

Scout's Panoptic Cell: Adapting Ladyhood through Sartre's Theory of the gaze in Harper Lee's To Kill a Mockingbird

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Abstract- This paper provides an examination of the principal character of To Kill a Mockingbird, Jean Louise Finch's development from her youthful tomboyishness to her mature womanhood, through the critical lens of panopticism. Michael Foucault in the book Discipline and Punish: The Birth of the Prison, theorizes Bentham's architectural structure of a panopticon as a polyvalent, optical schema of surveillance, and a cruel cage designed to impose a particular form of behavior. In the Panopticon, power is achieved through transparency of the subject, parallel to Sartre's theorization of the "look", which apprehends a forced submission of a subject to a space they cannot escape. They are seen and they are vulnerable. This research ensues the journey of Jean Louise Finch in the carcass of the Panopticon, as she gradually becomes a prisoner in the women's cell, as a result of constant surveillance and discipline. This investigation maps the walls of the panoptic structure that confines women into ladyhood as defined by society. The strict gender roles followed in Maycomb are regulated through multiple guards, who discipline the subjects that reject the enforced behavior, through punishment, social ostracism, and verbal cues. Lee's To Kill a Mockingbird can be observed as a space of narrowed gender roles enforced through the predecessors of Scout. Scout fails to develop a communicative and friendly relationship with the other women of Maycomb and her inquisitive behavior goes unintended. She succumbs to the imposed expectations by virtue of effective surveillance. Such an inquiry validates the claim that each individual is securely confined to a cell and becomes the object of information but never a subject in communication.

Index Terms- Harper Lee, Panopticism, the Look, Surveillance, Punishment, Womanhood.

I. INTRODUCTION

Set in 1913, Harper Lee's Pulitzer Prize-winning novel To Kill a Mockingbird, published in the 1960s before the bloom of the American Civil Rights Movement and the Women's Rights movement, questions the conventional gender stereotypes from the frame of reference of a six to eight years old girl Scout. Scout's journey of accepting ladyhood is complex as she is riddled with questions about ladies and remains deprived of the answers. The story begins with Scout pondering the foundation of the incident as she maintains "that the Ewells started it all,"

(Lee 3). The narrative's pivotal conflict is the incident of rape allegations against Tom Robinson, a man of African descent, which Scout's father Atticus Finch defended. This case unravels the themes of race, prejudice, justice, equality of men, and integrity in To Kill a Mockingbird. Moreover, partially inspired by Harper Lee's experiences as a girl in the South, this novel also follows the growth of Scout as a woman and touches upon delicate subjects such as gender, self, bildungsroman, and womanhood. Life in the South and its regard for family's financial prospects, race, and class divisions is also a front line in the plot, extrapolated by the supporting characters of the Ewells, Calpurnia, Miss Caroline, and the Cunninghams.

Bentham's 'Panopticon' is an architectural structure, turned into a system of surveillance by Michael Foucault is a segmented enclosed space that is under inspection at every point. In his book Discipline and Punish, the French philosopher Michael Foucault further developed the theory of Panopticism. "The two basic elements of the panoptic building are its central surveillance system and the invisibility of the eye" (Miller and Miller 4). The inspection of the subject in the Panoptic is theorized further by Foucault in the chapter "Panopticism" as he explains the workings of the surveillance system in Bentham's design. He suggests that "Panopticism is the general principle of a new 'political anatomy' whose object and end are not the relations of sovereignty but the relations of discipline" (Foucault 208). The panoptic structure does not work for power, rather its objective is to strengthen the social forces for a productive outcome, which may lead to a developed economy, educate the masses, and regulate public morality. Discipline plays a productive role in this utilitarianist concept of the world.

Discipline and punishment are a technique to enable the population to exist as a unity, increasing the skill of each individual and their coordination skills, by tormenting and extracting pain from the subject. Through discipline and punishment, the subject is made obedient with the help of "an authority that is exercised around him and upon him which he must allow to function automatically in him" (Rosen and Santesso 1041). The pain in Bentham's analysis is induced for the sake of potential profit and the suffering of the delinquent is seen as an investment in productive work. The authority in the panoptic is invisible to the subject and thus becomes omniscient in nature. The subject cannot see the observer but is seen by him. His discipline and punishment by the gaze make him a subject confined to the Panopticon. These infinitesimal yet regular

mechanisms of punishment that pervade society are called “systems of micro-power” (222) in Foucault’s “Panopticism.” These mechanisms are non-egalitarian, asymmetrical, and disciplinary.

