work by using the suitable theory and relates with the content of the works to get better understanding between the theory and the material used. Extrinsic element as used in this research, reveal some points with suitable theory; by using Biographical theory

(Biographical Criticism) that was developed by Samuel Johnson (1779) who stated that “researched poets and utilized truthful accounts of their life to understand nuances in their writings”. Some people reading a novel do not care about the author. They also do not know what had happened to the author’s life, his or her experiences, happiness, sadness or sensitive and traumatic incidents occurred to him or her. We can say that biographical research a pragmatic orientation is often taken, which relies on the similarities of approach and procedures to emphasis the purpose, to gain insights into the individual’s life by reflecting wider cultural meanings of the society rather than focusing on differences in methodological and theoretical approaches (Miller. 2000:18). In fact, the readers hope that at least, they can get the theme of the novel from the author’s biography and the biography of the author will sometimes be reflected in the story. This was the concept of biographical criticism.

In this research, the researcher tries to find some experiences of the writer’s biography in his or her work. It is based on a very normal thing that a writer often express his or her past life (biography) as the source of his or her work. This reason also encourages the researcher to analyze the novel *To Kill A Mockingbird* based on biographical criticism.

B. The Identification of the Problem

The problem of the research was identified as follows :

1. The readers were influenced by the author’s ideas, experiences, life reflected the novel *To Kill A Mockingbird*;

2. The readers could have wrong interpretation or misunderstanding the story in the novel *To Kill A Mockingbird*;
3. The readers' knowledge could enrich or distract the author's biography.

C. Scope and Limitation

Based on the problem identified previously, this research was focused on literary criticism and is limited to biographical criticism.

D. The Formulation of the Study

The problem of this research was formulated as follows :

1. Is there the relationship between *To Kill A Mockingbird* novel with Harper Lee's biography?
2. How far the content of the novel *To Kill A Mockingbird* which is inspired by Harper Lee's life?

E. The Objective of the Study

Based on the statement before, the objective of study were as follows:

1. To find out the relationship between *To Kill A Mockingbird* novel with Harper Lee's biography.
2. To describe the inspiration of Harper Lee's life so that she wrote the novel *To Kill A Mockingbird*.

F. The Significance of the Study

The significance of the research were as follows:

a. Theoretical

The final result of this research was expected to contribute, to prove, and to strengthen the theory of literary criticism especially in biographical criticism.

b. Practical

The result of this research is useful for:

1. The students, to enlarge their knowledge about literary criticism especially biographical criticism.
2. The teachers or lecturers, to the reference in teaching and learning of literature especially literary criticism.
3. The readers or other researchers, to increase their knowledge in literary criticism.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Theoretical framework is important both for the researcher and the readers. In this case, it provides some terms, which are important to make clear from start in order to minimize or prevent misunderstanding between the researcher and readers about the topic. There are some points in this research that discussed to the reader and the researcher to have the similar perception as follows:

1. Literature

Literature has been widely known by many people and experts. The word 'literature' is derived from the word 'littera' in Latin which means letter. It refers to the written or printed words. Klarer (2004:1) says that in most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as aesthetic or artistic to distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on. Literature then, can be said as a creative writing by an author with aesthetic values which makes literature regarded as an art. Literature as a writing form differentiates its form from other art products, and its aesthetic or artistic values make it different from other writings.

Literature represents and pictures out various aspects of life. According to Wellek and Warren (1956: 3) the literature mirrors and expresses life that is even

more ambiguous, while Rees (1973) sees it in the narrow sense of writing which expresses and communicates thought, feelings and attitudes towards life. It means that the literature comes up from the events happen in the society. In literature, the author presents a work to delivers his/her ideas to the reader. Here, we can understand that in every work has its own characteristic dan authors' objective. It is obvious that the author's ideas in a work can be very influential to the readers' mindset.

2. Forms of Literature

Forms are taken to mean the mode in which literature is expressed. Usually, it is in either the spoken or written form. The spoken form predated the written one. The spoken form is common to many in the Third World or developing counties of Africa that are not literate. This is the form of literature that is called Orature. It is orally rendered and transmitted from generation to generation. Example are the oral literature from someone locality.

Commonly, literature has three general genres, they are Drama, Poetry, and Prose. The word 'drama' is derived from the Greek word 'dran' means 'to do' or 'to act'. Poetry is created in various forms and the classification is based either on technique of writing or content. The word 'prose' is derived from the Latin *prosa*, which literally translates to 'straightforward'. Prose is the ordinary form of written language. Prose is adopted for the discussion of facts and topical reading, as it is often articulated in free form writing style. Edgar V. Roberts and Henry E. Jacobs (1995:2) classify prose into two, fiction prose and nonfiction prose. Fiction, originally meant anything made up or shaped, is prose stories based on the author's creation and imagination. It includes myths, parables, novels, romances, and short stories. On the other hand, nonfiction is literary works which describe or interpret facts, present

judgments, and opinions. It consists of news reports, essays, magazines, newspapers, encyclopedias, broadcast media, films, letters, historical and biographical works and many other forms of communication. In this research, the researcher will make the limitation about novel and biography.

3. Novel

A novel (from the Italian novella, Spanish novela, French nouvelle for "new", "news", or "short story of something new") today is a long narrative in literary prose. Novel is the further development of romance. A novel is defined as a fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes (*Quoted from <http://en.wikipedia.org/wiki/Novel>*). Richard Taylor in *Understanding the Elements of Literature* (1981:46) explains that a novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct. The researcher will analyze the novel entitled *To Kill A Mockingbird* by Harper Lee.

3.1 *To Kill A Mockingbird* Novel

The unforgettable novel of a childhood in a sleepy Southern town and crisis of conscience that rocked it, *To Kill A Mockingbird* became both an instant bestseller and a critical success when it was first published in 1960. It went on to win the Pulitzer Prize in 1961 and was later made into an Academy Award-winning film, also a classic.

Compassionate, dramatic, and deeply moving, *To Kill A Mockingbird* takes readers to the roots of human behavior – to innocence and experience, kindness and cruelty, love and hatred, humor and pathos. Now with over 18 million copies in print

and translated into ten languages, this regional story by young Alabama woman claims universal appeal. Harper Lee always considered her book to be simple love story. Today it is regarded as a masterpiece of American literature.

4. Biography

A biography, or simply bio, is a detailed description of a person's life. It involves more than just the basic facts like education, work, relationships, and death; it portrays a person's experience of these life events, a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality (*Quoted from <https://en.wikipedia.org/wiki/Biography>*). In this research, The researcher will find the relationship of Harper Lee's novel entitled *To Kill A Mockingbird* with her biography.

4.1 Biography of Harper Lee

The youngest daughter of Amasa Coleman Lee and Frances Cunningham Finch Lee, Nelle Harper Lee was born in Monroeville, Alabama (a small town in Monroe County between Montgomery and Mobile) on April 28, 1926. Lee was raised with two sisters, Alice and Louise, and a brother, Edwin Coleman Lee. Both her sisters are still living, but her brother died of a sudden cerebral hemorrhage in 1951.

Amasa Lee grew up in Florida and came to Monroe County in the early 1900s. He worked as a bookkeeper until 1915, when he passed the bar and began practicing law. Mr. Lee also served on the Alabama State Legislature from 1926 to 1938, and as editor of *The Monroe Journal* from 1929 to 1947.

Frances Finch was from a Virginia family who settled in Monroe County, Alabama, and founded the town of Finchburg. Miss Finch met Mr. Lee while he was working at the Flat Creek Mill Company in Finchburg; they married in 1912. The couple lived briefly in Florida, returning to live in Monroe County in 1913.

By all accounts, Harper Lee is friendly and gregarious with those she knows, but has always been an extremely private person, disclosing little about her life to the public. Consequently, most of the information available about Lee's childhood comes from friends and is largely anecdotal. Because the character of Scout is somewhat autobiographical, readers gain their best access to Lee's childhood — or at least the flavor of her childhood — within the pages of *To Kill A Mockingbird*.

In 1944, at the age of 18, Harper Lee enrolled in Huntingdon College in Montgomery, Alabama. From 1945 to 1949 she studied law at the University of Alabama. She transferred to Oxford University in England as an exchange student for a year, but six months before completing her studies, Lee decided to go to New York to be a writer.

While pursuing the career that would ultimately produce *To Kill a Mockingbird*, Lee worked briefly in the early 1950s as a reservations clerk for Eastern Airlines and BOAC (British Overseas Airways Corp.) in New York City. In 1957, she submitted a manuscript to the J. B. Lippincott Company, who felt that her attempt at a novel was actually more of a series of strung-together short stories. The publisher recommended a rewrite, so Lee spent the next two-and-a-

half years working on the manuscript. Her efforts paid off, and *To Kill A Mockingbird*, her first and only novel, was published in 1960.

Many aspects of *To Kill A Mockingbird* are autobiographical. Monroeville served as the model for Maycomb, and Lee was dubbed "Queen of the Tomboys" by at least one friend; Lee gave all three of her mother's names to various characters in the novel. There is at least anecdotal evidence that Boo Radley was based on an actual neighbor. Finally, Lee has stated that Atticus Finch was based largely on her own father.

To Kill A Mockingbird was awarded the Pulitzer Prize in 1961, and was made into a major motion picture starring Gregory Peck in 1962. Lee was so impressed with Peck's portrayal of Atticus Finch that she gave him her father's pocket watch at the end of the movie's filming.

In the early 1960s, shortly after publication of *To Kill A Mockingbird*, Harper Lee accompanied her childhood friend Truman Capote — the basis for the Dill Harris character — to Holcomb, Kansas, and served as a research assistant for Capote's 1966 novel, *In Cold Blood*.

Lee also published three articles in the '60s: "Love — In Other Words" in *Vogue* (1961), "Christmas to Me" in *McCall's* (1961), and "When Children Discover America" in *McCall's* (1965). President Lyndon Johnson named Lee to the National Council of Arts in 1966. She has received several honorary doctorates, including one from the University of Alabama and another from Spring Hill College in Mobile, Alabama. She attended both ceremonies, but spoke at neither and gave no interviews.

In 1998, the Harper Lee Award for a Distinguished Alabama Writer was unveiled by the executive committee of the Alabama Writers' Forum. This award recognizes an accomplished writer who was born in the state or who lived in Alabama during his or her formative years.

Never married, Lee continued to divide her time between New York and Monroeville, where she lived with her sister Alice. Known for her wit and charm, Lee granted only a handful of interviews since *To Kill A Mockingbird's* publication. Her family and friends remained protective of her privacy. And then, Lee died in 2016 at the age of 89.

5. Literary Theory

Literary theory is a site of many theories. Literary theories were developed as a means to understand the various ways people read literary texts. The proponents of each theory believe their theory is the theory, but most of us interpret texts according to the "rules" of several different theories at a time. All literary theories are lenses through which we can see texts. For Terry Eagleton, in *Literary Theory* (1996), the emergence of theory was a 'way of emancipating literary works from the strangle hold of a 'civilised sensibility', and throwing them open to a kind of analysis in which, in principle atleast, anyone could participate.' Eagleton argues that theory is the body of ideas and methods used in the practical reading of literature. For him, theories reveal what literature can mean. It is a description of the underlying principles by which we attempt to understand literature. That is to say, all literary interpretation draws on a basis in theory since it is literary theory that formulates the relationship between author and work.

There is nothing to say that one is better than another or that you should read according to any of them, but it is sometimes fun to "decide" to read a text with one in mind because you often end up with a whole new perspective on your reading. To study literary theory is to seek to understand exactly how readers (critics) interpret (criticise) texts, especially literary ones. Most scholars today would agree that there is no single meaning waiting to be simply found in any text. Meaning is, rather, produced, that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. Thus, a cardinal rule of modern literary criticism could be summed up as follows: the 'answers' you get from a text depend entirely upon the kind of 'questions' you put to it. Strictly speaking, when readers interpret a literary text, they are doing literary criticism, but when they examine the criteria upon which our interpretation rests, they are applying literary theory.

6. Literary Criticism

Literary criticism refers to the analysis and judgment of works of literature. It tries to interpret specific works of literature and also helps us to identify and understand different ways of examining and interpreting them. The study of literary criticism contributes to maintenance of high standards of literature. In our day-to-day life, the study of criticism of literary works enables us to become aware of the present and past works of literature. Criticism also enables writers to understand the factors that affect the quality and character of literary works and in this way improve their ability to produce better works. Literary criticism allows us to see things from different perspectives. It allows us to gain a

far wider insight into a work of literature than from our own perspective. That way, we gain a greater understanding of the world in which we live.

In addition, literary criticism helps readers develop critical thinking skills. Literary criticism is not an abstract intellectual exercise. It is a natural human response to literature. The discipline of literary criticism is nothing more than discourse-spoken or written-about literature. It is a by-product of the reading process.

In other words, literary criticism is the application of critical theory to a literary text, whether or not a given critic is aware of the theoretical assumptions informing his or her interpretation. In fact, the widespread recognition that literary criticism cannot be separated from the theoretical assumptions on which it is based is one reason why the word criticism is often used as if it includes the word theory.

7. Approaches of Literary Criticism

In the following, there are overviews of nine critical approaches to literature. While these nine methods do not exhaust the total possibilities of literary criticism, they represent the most widely used contemporary approaches. Described below are nine common critical approaches to the literature. Quotations are from X.J. Kennedy and Dana Gioia's *Literature: An Introduction to Fiction, Poetry, and Drama*, Sixth Edition (New York: HarperCollins, 1995), pages 1790-1818.

7.1 Formalist Criticism: This approach regards literature as “a unique form of human knowledge that needs to be examined on its own terms.” All the

elements necessary for understanding the work are contained within the work itself. Of particular interest to the formalist critic are the elements of *form*—style, structure, tone, imagery, etc.—that are found within the text. A primary goal for formalist critics is to determine how such elements work together with the text’s content to shape its effects upon readers.

The formalist approach to literature pays close and careful attention to the language, form, and structure of literary texts, while regarding individual texts as the principal object of critical investigation. To the formalists, the meaning of literary texts resides primarily in the texts themselves rather than in anything else. Literature has to be seen or read in special ways because style, form, and technique play roles in literary texts that are different from the roles they play in ordinary discursive texts. For formalism, literary criticism is seen to be a specialised art, and literary texts are to be interpreted according to certain well-defined and objective criteria rather than simply according to the impressionistic and subjective response of the individual critic.

7.2 Historical Criticism: This approach “seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist’s biography and milieu.” A key goal for historical critics is to understand the effect of a literary work upon its original readers. Historical theory requires that you apply to literary text specific historical information about the time during which an author wrote. History, in this case, refers to the social, political, economic, cultural, and/or

intellectual climate of the time. Griffith states that historical critics believe they could illuminate works of literature by studying what gave birth to them: the intellectual and cultural environment from which they came, their sources and antecedents, authors' lives, authors' intentions and authors' language. Historical criticism can help one to better understand how the time and place in which the creation of a literary work affects its meaning and interpretation.

7.3 Gender Criticism: This approach “examines how sexual identity influences the creation and reception of literary works.” Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called “masculinist” approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature “full of unexamined ‘male-produced’ assumptions.” Feminist criticism attempts to correct this imbalance by analyzing and combatting such attitudes—by questioning, for example, why none of the characters in Shakespeare’s play *Othello* ever challenge the right of a husband to murder a wife accused of adultery. Other goals of feminist critics include “analyzing how sexual identity influences the reader of a text” and “examin[ing] how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality.”

7.4 Psychological Criticism: This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, whose “psychoanalytic theories changed our notions of human behaviour by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression” as well as expanding our understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires”; and Carl Jung, whose theories about the unconscious are also a key foundation of **Mythological Criticism**. Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches:

1. An investigation of “the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?”
2. The psychological study of a particular artist, usually noting how an author’s biographical circumstances affect or influence their motivations and/or behaviour.
3. The analysis of fictional characters using the language and methods of psychology.

7.5 Sociological Criticism: This approach “examines literature in the cultural, economic and political context in which it is written or received,” exploring the relationships between the artist and society. Sometimes it examines the

artist's society to better understand the author's literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is **Marxist criticism**, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental, a tendency that "can lead to reductive judgment, as when Soviet critics rated Jack London better than William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly." Nonetheless, Marxist criticism "can illuminate political and economic dimensions of literature other approaches overlook."

7.6 Mythological Criticism: This approach emphasizes "the recurrent universal patterns underlying most literary works." Combining the insights from anthropology, psychology, history, and comparative religion, mythological criticism "explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs." One key concept in mythological criticism is the *archetype*, "a symbol, character, situation, or image that evokes a deep universal response," which entered literary criticism from Swiss psychologist Carl Jung. According to Jung, all individuals share a "'collective unconscious,' a set of primal memories common to the human race, existing below each person's conscious mind"—often deriving from primordial phenomena such as the

sun, moon, fire, night, and blood, archetypes according to Jung “trigger the collective unconscious.” Another critic, Northrop Frye, defined archetypes in a more limited way as “a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.” Regardless of the definition of archetype they use, mythological critics tend to view literary works in the broader context of works sharing a similar pattern.

7.7 Reader-Response Criticism: This approach takes as a fundamental tenet that “literature” exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. It attempts “to describe what happens in the reader’s mind while interpreting a text” and reflects that *reading*, like writing, is a creative process. According to reader-response critics, literary texts do not “contain” a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different. Reader-response criticism, then, emphasizes how “religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions.” Though this approach rejects the notion that a single “correct” reading exists for a literary work, it does not consider all readings permissible: “Each text creates limits to its possible interpretations.”

7.8 Deconstructionist Criticism: This approach “rejects the traditional assumption that language can accurately represent reality.” Deconstructionist critics regard language as a fundamentally unstable medium—the words “tree” or “dog,” for instance, undoubtedly conjure up different mental images for different people—and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on “the impossibility of making the actual expression coincide with what has to be expressed, of making the actual signs [i.e., words] coincide with what is signified.” As a result, deconstructionist critics tend to emphasize not *what* is being said but *how* language is used in a text. The methods of this approach tend to resemble those of **formalist criticism**, but whereas formalists’ primary goal is to locate unity within a text, “how the diverse elements of a text cohere into meaning,” deconstructionists try to show how the text “deconstructs,” “how it can be broken down ... into mutually irreconcilable positions.” Other goals of deconstructionists include (1) challenging the notion of authors’ “ownership” of texts they create (and their ability to control the meaning of their texts) and (2) focusing on how language is used to achieve power, as when they try to understand how a some interpretations of a literary work come to be regarded as “truth.”

7.9 Biographical Criticism. Biographical criticism is the practice of analysing a piece of literary work through the lens of the author’s experience. It considers the ways age, race, gender, family, education, and economic status inform a

writer's work. In biographical criticism, a critic might also examine how a literary work reflects personality characteristics, life experiences, and psychological dynamics of the author. The thrust of biographical criticism is that to understand some literary works, readers need knowledge of the author's biographical facts or experiences.