In “Who’s Got the Look? Sartre’s Gaze and Foucault’s Panopticism”, Angelina Vaz argues that “the panopticon mirrors the events which Sartre says occur in the relations with the Other—the decentering of an objectified individual who finds him/herself inscribed and entrapped in a new structure at the center of that space” (35). Sartre’s “Look” elucidates the workings of power in the panoptic structure in standings of the relationship between the self and the other. According to Sartre, in isolation, the subject occupies the center of their look-space, making them the focal point of their surroundings and the universe. But when they are seen by another person their control of organizing their center is intruded by the other. The power of the intruder’s gaze ruptures the center of the individual’s space, objectifies them, and becomes an element of disintegration. “The process of the ‘look’ involves appropriating and reorganizing another person’s universe” (Vaz 36). This appropriation of the self, due to the constant presence of the gaze is the defining principle of the panoptic structure. It allows the panopticon to have control over the subjects with one guard in the center.

II. LITERATURE REVIEW

In “Sex and Gender in Simone de Beauvoir’s *Second Sex*” Judith Butler distinguishes between sex and gender through Simone de Beauvoir’s *The Second Sex*, claiming gender is a cultural construction of sex. Explaining de Beauvoir’s idea of sex and gender Butler suggests that gender “is the kind of choice that we make and only later realize we have made” (40). The construction of gender is separate from the body, it lies within the consciousness for Butler women have been identified anatomically which has achieved the intended goal of their subjugation, “they ought now to identify with ‘consciousness’, that transcending activity unrestrained by the body” (Butler 43) The culture in which a body exists determines its identity. Therefore, viewing the body as non-natural emphasizes the clear distinction between sex and gender. The importance of Beauvoir’s work lies in its entering the body into an interpretive modality. The body becomes a mode that constantly goes through the incorporation of the cultural world to the extent that it seems a natural circumstance.

Rebecca H. Best in “Panopticism and the Use of “the Other” in *To Kill a Mockingbird*” purposes an analysis of *To Kill a Mockingbird* through the lens of the Panopticon, suggesting that the self is identified by the identification of the Other. Maycomb presents a panoptic society that does not require an observer, but only the perception of its presence. In Maycomb, the members of a group are held in wings and subsections that are being watched and judged by others with the anxiety of social ostracism. The article focuses on the social outcasts and people of other classes as others with a brief mention of “the subdivision of “lady” (Best 545). Jem and Scout’s categorization of themselves helps in understanding the workings of the Panopticon the wing divided by class is “further subdivided into subsections by age and gender.” (Best 544) These divisions and

subdivisions are regulated by the presence of watchdogs. “Lula, Aunt Alexandra, Mrs. Dubose, Miss Stephanie Crawford, the ladies’ Missionary Society, and the mob that attempts to lynch Tom Robinson represent the social watchdogs” (Best 548) because they regulate and enforce the restrictions by identifying and denouncing the ones who transgress the social structure. Rebecca H. Best’s interpretation advocates social norms and a sense of continuing judgment serve to identify and distinguish the other through the Panopticon and they promote the social hierarchies and divisions.

Karly Eaton’s “*Mockingbird, Watchman*, and the Adolescent “explores *To Kill a Mockingbird* as a coming-of-age fiction that follows Jean Louise Finch from her adolescence to consider herself a lady. “*Mockingbird* helps position adolescence and childhood as the connecting bridge between southern literature and YAL genres” (Eaton 336). Karly Eaton proposes that *Mockingbird* and *Watchman*, create a new world for YAL and southern literature that is “fixed in the national imaginary as the cultural model for conceptualizing the South and adolescence(ts), one that is racialized through investment in nostalgia, southern exceptionalism, and adult normativity” (339). Her analysis of the scenes and imagery of the text as well as the depiction of the South discloses the presence of White normativity, racial innocence, or Southern exceptionalism in both texts. When used in conjunction with *Mockingbird* YAL, it refuses to address racial reconciliation, but it does offer a chance to broaden young people’s understanding of race-based norms and identities in society.