Kelly Griffith (2002) opines that biographical criticism received intellectual impetus from 19th and 20th centuries ideas about science and is still very much practised. Biographical criticism provides a practical assistance of understanding subtle but important meaning in a work. It focuses on explicating a literary text by using the insight provided by knowledge of the author's life. Among the questions to ask in biographical criticism include: "How does the text reflect the author's life? Is this text an extension of the author's position on issues in the author's life?" In this unit, our focus is to identify and critique some of the rudiments of biographical criticism.

An author's life, to a large extent, could affect the meaning of a work. Biographical criticism is a theoretical approach to literature that manifests some interest in the author. In this unit, you are going to learn how the facts about an author's life could signpost the ideas in his work. You will also learn how an event in the author's life could affect his or her themes or choice of subject matter. Biographical criticism began with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers comprehend the work more

thoroughly. Anyone who reads the biography of a writer quickly sees how much an author's experience shapes—both directly and indirectly— what he or she creates. Sometimes, mere knowing a single important fact about an author's life could illuminate our reading of a poem or story written by that author. Though many literary theorists have assailed biographical criticism on philosophical grounds, the biographical approach to literature has never disappeared because of its obvious practical advantage in illuminating literary texts.

8. Fundamental Tenets of Biographical Criticism

A reason offered for the traditional lack of use of life stories within sociology and other fields was offered by Becker – that the dominant, ‘scientific’ hypothetico-deductive method produced the notion that hypotheses were to be constructed for testing and that life stories did not provide the ‘findings’ that sociological researchers were required to obtain (Becker 1970). Biographical research was alleged to be wanting when measured against criteria of reliability and validity: life stories perhaps provided insights, sources for possible hypotheses before the formulation of ‘real’ objective research, or more emphasis had been placed on validity rather than reliability. (It may be worth noting here that writers have observed that qualitative methods differ on the balance between reliability and validity; see Kirk and Miller 1986; Perakyla 1997). Based on Brian Roberts 2002:8, Again, generally, in biographical research a pragmatic orientation is often taken, relying on the similarities in approaches and procedures – the emphasis is on purpose, to gain insights into individual lives as, perhaps,

reflecting wider cultural meanings of the society rather than dwelling on differences in methodological and theoretical assumptions (Miller 2000: 18).

As noted in the introductory section of the coming up theory of biographical criticism was stated by Samuel Jhonson (1779). Biographical criticism investigates how an individual author's life and thoughts influence a work. This means that biographical criticism is not an attempt to draw parallels between the author's life and his fiction; rather, it is a study of the author's intention and audience. Samuel Johnson is reputed to be the first great biographical critic. His book *Lives of the Poets* (1779) provides truthful accounts of authors' lives and astute assessments of their literary achievements.

Biographical criticism seeks to illuminate the deeper meaning of themes, conflicts, characters, settings and literary allusions based on the author's own concerns and conflicts. For biographical critics, a literary work is a reflection of the author's life, and should be studied in conjunction for full meaning and appreciation.

Biographical criticism examines the effect and influence of the writer's life on his or her work. The premise behind biographical criticism is that knowing something about the writer's life helps us to more fully understand his or her work. Understanding the writer's life and influences helps the reader discover the author's intended meaning. The assumption of biographical criticism is that interpretation of a literary work should be based on an understanding of the context in which the work was written. Although biographical criticism is not concerned with retelling the author's life, it applies information from the author's

life to the interpretation of the work. The focus remains on the work of literature, and the biographical information is pulled in only as a means of enhancing our understanding of the work. For biographical critics, the writing of literary works is affected by the lives and experiences of their authors. This, however, is not to assume that all works are biographical; rather, all works are certainly influenced by the life experience of the writer.

For a thorough biographical criticism, the reader should research the author's life, use the biographical information to understand the inferential and evaluative levels of the work; research the author's beliefs; relate those systems of belief to the work; explain how the connections reflect in the work's themes and topics; explain what can be determined about the author's statements within the text based on the biographical information.

Biographical criticism has some weaknesses that should be avoided. For instance, the critic should always avoid equating the work's content with the author's life (or the character with the author) as they may not necessarily be the same.

9. Theme

In contemporary literary studies, a theme is the central topic a text treats. Themes can be divided into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject".

The most common contemporary understanding of theme is an idea or point that is central to a story, which can often be summed in a single word (for

example, love, death, betrayal). Typical examples of themes of this type are conflict between the individual and society; coming of age; humans in conflict with technology; nostalgia; and the dangers of unchecked ambition. A theme may be exemplified by the actions, utterances, or thoughts of a character in a novel. An example of this would be the thematic idea of loneliness in John Steinbeck's *Of Mice and Men*, wherein many of the characters seem to be lonely. It may differ from the thesis—the text's or author's implied worldview.

10. Advantages and Disadvantages of Biographical Criticism

On the other hand, 'Biographical criticism', as one of the literary theories, has its advantages and disadvantages:

10.1 Advantages: It is very useful to know the poet's life to make a good and complete interpretation of a poem. Then, if the reader knows the poet's life, he/she can understand better the themes, the expressions, the allusions, the structures, the metaphors, etc, that the poet uses in his/her poems. In other words, it is important to know the poet's background and how it influenced his/her poetry. Depending on the poet's life and his/her personal circumstances, he/she writes about certain themes. Works well for some which are obviously political or biographical in nature. It also is necessary to take a historical approach in order to place allusions in their proper classical, political, or biblical background. According to Tammy and Betsy, the 'Biographical Criticism' is important because 'A writer's life may shed light on his or her literature and the literature of the era.'

10.2 Disadvantages: New Critics believe that ‘the meaning or value of a work may be determined by the author's intention as "the intentional fallacy." They believe that this approach tends to reduce art to the level of biography and make it relative (to the times) rather than universal. Readers can fall down in the trap of which the author is using a mask. The biographical information can have suffered some transformation. Then, the readers cannot analyze the play exclusively from the author’s life as if it was about a cause-effect relationship. The biographical approach cannot be constituted in principal aim. However, a biographical critic must be careful not to take the biographical facts of a writer's life too far in criticizing the works of that writer: the biographical critic "focuses on explicating the literary work by using the insight provided by knowledge of the author's life”.

B. Previous Study

- 1. McAdams. Richard. H. 2015. *Empathy and Masculinity in Harper Lee’s To Kill A Mockingbird*. Chicago: University of Chicago Law School.** This conclude by connecting this empathy theme back to the manliness thesis. The final part of Harper Lee's reconstructed masculinity, the final inversion of southern chivalry, is that Atticus not only refuses to take the side of white womanhood against a black man but also actively harms a particular white woman. The last part of his heroism is his willingness to "man up" to do this unpleasant, lawyering job despite this knowledge and despite his inclination for compassion. This is what makes Scout's description of the cross-examination so significant. With room for the hypocrisy of domestic violence,

it was considered cowardly, and contrary to chivalry, for a man to hit a woman. Yet Atticus' cross-examination of Mayella "hit her hard" and was heroic for doing so. The irony is that it is his empathetic insight into Mayella that allows him to hit her as hard as he does.

2. **Tanis, Ayfer and Lutfiye Cengizhan. 2010. *Analyzing the novel "to kill a mockingbird" in literature class*. Article: Elvister Ltd.** The purpose of the study is to find out most effective activities that could be applied in "Perspectives in Literature Class" while the novel which is one of the most fundamental example of American Literature – "'To Kill a Mockingbird" by Harper Lee - is analyzed in terms of various narration techniques including characterization, theme, plot, exposition, point of view, motifs and symbols. In this context, whether the activities including drawing a triangular comparison diagram, Venn diagram, clustering, brainstorming, games, watching documentary and videos, writing journals, drawing plotline, technology integrated games and competitions etc. have positive effects on the students' comprehending the literary devices included in the novel is sought.
3. **Hardinigrum, Trisna. 2017. *An Analysis of Ronggeng Dukuh Paruk Novel by Using Biographical Criticism*. Skripsi: Universitas Muhammadiyah Sumatera Utara.** This research showed that the biography of the author indirectly attached and gave an overview of the actual content of the novel. The relationship between Ahmad Tohari as a author with his work entitled *Ronggeng Dukuh Paruk* was a major topic of discussion. The objectives of this research were to find out the theme of the novel and relationship between

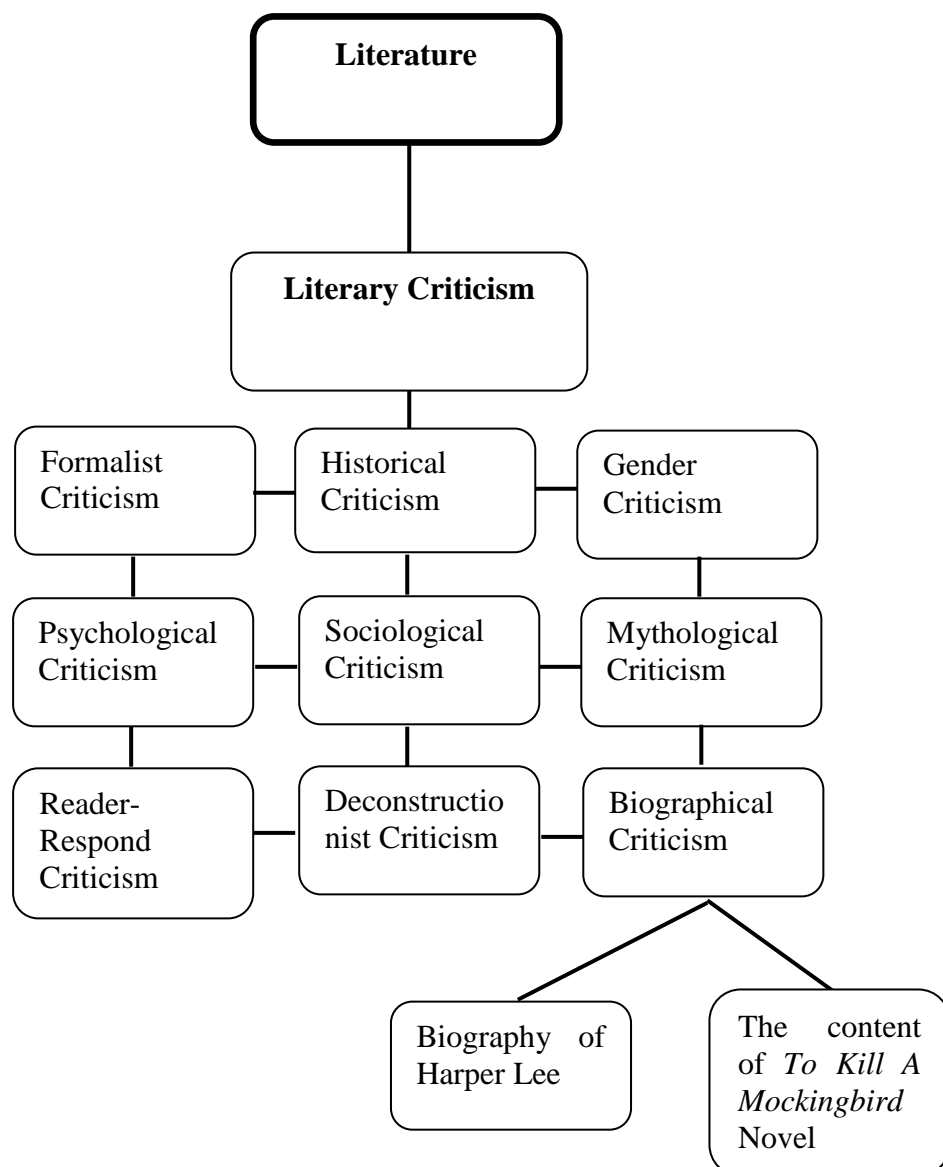
Ronggeng Dukuh Paruk novel with Ahmad Tohari's biography. Descriptive qualitative method was carried out to analyze the data. The source of the data was taken from the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari. In collecting the data, some references related to biographical criticism were applied. The data were analyzed by reading the novel, underlining statement of Ronggeng Dukuh Paruk novel that related to Ahmad Tohari's biography, analyzing and describing the relationship between Ronggeng Dukuh Paruk novel with Ahmad Tohari's biography. It was concluded that the theme was the complexity of ronggeng dancer's life, they included social, human trafficking, character assassination and politic theme and there was the relationship between the biography of Ahmad Tohari to the content of the Ronggeng Dukuh Paruk novel.

C. Conceptual Framework

This research entitled *A Biographical Criticism in the Novel To Kill A Mockingbird*. The purpose of this research was to figure out the relationship between the theme of the novel *To Kill A Mockingbird* by Harper Lee towards her biography and to describe the influence of Harper Lee's biography towards the content of the novel *To Kill A Mockingbird*. This research was explained the correlation between works of literature (*To Kill A Mockingbird* novel) and the biography of the author (Harper Lee). The data or sources were taken from the statements of the novel *To Kill A Mockingbird* and biography of Harper Lee, textual sources, and other sources from book and internet.

The study of the biographical criticism indirectly attached and provided an overview of the actual content of the novel. Biographical criticism was analyzed literary work, in this research *To Kill A Mockingbird* novel has been analyzed based on the author's perspective. The relationship of Harper Lee as the author and *To Kill A Mockingbird* novel, became the main topic of this research.

Figure 2.1 Analytical Construct



CHAPTER III

METHOD AND RESEARCH

A. Source of Data

The source of the data in this research were collected from the content of the novel *To Kill A Mockingbird* and also the biography of Harper Lee which is taken from internet.

B. Research Design

This research was conducted by using descriptive qualitative design with qualitative analysis. Creswell (2008: 46) states, "Qualitative research is a type of educational research in which the researcher relies on the views of participants, asks broad, general question; collects data consisting largely of words (or text) from participants; describes and analyzes these words for themes; and conducts the inquiry in a subjective, biased manner". The researcher was used descriptive qualitative method which is intended to analyze *To Kill A Mockingbird* novel by Harper Lee (the author) by using biographical criticism to find out the relationship of the novel *To Kill A Mockingbird* and to describe the inspiration of Harper Lee's life so that she wrote the novel.

C. Technique of Collecting the Data

There were some steps in collected the data :

1. Reading *To Kill A Mockingbird* Novel and the biography of Harper Lee;

2. Collecting the data from *To Kill A Mockingbird* Novel and the biography of Harper Lee;
3. Underlining the statement of *To Kill A Mockingbird* Novel and relates it to Harper Lee's biography.
4. Describing the relationship between *To Kill A Mockingbird* Novel and Harper Lee's biography.

D. Technique of Analyzing Data

The data was analyzed through qualitative analysis. The activities of qualitative analysis consist of data reduction, data display and conclusion drawing (Miles and Huberman, 1994), Based on the following theory, the research will apply the following steps:

1. Data Reduction

In this step, the data were analyzed by making a summarize of data and the researcher focussed on the main problem of the research. The data was be identified and then classified into simpler way. So, by reducing the data it can make the description of data more clear and make the researcher easier to collect the data continuously and found it if they need it.

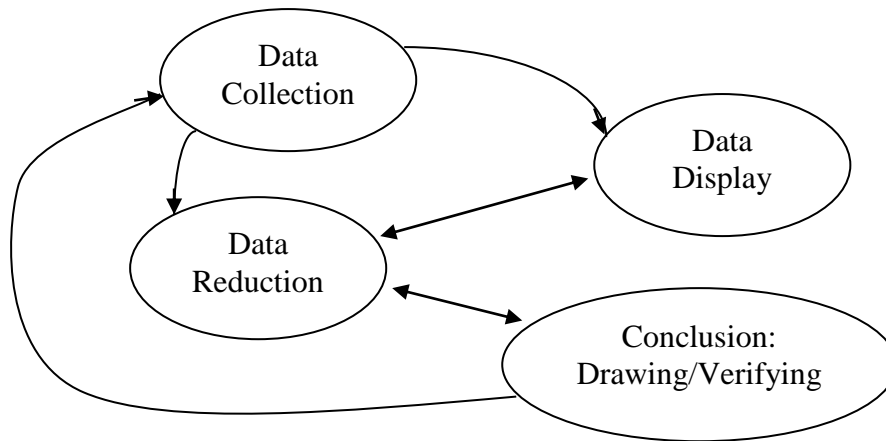
2. Data Display

In this second step, after researcher reduced the data from the movie. Then, the content of *To Kill A Mockingbird* novel which is related to the Harper Lee's biography was be tabulated by the researcher.

3. Conclusion Drawing

The third activity is conclusion drawing. The data was be analyzed deeply, which the data and the information can be the new hypothesis and the knowledge so the researcher can find the content of the *To Kill A Mockingbird* novel which is related to the Harper Lee' s biography.

Figure 3.1 Components of Analyzing Data



CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data were collected and selected from the content of the novel *To Kill A Mockingbird* by Harper Lee and the biography of Harper Lee. The data of this study were the words, utterances, dialogue among the characters. The researcher collected total 60 data in novel *To Kill A Mockingbird* and 29 data from biography of Harper Lee. The researcher took all of the total contents from 31 chapters in the novel randomly into sample. Those sources were taken in order to find out the relationship between the content of *To Kill A Mockingbird* novel with Harper Lee's biography. The data which collected were presented in the table below:

Table 4.1
Data collection in the novel *To Kill A Mockingbird* from 31 chapters randomly

No.	Signs in <i>To Kill A Mockingbird</i> novel	Page	Chapter
1.	When my father, Atticus Finch, went to Montgomery to read law and his younger brother went to Boston to study medicine.	5	1
2.	Maycomb was an old town, but it was tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square.	6	1
3.	We lived on the main residential street in town – Atticus, Jem and I, plus Calpurnia our cook.	6	1
4.	Our mother died when I was two, so I never felt her	7	1

	absence. She was a Graham from Montgomery; Atticus met her when he was first elected to the state legislature.		
5.	When I was almost six and Jem was nearly ten, our summertime boundaries (within calling distance of Calpurnia) were Mrs. Henry Lafayette Dubose's house two doors to the north of us, and the Radley Place three doors to the south.	7	1
6.	"Hey" "Hey yourself," said Jem pleasantly. "I'm Charles Baker Harris," he said. "I can read" "so what?" I said. "I just thought you'd like to know I can read. You got anything needs readin' I can do it...."	8	1
7.	Dill was from Meridian, Mississippi, was spending the summer with his aunt, Miss Rachel, and would be spending every summer in Maycomb from now on.	8	1
8.	In this matter we were lucky to have Dill. He played the character parts formerly thrust upon me- the ape in <i>Tarzan</i> , Mr. Cabtree in <i>The Rover Boys</i> , Mr. Damon in <i>Tom Swift</i> .	9	1
9.	Jem condescended to take me to school the first day, a job usually done by one's parents, but Atticus had said Jem would be delighted to show me where my room was.	20	2
10.	"The Cunninghams never took anything they can't pay back – no church baskets and no scrip stamps. They never took anything off of anybody, they get along on what they have. They don't have much, but they get along on it".	26	2
11.	I supposed she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of My First Reader and the stock-market quotations from The Mobile Register aloud, she discovered that I was literate and looked at me with no more than faint distaste.	22	2
12.	Walter Cunningham was sitting there lying his head off. He didn't forget his lunch, he didn't have any.	26	2
13.	I told Atticus I didn't feel very well and didn't think I'd go to school anymore if it was all right with him.	39	3
14.	"Atticus, that's bad," I said. In Maycomb County , hunting out of season was a misdemeanor at law, a capital felony in the eyes of populace. "it's against the law, all right, " said my father, "and it's certainly bad, but when a man spends his relief cheeks on	41	3