In “Gender Construction in Harper Lee’s *To Kill a Mockingbird*,” Dr. K. Aruna Devi argues that Lee provides the experience of growing up as a female in the South as both a cultural outsider and a cultural insider. The topic of gender and sexuality is also explored extensively in Lee’s novel by Dr. K. Aruna Devi as she identifies the behavior of Lee’s protagonist Scout, using the insights provided by Myers; bildungsroman critics like Jerome Hamilton Buckley, Marianne Hirsch, Pin-chia Feng, and Joseph R. Slaughter. Jem and Scout evolve from innocence to maturity like psychological doubles and through a brother-sister relationship Lee confers the complementary nature of binary otherness and present the ‘Other’ as a loveable lot. Although the novel presents a pre-conceived ideal of gender roles that society follows, androgyny is also an option for the characters. “She gives new meaning to gender roles – her Scout becomes a lady, by understanding people around her better and her Jem realizes that courage lies, not in toxic masculinity, but in becoming a useful citizen of society” (Devi 253). The state of ethnogenesis is achieved in the novel through affiliation rather than conflict which leads to social harmony.

In “Queer Children and Representative Men: Harper Lee, Racial Liberalism, and The Dilemma of *To Kill a Mockingbird*” Gregory Jay explores the sexuality of Jean Louise Finch (Scout) and the racial liberalism of the 1933’s South as it places it in discourse with the novel’s counter-normative voicings of sex and gender identity. Considering the historical context, pedagogy, and the bildungsroman of Scout, this study also presents that Scout Finch is a queer child because she

identifies with the outcasts and blacks and resists the gender norms. "The queer narrative of Scout (and Dill, and perhaps even Jem) offers an at-times delicious send-up of dominant sex/gender role demands, verging on camp" (Jay 518). Drawing from understanding the cultural work done on this classic popular race fiction, the researcher also examines the role of Atticus Finch as a representative of racial liberalism who fails to challenge the systemic racial prejudice and violence of the public.

III. DISCUSSION

In *To Kill a Mockingbird*, Jean Louise's journey to womanhood is portrayed through her encounters with societal norms, female relationships, and disciplinary actions, highlighting the women's panoptic cell in Maycomb. The character's journey from a free-spirited youth into a proper lady exhibits how a panoptic structure tames its subject. Her unique perspective on her society and perception of the self drastically changes as her syndics gradually and efficiently disciplined her boyish behavior and desire to become a lawyer like her father into 'just a lady' (Lee 254). "It seems that the power of the gaze is arranged as a machine working by a complex system of "cogs" and "gears" where no reliance can be placed on any single individual" (Vaz 42). Her admission into the panoptic structure is intertwined with the normal process of growing up as she conforms to the structures created by the Others. Persistent surveillance and complete visibility of Scout become the main tools for her discipline. The social values and traditions encapsulate Scout into submission, working like a machine through various mechanisms.

IV. MAPPING THE PANOPTIC WALLS: ADMINISTERING INDIVIDUAL CONTROL THROUGH A BINARY DIVISION

The panoptic mechanisms are in appearance mere infra laws that descend to the infinitesimal level of individual lives for integrating them into general demands and social orders. The overt dissection of people through classes, gender, and race exposes the invisible margins and sections laid out in society. Scout makes clear her boundaries as she and Jem both have to remain: "within calling distance of Calpurnia" (Lee 6). The idea of surveillance is ingrained in her from her childhood and understands that her 'summertime boundaries' are in place to protect her if she remains within the reach of Calpurnia's gaze. She mentions the power of such surveillance on her as she immediately confesses that "We were never tempted to break them" (Lee 7). This attitude of obedience in Scout and Jem is internalized due to the other's gaze and causes the decentering of the self. To put it in a sophisticated manner, "When I am seen by another person my 'look space is intruded upon...It is during this process of intrusion and objectification that I experience the rupturing of my center" (Vaz 34)

The divisive space of Maycomb enslaves all its inhabitants to abide by the codes associated with their social class, gender, or personas. Life in Maycomb lacks greyness as the incumbents are supposed to follow the right code of conduct or else, they become outcasts. "Generally speaking, all the authorities exercising individual control functions according to a double mode; that of binary division and branding (mad/sane; dangerous/harmless; normal/abnormal)" (Foucault 199). People

are not supposed to cross from their cell to another and because of the strict boundaries of each social persona, Scout notices a divide between the men and women of Maycomb. "When my father, Atticus Finch, went to Montgomery to read law, and his younger brother went to Boston to study medicine. Their sister Alexandra was a Finch who remained at the Landing: she married a taciturn man..." (Lee 4). The men are described as breadwinners and hardworking, while the women are homely creatures whose professions are limited to a housemaid and a teacher. Thus, the social norms and cultural classification of the gender roles become the locus of Scout's self and gender construction.

The distinction between gender and sex remains a mystery to Scout as the values or social functions are associated with biological necessity in Maycomb. The differences in professions, activities, appearance, and mannerisms of men and women are so distinct and separate that Scout is unable to imagine a space where women can provide for the family or a man can cook food. Maycomb's society makes sure that Scout becomes a proper lady by ascribing women certain gender roles. Scout's observation of her society is made clear when she notices that "Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three o'clock naps, and by nightfall were like soft tea-cakes with frostings of sweat and sweet talcum" (Lee 5). Her understanding of gender roles also reflects on the limiting spheres of women and men as she laughs at the prospect of Jem cooking. She exclaims: "'Boys don't cook.' I giggled at the thought of Jem in an apron" (Lee 91). This division is also created through the estrangement of women as a species as Miss Maudie's explanation of foot-washers tells a tale of generational sin that women carry due to their sex. "Thing is foot-washers think women are a sin by definition" (Lee 50). This statement may reflect the general othering of women by society as they are a binary opposite to men.

V. NEGOTIATING THE SPACE IN THE PANOPTICON: ALLOWING VERTICAL COMMUNICATION IN THE PANOPTICON

The panopticon is a non-negotiable space, in it each individual is seen from the front by the supervisor but the side walls prevent him from any communication with his companions. Consequently, Scout's relationship with the other members of her cell is not mutual or comforting. She is objectified by the gaze of her cell mates and thus cannot escape the cell that she is destined to occupy. Vaz puts it: "With the "look" I apprehend immediately that I am forced to occupy a certain place and that I cannot, in any case, escape that space without defense: I am seen and I am vulnerable" (35). This vulnerability leads to tension and mistrust between the cell mates as the object's freedom is dependent on the eye that has occupied the power through transparency. The transparency of Scout's being has become a burden on her, as she is unable to express her genuine self in front of her inmates. The anxiety in the relationship of Scout and other women is a cause of their constant disciplining her into acting like them. Throughout the novel, Scout remains in a constant struggle with the women of her county. She does not feel a connection with any of them.

The structure of the panopticon confines the individuals in isolation, coming together in a hierarchical framework,

restricting adjacent communication, and only allowing “vertical communication” (Foucault 238). The relationship that Scout has with the women in her surroundings is strictly about getting directions on her femininity or appropriating behavior. Calpurnia, who would be considered inferior because of her servant status and African race, could not build up a relationship of communication or empathy with Scout. Scout interprets that “She had always been too hard on me, she had at last seen the error of her fictitious ways” (Lee 32). Aunt Alexandra, despite being Scout’s blood relative, has to assume the role of a disciplinarian in order to keep the structure intact. Scout’s encounter with Aunt Alexandra is full of pain and anxiety. She expresses her anguish in the words “She hurt my feelings and set my teeth permanently on edge” (Lee 90). This pain caused by the interaction can have multiple effects in Bentham’s panopticon. Jacques-Alain Miller and Richard Miller suggest that there is a fifth utility arising from the cause of surveillance in Bentham’s design of the Panopticon. “Public observation can only increase the inmates’ sense of shame and thus accelerate their moral improvement.” (Miller and Miller 9) The process of discipline becomes evident in their interactions as Scout confesses “I went to much trouble, sometimes, not to provoke her” (Lee 38). The limitations of her communication with Aunt Alexandra are evident to Scout as she struggles to maintain an appropriate relationship with her.