	Green whiskey his children have a way of crying from hunger pains.		
15.	Furthermore, I couldn't help noticing that my father had served for years in the state legislature, elected each time without opposition, innocent of the adjustments my teachers thought essential to the development of Good Citizenship.	43	4
16.	Summer was on the way; Jem and I awaited it with impatience. Summer was our best season: it was sleeping on the back screen porch in cots, or trying to sleep in tree house: Summer was everything good to eat; it was a thousand colors in a parched landscape; but most of all, summer was Dill.	45	4
17.	Jem's head at times was transparent: he had thought that up to make me understand he wasn't afraid of Radley in any shape or form, to contrast his own fearless heroism killed my cowardice.	51	4
18.	Miss Maudie hated her house: time spent indoors was wasted. She was a widow, a chameleon lady who worked in her flower beds in an old straw hat and men's coveralls, but after five o'clock bath she would appear on the porch and reign over the street in magisterial beauty.	56	5
19.	"No child," she said, "that is a sad house. I remember Arthur Radley when he was a boy. He always spoke nicely to me, no matter what folks said he did. Spoke as nicely as he knew how."	61	5
20.	"You want to be a lawyer, don't you?" our father's mouth was suspiciously firm, as if he were trying to hold it in line.	66	5
21.	"Yes," said our father, when Jem asked him if we could go over sit by Miss Rachel's fishpool with Dill, as this was his last night in Maycomb. "Tell him so long for me, and we'll see him next summer."	67	6
22.	There are no clearly defined seasons in South Alabama; summer drifts into autumn, and autumn is sometimes never followed winter, but turns to a days-old spring that melts into summer again.	79	7
23.	Somebody, maybe, Scout can thank him for covering her up." "Thank who?" I asked "Boo Radley. You were so busy looking at the fire you didn't know it when he put the blanket around you."	96	8

	My stomach turned to water and I nearly threw up when Jem held out the blanket and crept toward me. “He sneaked out of the house – turn’round – sneaked up, an’ went like this! “		
24.	Atticus sighed. “I’m simply defending a Negro- his name’s Tom Robinson. He lives in that little settlement, beyond the town dump. He’s a member of Calpurnia’s church, and Cal knows his family well.	100	9
25.	I drew a bead on him, remembered what Atticus had said, then dropped my fists and walked away, “Scout’s a cow – ward!” ringing my ears. It was the first time I ever walked away from a fight.	102	9
26.	“You’re more like Atticus than your mother,” he said.”You’re also growing out of your pants a little. “I reckon they fit all right” “You like words like damn and hell now, don’t you? I said I reckoned so.... Scout, you’ll get in trouble if you go around saying things like that. You want to grow up to be lady, don’t you?	105	9
27.	Francis was eight and slicked back his hair. “what’d you get for Christmas?” I asked politely. “Just what I asked for,” he said. Francis had requested a pair of knee-pants, a red leather booksack, five shirts and untied bow tie.	107	9
28.	Aunt Alexandra was fanatical on the subject of my attire. I could not possibly hope to be a lady if I wore breeches; when I said I could do nothing in a dress, she said I wasn’t supposed to be doing things that required pants. Aunt Alexandra’s vision of my department involved playing with small stoves, tea sets, and wearing the Add-A- Pearl necklace she gave me when I was born.	108	9
29.	Jem underlined it when he asked Atticus if he was going out for the Methodists and Atticus said he’d break his neck if he did, he was just too old for that sort of thing. The Methodists were trying to pay off their church mortgage, and challenge the Baptists to a game of touch football.	121	10
30.	It was times like these when I thought my father, who hated guns and had never been to any wars, was the bravest man who ever lived.	134	11
31.	This case, Tom Robinson’s case, is something that goes to the essence of a miss conscience – scout, I couldn’t go to	139	11

	church and worship God if I didn't try to help that man.		
32.	"Mrs. Dubose was a morphine addict," said Atticus. "She took it as a pain killer for years. The doctor put her on it. She'd have spent the rest of her life on it and died without so much agony, but she was too contrary--"	147	11
33.	Calpurnia would do until Dill come. She seemed glad to see me when I appeared in the kitchen, and by watching her I began to think there was some skill involved in being a girl.	154	12
34.	First Purchase African M.E. Church was in the Quarters outside the southern town limits, across the old sawmill tracks. It was an ancient paint – peeled frame building, the only church in Maycomb with a steeple and bell, called First Purchase because it was paid for from the first earnings of freed slaves. Negroes worshiped in it on Sundays and white men gambled in it on weekdays.	157	12
35.	When Lula came up the pathway toward us Calpurnia said, "Stop right there, nigger." Lula stopped, but she said, "You ain't got no business bringin' white chillun here – they got their church, we got our'n. it is our church, ain't it, Miss Cal?" Calpurnia said, "it's the same God, ain't it?" Jem said, "Let's go home, Cal, they don't want us here –"	158	12
36.	One of them stepped from the crowd. It was Zeebo, the garbage collector. "Mister Jem," he said, "we're mighty glad to have you all here. Don't pay no'tention to Lula, she's contentious because Reverend Skyes threatened to church her.	159	12
37.	Calpurnia sighed. "Old Mr. Bob Ewell accused him of rapin' his girl an' had him arrested an' put in jail –"	164	12
38.	Aunt Alexandra seemed as if she had always lived with us. Her Missionary Society refreshments added to her reputation as a hostess...	172	13
39.	Atticus's voice was even: "Alexandra, Calpurnia's not leaving this house until she wants to. You may think otherwise, but I couldn't have got along without her all these years.	182	14
40.	Mr. Underwood had no use for any organization but <i>The Maycomb Tribune</i> , of which he was the sole owner, editor, and printer. His days were spent at his linotype, where he refreshed himself occasionally from an ever-	197	15

	present gallon jug of cherry wine.		
41.	The Colored balcony ran along three walls of the courtroom like a second-story veranda, and from it we could see everything.	219	16
42.	I didn't think so: Atticus was trying to show, it seemed to me, that Mr. Ewell could be beaten up Mayella. That much I could follow. If her right eye was blacked and she was beaten mostly on the right side of the face, it would tend to show that a left-handed did it.	238	17
43.	Mayella pointed to Tom Robinson. "I'll have to ask you to be more specific, please," said Mr. Gilmer. "The reporter can't put down gestures very well." "That'n yonder," she said. "Robinson" "Then what happened?" "I said come here, nigger, and bust up this chiffarobe for me, I gotta nickel for you. He coulda done it easy enough, he could. So he come in the yard an' I went in the house to get him the nickel and I turned around an'fore I knew it he was on me. Just run up behind me, he did. He got me round the neck, cussin' me an' sayin' dirt – I fought'n'hollored, but he had me round the neck. He hit me again an' again –"	241	18
44.	Tom was twenty-five years of age; he was married with three children; he had been in trouble with the law before: he once received thirty days for disorderly conduct.	254	19
45.	Tom Robinson shut his eyes tight. "He says you goddamn whore, I'll kill ya." "Then what happened?" "Mr. Finch, I was runnin' so fast I didn't know what happened." "Tom, did you rape Mayella Ewell?" "I did not, suh." "Did you harm her in any way?" "I did not, suh." "Did you resist her advances?" "Mr. Finch, I tried, I tried to 'thout bein' ugly to her. I didn't wanta be ugly, I didn't wanta push her or nothin'."	260	19
46.	"Gentlemen," he was saying, "I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the	271	20

	defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.		
47.	Judge Taylor was polling the jury: “Guilty ... guilty... guilty... guilty...” “ I peeked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each “guilty” was separate stab between them.	282	21
48.	Aunt Alexandra was waiting up. She was in her dressing gown, and I could have sworn she had on her corset underneath it.	284	22
49.	Atticus assured us that nothing would happen to Tom Robinson until the higher court reviewed his case, and that Tom had a good chance of going free, or at least of having a new trial.	293	23
50.	Today Aunt Alexandra and her missionary circle were fighting the good fight all over the house.	305	24
51.	In the sudden silence that followed, Mrs. Stephanie Crawford called from across the room, “watcha going to be when you grow up, Jean Louise? A lawyer? “Nome, I hadn’t thought about it” I answered, grateful that Miss Stephanie was kind enough to change the subject. Hurriedly I began choosing my vocation. Nurse? Aviator? “well....” “why shoot, I thought you wanted to be a lawyer you’ve already commenced going to court.	307-308	24
52.	“Tom’s dead.” Aunt Alexandra put her hands to her mouth. “They shot him,” said Atticus. “He was running. It was during their exercise period. They said he just broke into a blind raving charge at the fence and started climbing over. Right in front of them – “ “Didn’t they try to stop him? Didn’t they give him any warning?” Aunt Alexandra’s voice shock. “Oh yes, the guards called him to stop. They fired a few shots in the air, then to kill. They got him just as he went over the fence.	315	24
53.	“Did you hear about? No? Well, they say he was runnin’ fit to beat lightnin’....” To Maycomb, Tom’s death was typical. Typical of a nigger to cut and run. Typical of a nigger’s mentality to have no plan, no thought for the future, just run blind first chance he saw. Funny thing, Atticus Finch might’ve got him off scot free, but wait -? Hell no. You know they are. Easy come, easy	322	25

	go.		
54.	Atticus said he didn't see how anything else could happen, that things had a way of setting down, and after enough time passed people would forget that Tom Robinson's existence was ever brought to their attention.	326	26
55.	I heard 'em!" was the cry that awoke the Misses Barber's neighbors at dawn next morning. "Heard 'em drive a truck up to the door! Stomped around like horses. They're in New Orleans by now!"	337	27
56.	The weather was unusually warm for the last day of October. We didn't even need jackets. The wind was growing stronger, and Jem said it might be raining before we got home. There was no moon.	341	28
57.	I went to Atticus and felt his arms go around me. I buried my head in his lap. "We started home. I said Jem, I've forgot m'shoes. Soon's we started back for'em the lights went out.	359	29
58.	"Well, it'd be sort of like shootin' a mockingbird, wouldn't it?"	370	30
59.	It was still summertime, and the children came closer.	374	31
60.	Atticus opened his mouth to say something, but shut it again. He took his thumb from the middle of the book and turned back to the first page. I moved over and leaned my head against his knee."H'rm," he said. " <i>The Gray Ghost</i> , by Seckatary Hawkins. Chapter one..."	375	31

Table 4.2 Data collection from Harper Lee's biography

No.	Harper Lee's biography
1.	Monroeville is the seat of Monroe County, located in the southern part of the state, not far from the Florida border. For a fairly small city Monroeville has achieve a remarkable amount of literary fame, not least because it is so clearly the real-life Maycomb, Alabama, that provides the setting for <i>To Kill A Mockingbird</i> .
2.	Harper Lee was born in Monroeville, Alabama on April 28, 1926.

3.	Harper Lee was the youngest daughter of Amasa Coleman Lee and Frances Cunningham Finch Lee. Lee was raised with two sisters Alice Finch Lee and Frances Louise, and a brother, Edwin Coleman Lee.
4.	Alice was perhaps never quite the nonconformist her youngest sibling was a child, but she was always extremely driven and ambitious, earning top grades and a reputation as a hardworking student.
5.	By 1939 one of A.C's law partners died, and he had invited Alice to return home, get law degree, and join the family firm. She did so, and passing the bar in 1943. Through perseverance she overcame the stubborn sexism that made it difficult for a professional woman in the south to achieve the same level of respect as her male colleagues, eventually becoming a pillar of the Monroeville community as her father had been before her.
6.	Alice was particularly involved with the Methodist church, locally and regionally; in the mid – 1960s she participated in efforts towards ending the segregation between white and black Methodist congregations in Alabama and Florida.
7.	The second-oldest sister of Lee, Frances Louise usually referred to by her middle name – was born in 1916; she married and moved to Eufala, Alabama.
8.	Lee's only brother, Edwin, was born in 1920. As the nearest sibling to her age, he was close to Lee as both grew up. Tragically, he died in 1951 of cereberal hemorrhage, only about six weeks after his mother death.
9.	Amasa Coleman Lee grew up in Florida and came to Monroe County in the early 1990s. He worked as a bookkeeper until 1915, when he passed the bar and began practicing law. He also served on the Alabama State Legislature from 1926 to 1938, and as editor of <i>The Monroe Journal</i> from 1929 to 1947.
10.	Amasa Lee could appear to outside as quite aloof and formal, in the manner of most men of his social class and professional standing at the time. But he is a different person at home, he put his stiff public bearing aside, became affectionate parent who stand on ceremony.
11.	Amasa Lee had traditional Methodists background, he did not drink alcohol as a matter of religious and moral principle.
12.	Frances Finch was from a Virginia family who settled in Monroe County, Alabama, and founded the town of Finchburg . She met Amasa Lee while he was working at the Flat Creek Mill Company in Finchburg; they married in 1912 and returned to live in Monroe County in 1913.
13.	Franches Lee seems to have had bipolar disorder. She could lavish attention and kindness on her children one moment, but become sullen and withdrawn next. Her condition worsened as she aged and neighbors recall that time came when her erratic behavior forced her family to keep her almost constantly confined indoors.

14.	Franches' mother was the daughter of a wealthy plantation owner. Her education stressed decorum above all else, especially when it came to the requirement for woman to always comport herself as a "lady". She learned the lesson well and throughout her life was known as a strict observer of the time-honored codes of acceptable female behavior.
15.	Unfortunately, Frances Lee died in 1951 after suffering from a variety of health problems.
16.	As a child, Harper Lee had a close friend named Truman Capote was about two years older than Lee.
17.	Truman was born in 1924 in New Orleans. As a small child Truman was frequently deposited with his relatives-the Faulks-back in Monroeville, where his mother grown up, for long stretches of time, usually for the summers.
18.	Capote's mother killed herself with an overdose of the sedative seconanl in 1954.
19.	Truman Capote was precociously intelligent, he was able to read and write by the time he turned five; by ten he felt himself driven to write at least three hours a day, as a sort of "obsession".
20.	Fortunately Capote and Lee quickly made friends. Lee was taller and stronger than Capote. Lee enjoyed rough-and-trumble games.
21.	Harper Lee was not all shy about getting fistfights as a reaction to slights upon the honor of family or friends.
22.	Lee and Capote became inseparable and spent hours at Capote's aunt's house reading together or playing. Other times they would go into town to visit the courthouse.
23.	In the 1930s over 25% of labor force unemployed during worst years of the Great Depression. Franklin D. Roosevelt wins presidency with promise of his "New Deal" 1932.
24.	In 1931, nine black teenage boys were accused of rape by two girls. The trials of the boys lasted six years, with convictions, reversals, and numerous retrials. These trials were given the name The Scottsboro Trials, made national headlines, and drastically intensified the debate about race and racism in America.
25.	Former slaves and their children had little assurance that their post – civil war freedoms would stick. By the 1890s, a system of laws and regulations community referred to as Jim Crow had emerged; by 1910, every state of the former confederacy had upheld this legalized segregation and disenfranchisement. Most scholars believe the term originated around 1830, at first word was synonymous with such terms black, colored, or Negro, but it later became attached to this specific arsenal of repressive laws.

26.	During the Jim Crow era, state and local officials instituted curfews for blacks and posted “White Only” and “Colored” signs on parks, schools, hotels, water fountains, restroom and all modes of transportation. Laws against miscegenation or “race – mixing” deemed all marriages between white and black people not only void but illegal. Almost as bad as the injustice of Jim Crow was the inconsistency with which law enforcement applied it.
27.	In January of 1932, the Alabama Supreme Court affirmed eight out of nine death sentences against the adult defendants. A central figure in the case was an Atticus – like Judge, James E. Horton, a member of the Alabama Bar who eventually defied public sentiment to overturn a guilty verdict.
28.	In the 1940s Jackie Robinson as a reflection to the character Tom Robinson, signed baseball contract with the Brooklyn Dodgers, 1947. President Truman ended segregation in the military and discrimination in federal hiring.
29.	In the 1950s <i>Brown vs. Board of Education</i> rules school segregation unconstitutional. Rosa Parks refuses to surrender her bus seat to a white man in Montgomery, Alabama, 1955. In the same year that Harper Lee accompanies Truman Capote to Kansas as “researchist” for his book <i>In Cold Blood</i> .

B. Data Analysis

After collecting data, the data were analyzed based on the theory of identifying the data by using Biographical criticism. The researcher found the relationship between the content of the novel *To Kill A Mockingbird* with Harper Lee’ s biography and classified the data as following:

Table 4.3 Grows up Theme

Growing up
Based on the novel (Chapter. 1, Page. 7, 9) the character <i>Scout</i> tells the reader

when she was six and her brother was nine, and their friend *Dill* was seven year-old always spent their whole summertime by doing an imaginative character like in the movie. The description of the main characters in the novel were relating to the character Harper Lee who made a friends with Truman Capote when they were children (Source: <https://aabl.org/catalog/record/10120887>).

Table 4.4 Social Theme

Social
Based on the novel (Chapter. 1, page. 6 & Chapter. 7, page. 79) described the situation in Maycomb County in summertime when the characters <i>Scout</i> , <i>Jem</i> , and <i>Dill</i> spent their holiday by having some conversation with some neighbors and tried to call out <i>Boo Radley</i> from his house. This situation is related to the Harper Lee when she lived in Montgomery, Alabama (Source: https://aabl.org/catalog/record/10120887).

Table 4.5 Economic Theme

Economic
Based on the novel (Chapter. 2, page. 26) tells about <i>The Cunningham</i> who can not pay anything with money and they always pay something with the thing

that they have and *Walter Cunningham* who did not bring his lunch box because he does not have one. Relating to the Harper Lee's biography in 1930s over 25% of labor force unemployed during worst years of the Great Depression (Source: *dnchung@pylusd.org*).

Table 4. 6 Religion Theme

Religion
Based on the novel (Chapter. 12, page. 158) the character <i>Calpurnia</i> brought <i>Scout</i> and <i>Jem</i> to church to worship God and the description of this situation has the relationship to the Harper Lee's biography. Her family was involved to the Methodist church in Alabama and Florida (Source: https://aadl.org/catalog/record/10120887).

Table 4.7 Law Theme

Law
Based on the novel (Chapter. 3, page. 41) when character Bob Ewell who against law by hunting in the forest and in the novel (Chapter. 23, page. 293) when character Atticus defended Tom Robison by the case of raping a woman as Tom's attorney. In the biography of Harper Lee tells her father was a lawyer and her family had a law firm (Source: https://aadl.org/catalog/record/10120887).