The panopticon is a luminous space with no shadows or any place to hide, but Scout finds her hiding space at Miss Maudie’s, due to her visible escape from the panoptic structures. Scout fails to develop a friendship with any disciplinarian female figures in her life, but she feels comfortable with Miss Maudie on her house porch and declared “She was our friend.” This friendship is because of Miss Maudie’s mutual friendship with Jem and Dill. Scout associates more with the boys and thus she feels comfortable around Miss Maudie. Miss Maudie fits into the panoptic structure as a Leper, she is a diseased person who must not be followed. Unlike other ladies of Maycomb, Miss Maudie “hated her house: time spent indoors was time wasted. She was a widow, a chameleon lady who worked in her flower beds in an old straw hat and men’s coveralls” (Lee 47). Her ability to resist the restricted boundaries and disguise herself in a manly attire while trespassing on a man’s space, the great outside, makes her a Leper. Scout sees a possible future in Miss Maudie before Aunt Alexandra’s successful mission to mold Scout into a fellow inmate.

VI. POSTING OF THE SYNDICS: DECENTERING THE SUBJECT THROUGH THE GAZE OF THE OTHER

Scout’s transition into an obedient subject of the Panopticon is a result of the power that the gaze of the other possesses. The power apparatus of the gaze takes on a life of its own in a panoptic structure. It becomes a visible theater of punishment as one room is inspected by thousands of spectators. These spectators can be one’s fellow inmates or a temporary syndic who polices the behavior of the prisoner and decides on the punishment. Scout’s subjection to numerous syndics is one of the reasons for her gradual change into a lady. Miss Maudie whom Scout considers a friend also disciplines the wish to have gold prongs out of Scout and performs the role of a ‘syndic’.

The reason for such avid surveillance is explained by Rosen and Santesso in their paper “The Panopticon Reviewed: Sentimentalem and Eighteenth-Century Interiority” as “The prisoner’s mind was now treated as “a surface of inscription for power,” with the final goal of creating an “obedient subject, [an] individual subjected to habits, rules, orders, an authority that [was] exercised continually around him and upon him, and which he must allow to function automatically in him.” (1041) Such a relationship of cause and effect can be witnessed in many other interactions with Scout in the novel. One such interaction is with Mrs. Dubose, as she disciplines Scout in public and punishes her with a vehement comment. She warns her “Don’t you say hey to me, you ugly girl! You say good afternoon Mrs. Dubose!” (Lee 110).

The community of Maycomb regulates its cells through its prisoners as they become the very gaze that directs them. “At each of the town gates there will be an observation post; at the end of each street sentinels. Every day, the intendant visits the quarter in his charge, inquires whether the syndics have carried out their tasks” (Foucault 196). A similar gathering can be witnessed in Maycomb namely “the ladies of the Maycomb Alabama Methodist Episcopal Church South” (Lee 255) These ladies arrange tea parties and gatherings where they talk about the town’s current affairs. They also avail this opportunity to train new members of the cell. Scout is invited to this assembly and is asked to behave a certain way. She must mirror the ladies and become one of them. Otherwise, as Miss Stephanie counsels, “Well you won’t get very far until you start wearing dresses more often” (Lee 254). These verbal cues of discipline become the backbone of the panoptic structure as they remind Scout of the constant gaze that judges her.

VII. PANOPTIC HEGEMONY AND THE CHANGING OF GUARDS: INDUCING A STATE OF PERMANENT VISIBILITY IN THE SUBJECT

According to Foucault: “to induce in the inmate a state of conscious and permanent visibility...the inmates should be caught up in a power situation of which they are themselves the bearers” (Foucault 201). Then to induce a sense of visibility in Scout, her father decides to change her social surroundings by inviting Aunt Alexandra. The role of Atticus in the surveillance of Scout can be best explained by the example given by Foucault of “the incompetent physician who has allowed contagion to spread” (204). The fate of such a physician is also sealed with his victims. In this laboratory of power, Atticus Finch tried to make his children more like him. But he realizes that he cannot discipline Scout as she is a woman and thus requires her fellow inmate to contain her. Atticus defends himself saying, “Sister, I do the best I can with them!” Once Aunt Alexandra arrives Scout notices that her father has lost his influence on the house as the house is a woman’s sphere. She affirms “we were guests, and we sat where she told us to sit” (Lee 90). But the complexity of the power dynamics in this surveillance increases as Aunt Alexandra asserts the power of her brother by alerting Scout “Jean Louise, if I hear another word out of you, I’ll tell your father” (Lee 93). Scout is trapped in a world of shifting and increasing syndics.

Through these unstable and variable gazes, Scout internalizes a sense of permanent visibility.

Scout realizes the presence of a hierarchy in the Panopticon and apprehends that any individual can operate the machine as Atticus gives charge to Aunt Alexandra. Atticus tries to see Jem and Scout as equals and characterize them as one, Scout realizes that Atticus's defense against Aunt Alexandra that he is doing the best he can was specific to her. As she thinks "It had something to do with my going around in overalls" (Lee 90) Aunt Alexandra became the ultimate syndic for Scout as she was called to discipline her. And Atticus took the back seat so that Aunt Alexandra could make Scout aware of the constant gaze of surveillance. Due to the hierarchy of cells, Atticus may have more power than Alexandra because Atticus is a man and Alexandra is a woman. This lower status frustrates Alexandra but she does not rebel because she is also aware of the power dynamic and her place in it. Scout notices "I guess it hurt her when we told her Atticus said we could go back because she didn't say a word during supper" (Lee 229). Aunt Alexandra is aware of the complexity of authority in the Panopticon which has a hierarchy and subjects, dividing individuals and restricting their liberty.

VIII. UNDERGOING THE METAMORPHOSIS OF LADYHOOD: MAYCOMB AS A PANOPTIC INSTITUTION AND AN APPARATUS OF SUPERVISION

Scout's metamorphosis from an adolescent boyish girl to a lady advocates the effectiveness of the strategies of the panoptic prison to capture its subject and hold them within their designated cell. Foucault suggests that in the framework of a Panopticon, even the possibility of wrongdoings can be prevented by immersing people in a field of total visibility. Claiming, "The, more numerous those anonymous and temporary observers are, the greater the risk for the inmate of being surprised and greater his anxious awareness of being observed" (202). Scout's temporary observers make her challenge her ways of living constantly in the novel as Jem asks Scout not to bother him at school because he did not want to be seen with Scout. After all, she is his sister. Miss Caroline bluntly disciplines Scout asserting, "Let's not let our imaginations run away with us dear." (19) She also whipped Scout for not behaving appropriately. Giving her punishment to train her to be more like a lady. Even Uncle Jack who plays a minor role in Scout's life, warns her of the consequences of her action by alarming her "You'll have a very unladylike scar on your wedding finger ring" (Lee 96). This type of interaction generates self-consciousness and anxiety in the subject, ultimately forcing her to change her ways.

Sartre's reversal of subject and object in relation to Others can be considered a resistance toward the gaze. Putting it in context, Angelina Vaz quotes Foucault "The subject bestowing the gaze is "not confronting a tabula rasa" of objects" (40). This resistance is evident in Scout's mocking and questioning of the ways of the ladies throughout the novel as she remarks, "Bootleggers caused enough trouble in the Quarters, but women are worse" (Lee 134). Later, she contemplates, "Why ladies hooked woolen rugs on boiling nights never became clear

to me" (Lee 246). Scout shows her discomfort at ideals that women hold dear. "Ladies pick funny things to be proud of" (Lee 250). All her questions about femininity and ladies are not answered by her fellow inmates but she is constantly disciplined into becoming more like them.