Table 4.8 The Similarity of the Personality Characters

The Similarity of the Personality Characters
Jean Louise (Scout)
Based on the novel (Chapter. 9, page. 105) character <i>Scout</i> is more like her father which is describing the character who does not like to wear skirt or dress and prefer to wear jeans. The character of Harper Lee she was known as a tomboy girl (Source: https://aadl.org/catalog/record/10120887).
Jem Finch
Based on the novel (Chapter. 2, page 20) tells <i>Jem</i> replaced her father's duty to arrive his little sister to her first day of school. In Harper Lee's biography she had one brother who has the nearest of age to her named Edwin Coleman Lee but her brother has been passed away because of cerebral hemorrhage (Source: https://aadl.org/catalog/record/10120887).
Atticus Finch
Based on the novel (Chapter. 1, page. 5) <i>Atticus</i> went to Montgomery to study lawyer. It similar with Harper Lee's father Amasa Coleman who served on the Alabama State Legislature from 1926 to 1938 (Source: https://aadl.org/catalog/record/10120887).
Calpurnia
Based on the novel (Chapter. 1, page. 6) <i>Calpurnia</i> live with Finch family as a

housekeeper. When Harper Lee's mother had serious illness they worked a housekeeper named Clausell to carry little Lee and to feed her and to make sure little Harper Lee in clean condition (Source: <https://aadl.org/catalog/record/10120887>).

Dill Baker Harris

Based on the novel (Chapter. 1, page. 8) Dill was from Meridian, Mississippi, was spending the summer with his aunt. Character Dill is a reflection of Truman Capote who was from New Orleans and was frequently deposited with his relatives-the Faulks-back in Monroeville when summertime (Source: <https://aadl.org/catalog/record/10120887>).

Aunt Alexandra

Based on the novel (Chapter. 22, page. 284) Aunt Alexandra seemed to be a lady who always wearing dress and stiff. It is a reflection of Harper Lee's mother personality who was from a wealth family and had an education how to keeping up the manners as a Lady (Source: <https://aadl.org/catalog/record/10120887>).

Mrs. Henry Lafayette Dubose

Based on the novel (Chapter.11, page 147) Mrs. Dubose was a morphine addict, she used it as a pain killer and unfortunately she died. Related to the Harper Lee's biography Capote's mother killed herself with an overdose of

the sedative seconal in 1954 (Source: https://aabl.org/catalog/record/10120887).
Tom Robinson
Based on the novel (Chapter. 19, page 254) tells about the character Tom Robinson a black American who accused of raping a woman Mayella. The courthouse decided to prison him because of he never felt guilty he an out of the jail and got shoot by the police. Back to 1931, nine black teenage boys were accused of rape by two girls. The trials of the boys lasted six years, with convictions, reversals, and numerous retrials. These trials were given the name The Scottsboro Trials, made national headlines, and drastically intensified the debate about race and racism in America (Source: AMockingbirdhttps://missransom.files.wordpress.com/2012/10/to-kill-a-mockingbird-litchart.pdf).

C. Research Findings

After analyzing the data from novel *To Kill A Mockingbird*, the finding can be presented as following:

1. Biographical criticism is a theory to find out the relationship between the literary work with the author, such as the words, utterances, dialogues, theme, nuances, situation, experience, inspiration.

2. There are sixty signs in the novel *To Kill A Mockingbird* which taken from the words, utterances, dialogues related to the twenty nine data from Harper Lee's biography.
3. Based on the analysis by using biographical criticism there are five themes found related to the Harper Lee's biography, they are grows up, social, economic, religion and law.
4. Based on the analysis the researcher found the similarity of the personality characters of Harper Lee's biography who inspired the characters in the novel *To Kill A Mockingbird*. There are eight personalities.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presented the conclusion and suggestion dealing with the research findings of the analysis. It presented the summary of the research findings which were discussed in the previous chapter.

A. Conclusion

1. Biographical criticism is a theory to find out the relationship between the literary work with the author, such as the words, utterances, dialogues, theme, nuances, situation, experience, inspiration.
2. There are sixty data in the novel *To Kill A Mockingbird* which taken from the words, utterances, dialogues related to the twenty nine data from Harper Lee's biography.
3. Based on the analysis by using biographical criticism there are five themes found related to the Harper Lee's biography, they are grows up, social, economic, religion and law.
4. Based on the analysis the researcher found the similarity of the personality characters of Harper Lee's biography who inspired the characters in the novel *To Kill A Mockingbird*. There are eight personalities.

B. Suggestion

The result of this research provides a description of the author's biography between elements of each novel, the author's worldwide views and social structures that come to condition of the novel; it is suggested to;

1. This research can be used as one of the references to enrich the knowledge about biographical criticism. It also can be used as a material of literary appreciations.
2. To readers, the implementation of the positive values in the literary works that have been read in behavioral to society. *To Kill A Mockingbird* is a good material of literary reading which has a best quality. Hopefully, readers can be more understood and enrich to read every kind of literary work by knowing the background of the author. Eventually, find the purpose of one literary works.
3. To other researchers, the improvement and the deep understanding of literature is needed. It can increase the existence of literature itself. Hopefully, this research will enrich the knowledge of literary criticism and it can be used as the references of their research to help others who are interested in literary criticism especially in biographical criticism.

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APPENDICES

Appendix 1

Data of Research in the Novel *To Kill A Mockingbird*

No.	Signs in <i>To Kill A Mockingbird</i> novel	Chapter	Page	Theme				
				GT	ST	ET	RT	LT
1.	When my father, Atticus Finch, went to Montgomery to read law and his younger brother went to Boston to study medicine.	1	5					√
2.	Maycomb was an old town, but it was tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square.	1	6		√			
3.	We lived on the main residential street in town – Atticus, Jem and I, plus Calpurnia our cook.	1	6		√			
4.	Our mother died when I was two, so I never felt her absence. She was a Graham from Montgomery; Atticus met her when he was first elected to the state legislature.	1	7	√				
5.	When I was almost six and Jem was nearly ten, our summertime boundaries (within calling distance of Calpurnia) were Mrs. Henry Lafayette Dubose's house two doors to the north of us, and the Radley Place three doors to the south.	1	7	√				
6.	“Hey” “Hey yourself,” said Jem pleasantly. “I’m Charles Baker Harris,” he said. “I can read” “so what?” I said. “I just thought you’d like to know I can read. You got anything needs readin’ I can do it...”	1	8	√				
7.	Dill was from Meridian, Mississippi, was spending the summer with his aunt, Miss Rachel, and would be	1	8		√			

	spending every summer in Maycomb from now on.							
8.	In this matter we were lucky to have Dill. He played the character parts formerly thrust upon me- the ape in <i>Tarzan</i> , Mr. Cabtree in <i>The Rover Boys</i> , Mr. Damon in <i>Tom Swift</i> .	1	9		√			
9.	Jem condescended to take me to school the first day, a job usually done by one's parents, but Atticus had said Jem would be delighted to show me where my room was.	2	20	√				
10	"The Cunninghams never took anything they can't pay back – no church baskets and no scrip stamps. They never took anything off of anybody, they get along on what they have. They don't have much, but they get along on it".	2	26			√		
11	I supposed she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of My First Reader and the stock-market quotations from The Mobile Register aloud, she discovered that I was literate and looked at me with no more than faint distaste.	2	22		√			
12	Walter Cunningham was sitting there lying his head off. He didn't forget his lunch, he didn't have any.	2	26		√			
13	I told Atticus I didn't feel very well and didn't think I'd go to school anymore if it was all right with him.	3	39	√				
14	"Atticus, that's bad," I said. In Maycomb County , hunting out of season was a misdemeanor at law, a capital felony in the eyes of populace. "it's against the law, all right, " said my father, "and it's certainly bad, but when a man spends his relief cheeks on Green whiskey his children have a way of crying from hunger pains.	3	41		√			
15	Furthermore, I couldn't help noticing that my father had served for years in the state legislature, elected each time without opposition, innocent of the adjustments my teachers thought essential to the development of Good Citizenship.	4	43					√

16	Summer was on the way; Jem and I awaited it with impatience. Summer was our best season: it was sleeping on the back screen porch in cots, or trying to sleep in tree house: Summer was everything good to eat; it was a thousand colors in a parched landscape; but most of all, summer was Dill.	4	45		√			
17	Jem's head at times was transparent: he had thought that up to make me understand he wasn't afraid of Radley in any shape or form, to contrast his own fearless heroism killed my cowardice.	4	51		√			
18	Miss Maudie hated her house: time spent indoors was wasted. She was a widow, a chameleon lady who worked in her flower beds in an old straw hat and men's coveralls, but after five o'clock bath she would appear on the porch and reign over the street in magisterial beauty.	5	56		√			
19	"No child," she said, "that is a sad house. I remember Arthur Radley when he was a boy. He always spoke nicely to me, no matter what folks said he did. Spoke as nicely as he knew how."	5	61	√				
20	"You want to be a lawyer, don't you?" our father's mouth was suspiciously firm, as if he were trying to hold it in line.	5	66					√
21	"Yes," said our father, when Jem asked him if we could go over sit by Miss Rachel's fishpool with Dill, as this was his last night in Maycomb. "Tell him so long for me, and we'll see him next summer."	6	67		√			
22	There are no clearly defined seasons in South Alabama; summer drifts into autumn, and autumn is sometimes never followed winter, but turns to a days-old spring that melts into summer again.	7	79		√			
23	Somebody, maybe, Scout can thank him for covering her up." "Thank who?" I asked "Boo Radley. You were so busy looking at the fire you didn't know it	8	96		√			