Subjecting herself to doubt and mockery, Scout starts thinking of herself as a criminal. She says: "I was weary from the day's crimes" (Lee 32). She wants to identify with the Cunninghams and leave school questioning, "I don't see why I have to when he doesn't" (Lee 33). She calls the gum she picks from the Radleys place her 'loot' (Lee 37). She claims to deliberately provoke Aunt Alexandra. But these instances reduce as the plot progresses as she is corrected by many observers around her. As she tells: "I was not sure, but Jem told me I was being a girl" (Lee 45). In another instance Jem declares, "I declare to the Lord you're gettin' more like a girl every day!" (Lee 57) After this constant othering Scout also feels separate from Miss Maudie. As she claims: "Miss Maudie puzzled me" (Lee 81). This disregard for Miss Maudie happens after Aunt Alexandra's appointment, as the possibility of becoming like Miss Maudie seems absurd to Scout.

Aunt Alexandra symbolizes the fictitious relationship with the panoptic structure that constrains Scout to good behavior. Aunt Alexandra's character disrupts Scout's being and subjects her to the cell of womanhood. Scout cannot ignore her transformation anymore and has to accept it as her reality. As Aunt Alexandra enters the house, Scout becomes more aware of her surveillance and realizes that she is, in fact, different from Jem. Scout mentions a list of things that she is supposed to do differently. She admits that Aunt Alexandra was "fanatical on the subject of my attire" (Lee 90). She was not supposed to do things that required pants, become a 'ray of sunshine', and beware of the sunbeam (Lee 90). The appointment of a disciplinarian causes a restriction of her freedom as a new gaze has been appointed to administer her fiery behavior. Scout indicates how Aunt Alexandra's presence cannot be ignored now, as she compares her to Mount Everest: "cold and there" (Lee 86).

Working through the furtive power, the panoptic machine labels and characterizes spaces to differentiate its subjects. Throughout the novel, Jean Louise is classified with the ladies and is asked to behave ladylike, and by the end of the novel she accepts her status as a lady because of the constant signaling. Jem, among many others, acts as a disciplinarian as he orders, "She's trying to make you a lady. Can't you take up sewin' or somethin'?" (Lee 249) Convincing Scout that Jem is becoming more like a girl. But her antagonism with Jem's superiority and authoritative behavior gradually fades into an understanding of the distinct gender roles they both were supposed to play. Scout views Jem as a comrade with his own specific classified space: "As it was, we were compelled to hold our heads high and be, respectively, a gentleman and a lady" (Lee 268). Scout finally sees herself as a lady as she draws a parallel between herself and Aunt Alexandra: "If Aunty could be a lady at a time like this, so could I" (Lee 262). From identifying with the boys and being more comfortable at her father's house, Scout transformed into a lady. All her rebellious tactics failed in

the panoptic structure, as she is under surveillance by numerous people, and her anxious awareness of being observed increases. The admission of Scout into ladyhood comes to completion by the end of the novel as she takes Boo Radley home as if guiding a child. Scout thinks of Radly as a child: "He almost whispered it, in the voice of a child afraid of the dark" (Lee 306). This infantilization of Boo Radley makes Scout a maternal figure who holds his hand to take him home.

IX. CONCLUSION

This research showcases the workings of the panopticon through the constant surveillance of its subjects. It maintains that Jean Lousie Finch is unable to escape the Panopticon's restricted landscape. Due to the constant surveillance and othering, she is conditioned to finally accept the space designated for her as a Lady. In the Panopticon, there is "no absolute power- of the politics of the gaze" (Vaz 40). The insidious look is cast on the subject, who attempts to revolt, through a mechanism of micro-power, which appoints numerous temporary observers to intensify the risk of surprise. Multiple characters such as Aunt Alexandra, Mrs. Dubose, Miss Caroline, and Jem act as watchdogs for Scout and help her navigate her social persona to fit in the folds of society. Scout's transformation from a fluid character into the bars of the women's cage, is brought into actuation by her subjection to discipline and surveillance. Her journey begins by associating with the boys of her age claiming "The three of us were the boys who got into trouble" (Lee 44), to questioning the behaviors of her syndics and inmates as she simultaneously doubts herself. Her quest for the self leads to her masculine influences cutting ties with her, abandoning and othering her, by appointing a more feminine influence on her in the form of Aunt Alexandra. Whom she admits as her parallel. Lee's *To Kill a Mockingbird* stands as a prime example of indoctrination through the Panopticon, as culture and its bearers mark the female body with its interpretation of a woman and restrict her gender-fluid consciousness to abject.

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