	<p>when he put the blanket around you.” My stomach turned to water and I nearly threw up when Jem held out the blanket and crept toward me. “He sneaked out of the house – turn’round – sneaked up, an’ went like this! “</p>							
24	<p>Atticus sighed. “I’m simply defending a Negro- his name’s Tom Robinson. He lives in that little settlement, beyond the town dump. He’s a member of Calpurnia’s church, and Cal knows his family well.</p>	9	100					√
25	<p>I drew a bead on him, remembered what Atticus had said, then dropped my fists and walked away, “Scout’s a cow – ward!” ringing my ears. It was the first time I ever walked away from a fight.</p>	9	102					√
26	<p>“You’re more like Atticus than your mother,” he said.”You’re also growing out of your pants a little. “I reckon they fit all right” “You like words like damn and hell now, don’t you? I said I reckoned so.... Scout, you’ll get in trouble if you go around saying things like that. You want to grow up to be lady, don’t you?</p>	9	105	√				
27	<p>Francis was eight and slicked back his hair. “what’d you get for Christmas?” I asked politely. “Just what I asked for,” he said. Francis had requested a pair of knee-pants, a red leather booksack, five shirts and untied bow tie.</p>	9	107	√				
28	<p>Aunt Alexandra was fanatical on the subject of my attire. I could not possibly hope to be a lady if I wore breeches; when I said I could do nothing in a dress, she said I wasn’t supposed to be doing things that required pants. Aunt Alexandra’s vision of my department involved playing with small stoves, tea sets, and wearing the Add- A- Pearl necklace she gave me when I was born.</p>	9	108		√			
29	<p>Jem underlined it when he asked Atticus if he was going out for the</p>	10	121					√

	Methodists and Atticus said he'd break his neck if he did, he was just too old for that sort of thing. The Methodists were trying to pay off their church mortgage, and challenge the Baptists to a game of touch football.						
30	It was times like these when I thought my father, who hated guns and had never been to any wars, was the bravest man who ever lived.	11	134				√
31	This case, Tom Robinson's case, is something that goes to the essence of a miss conscience – scout, I couldn't go to church and worship God if I didn't try to help that man.	11	139				√
32	"Mrs. Dubose was a morphine addict," said Atticus. "She took it as a pain killer for years. The doctor put her on it. She'd have spent the rest of her life on it and died without so much agony, but she was too contrary-"	11	147		√		
33	Calpurnia would do until Dill come. She seemed glad to see me when I appeared in the kitchen, and by watching her I began to think there was some skill involved in being a girl.	12	154		√		
34	First Purchase African M.E. Church was in the Quarters outside the southern town limits, across the old sawmill tracks. It was an ancient paint – peeled frame building, the only church in Maycomb with a steeple and bell, called First Purchase because it was paid for from the first earnings of freed slaves. Negroes worshiped in it on Sundays and white men gambled in it on weekdays.	12	157				√
35	When Lula came up the pathway toward us Calpurnia said, "Stop right there, nigger." Lula stopped, but she said, "You ain't got no business bringin' white chillun here – they got their church, we got our'n. it is our church, ain't it, Miss Cal?" Calpurnia said, "it's the same God, ain't it?" Jem said, "Let's go home, Cal, they don't want us here – "	12	158		√		

36	One of them steeped from the crowd. It was Zeebo, the garbage collector. "Mister Jem," he said, "we're mighty glad to have you all here. Don't pay no'tention to Lula, she's contentious because Reverend Skyes threatened to church her.	12	159				√	
37	Calpurnia sighed. "Old Mr. Bob Ewell accused him of rapin' his girl an' had him arrested an' put in jail –".	12	164		√			
38	Aunt Alexandra seemed as if she had always lived with us. Her Missionary Society refreshments added to her reputation as a hostess...	13	172					
39	Atticus's voice was even: "Alexandra, Calpurnia's not leaving this house until she wants to. You may think otherwise, but I couldn't have got along without her all these years.	14	182		√			
40	Mr. Underwood had no use for any organization but <i>The Maycomb Tribune</i> , of which he was the sole owner, editor, and printer. His days were spent at his linotype, where he refreshed himself occasionally from an ever-present gallon jug of cherry wine.	15	197		√			
41	The Colored balcony ran along three walls of the courtroom like a second-story veranda, and from it we could see everything.	16	219					√
42	I didn't think so: Atticus was trying to show, it seemed to me, that Mr. Ewell could beaten up Mayella. That much I could follow. If her right eye was blacked and she was beaten mostly on the right side of the face, it would tend to show that a left – handed did it.	17	238					√
43	Mayella pointed to Tom Robinson. "I'll have to ask you to be more specific, please," said Mr. Gilmer. "The reporter can't put down gestures very well." "That'n yonder," she said. "Robinson" "Then what happened?" "I said come here, nigger, and bust up this chiffarobe for me, I gotta nickel for you. He coulda done it easy enough, he could. So he come in the yard an' I went in the house to get him the nickel and I turned around an'fore I knew it	18	241					√

	he was on me. Just run up behind me, he did. He got me round the neck, cussin' me an' sayin' dirt – I fought'n'hollored, but he had me round the neck. He hit me again an' again –“							
44	Tom was twenty-five years of age; he was married with three children; he had been in trouble with the law before: he once received thirty days for disorderly conduct.	19	254					√
45	Tom Robinson shut his eyes tight. “He says you god-damn whore, I'll kill ya.” “Then what happened?” “Mr. Finch, I was runnin' so fast I didn't know what happened.” “Tom, did you rape Mayella Ewell?” “I did not, suh.” “Did you harm her in any way?” “I did not, suh.” “Did you resist her advances?” “Mr. Finch, I tried, I tried to 'thout bein' ugly to her. I didn't wanta be ugly, I didn't wanta push her or nothin'.”	19	260					√
46	“Gentlemen,” he was saying, “I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.	20	271					√
47	Judge Taylor was polling the jury: “Guilty ... guilty... guilty... guilty... “ I pecked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each “guilty” was separate stab between them.	21	282					√
48	Aunt Alexandra was waiting up. She was in her dressing gown, and I could have sworn she had on her corset underneath it.	22	284		√			
49	Atticus assured us that nothing would happen to Tom Robinson until the higher court reviewed his case, and that Tom had a good chance of going free, or at least of having a new trial.	23	293					√

50	Today Aunt Alexandra and her missionary circle were fighting the good fight all over the house.	24	305		√			
51	In the sudden silence that followed, Mrs. Stephanie Crawford called from across the room, “watcha going to be when you grow up, Jean Louise? A lawyer? “Nome, I hadn’t thought about it” I answered, grateful that Miss Stephanie was kind enough to change the subject. Hurriedly I began choosing my vocation. Nurse? Aviator? “well....” “why shoot, I thought you wanted to be a lawyer you’ve already commenced going to court.	24	307-308	√				
52	“Tom’s dead.” Aunt Alexandra put her hands to her mouth. “They shot him,” said Atticus. “He was running. It was during their exercise period. They said he just broke into a blind raving charge at the fence and started climbing over. Right in front of them – “ “Didn’t they try to stop him? Didn’t they give him any warning?” Aunt Alexandra’s voice shock. “Oh yes, the guards called him to stop. They fired a few shots in the air, then to kill. They got him just as he went over the fence.	24	315					√
53	“Did you hear about? No? Well, they say he was runnin’ fit to beat lightnin’....” To Maycomb, Tom’s death was typical. Typical of a nigger to cut and run. Typical of a nigger’s mentality to have no plan, no thought for the future, just run blind first chance he saw. Funny thing, Atticus Finch might’ve got him off scot free, but wait -? Hell no. You know they are. Easy come, easy go.	25	322					√
54	Atticus said he didn’t see how anything else could happen, that things had a way of setting down, and after enough time passed people would forget that Tom Robinson’s existence was ever brought to their attention.	26	326		√			
55	I heard ‘em!” was the cry that awoke	27	337		√			

	the Misses Barber's neighbors at dawn next morning. "Heard 'em drive a truck up to the door! Stomped around like horses. They're in New Orleans by now!"							
56	The weather was unusually warm for the last day of October. We didn't even need jackets. The wind was growing stronger, and Jem said it might be raining before we got home. There was no moon.	28	341		√			
57	I went to Atticus and felt his arms go around me. I buried my head in his lap. "We started home. I said Jem, I've forgot m'shoes. Soon's we started back for'em the lights went out.	29	359		√			
58	"Well, it'd be sort of like shootin' a mockingbird, wouldn't it?"	30	370					√
59	It was still summertime, and the children came closer.	31	374		√			
60	Atticus opened his mouth to say something, but shut it again. He took his thumb from the middle of the book and turned back to the first page. I moved over and leaned my head against his knee."H'rm," he said. " <i>The Gray Ghost</i> , by Seckatary Hawkins. Chapter one..."	31	375		√			

Note:

GT: Grows Up Theme

ST: Social Theme

ET: Economic Theme

RT: Religion Theme

LT: Law Theme

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Education

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SMA NEGERI 6 BINJAI

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Experiences in Organization

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PMR (Youth Red Cross) Wira Unit 014 SMA N 6 BINJAI

2012-2013

Sekretaris Umum OSIS SMA N 6 BINJAI

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ROHIS SMA N 6 BINJAI

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Sanggar Seni Idaman Binjai dibawah naungan PEMKO BINJAI, Dinas Pariwisata
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