

**TRANSFORMATION OF CHARACTERS FROM *TO KILL A MOCKINGBIRD* BY HARPER LEE
TO THE NOVEL *JASPER JONES* BY CRAIG SILVEY**

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Abstract : *In modern literary analysis, the transformation of the characters is a dynamic phenomenon worth discussing. In the current work, the transformation of heroes of the novel by Harper Lee, To Kill a Mockingbird, to Craig Silvey's Jasper Jones is analysed. The transformed characters under discussion are protagonists Scout (Jean Louise Finch) in To Kill a Mockingbird and Charlie Bucktin in Jasper Jones. Moreover, there are other characters symbolizing "mockingbird", namely Tom Robinson in To Kill a Mockingbird reintroduced in Jasper Jones as Jasper Jones, as well as Boo Arthur Radley in To Kill a Mockingbird, with Mad Jack Leonel in Jasper Jones. The core concept of the books is spiritual maturity in childhood, which is addressed via the experiences of young protagonists. None of the manuscripts is written in isolation; each novel has an intertextual connection to the former novels the author has read.*

Keywords: *symbol of innocence, goodness, character transformation, spiritual maturation, social prejudice*

**ТРАНСФОРМАЦИЯ ПЕРСОНАЖЕЙ ИЗ РОМАНА ХАРПЕР ЛИ
«УБИТЬ ПЕРЕСМЕШНИКА» В РОМАНЕ КРЕЙГА СИЛВИ
«ДЖАСПЕР ДЖОНС»**

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Аннотация: В современном литературном анализе трансформация персонажей является динамичным явлением, заслуживающим обсуждения. В данной работе анализируется трансформация героев романа Харпер Ли «Убить пересмешника» в романе Крейга Силви «Джаспер Джонс». Обсуждаемые трансформированные персонажи — это главные герои Глазастик (Джин Луиз Финч) в романе «Убить пересмешника» и Чарли Бактин в романе «Джаспер Джонс». Кроме того, есть и другие персонажи, символизирующие «пересмешника», а именно Том Робинсон в романе «Убить пересмешника», который вновь появляется в романе «Джаспер Джонс» в образе Джаспера Джонса, а также Бу Артур Рэдли в романе «Убить пересмешника» и Безумный Джек Леонел в романе «Джаспер Джонс». Основная концепция книг — духовная зрелость в детстве, которая раскрывается через опыт молодых главных героев. Ни один из рукописей не написан в изоляции; каждый роман имеет интертекстуальную связь с предыдущими романами, которые читал автор.

Ключевые слова: символ невинности, доброта, трансформация персонажа, духовное созревание, социальные предрассудки

**HARPER LINING "MAZAXCHINI O'LDIRISH" ASARIDAGI
QAHRAMONLARNING CRAIG SILVEYNING "JASPER JONS"
ROMANI QAHRAMONLARIGA TRANSFORMATSIYASI**

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Annotatsiya: Zamonaviy adabiyotshunoslikda qahramonlarning o'zgarishi muhokama qilishga arzigulik dinamik hodisadir. Ushbu tadqiqotda Harper Lining "Masxaraboz qushni o'ldirish" va Craig Silveyning "Jasper Jones" romanlaridagi qahramonlar transformatsiyasi tahlil qilingan. Muhokama qilinayotgan o'zgargan

qahramonlar "Mazaxchini o'ldirish"dagi bosh qahramon Skaut (Jin Luiz Finch) va "Jasper Jons"dagi Charli Baktin kabilar. Bundan tashqari, "masxaraboz qush" ramzini ifodalovchi boshqa qahramonlar ham mavjud. Xususan, "Mazaxchini o'ldirish"dagi Tom Robinson "Jasper Jons"da Jasper Jons sifatida qayta tasvirlangan, shuningdek, "Mazaxchini o'ldirish"dagi Bu Artur Redli "Jasper Jons"da Jinni Jek Lionel timsolida aks ettirilgan. Kitoblarning asosiy g'oyasi bolalikdagi ma'naviy yetuklik bo'lib, bu yosh qahramonlarning tajribalari orqali yoritiladi. Asarlarning hech biri alohida yozilmagan; har bir roman muallif o'qigan oldingi asarlar bilan matnlararo aloqaga ega.

Kalit so'zlar: begunohlik ramzi, ezgulik, xarakter o'zgarishi, ma'naviy kamolot, ijtimoiy xurofot

Introduction

The central ideological layer of the novels is the process of spiritual maturation of childhood. In *To Kill a Mockingbird*, Scout (Jean Louise Finch) understands the world through childlike sensations and natural intuitive perception, but as events unfold, his views become increasingly complex and rise to the level of social consciousness. Jem, on the other hand, experiences psychological distress as he learns about the unjust aspects of life, which is a reflection of the painful process of his development toward maturity. Moreover, a symbol of the "mockingbird" is core issue in both selected novels. In Harper Lee's *To Kill a Mockingbird*, the mockingbird serves as a profound symbol of innocence, goodness, and the moral imperative to protect the vulnerable. The title itself encapsulates the central theme of the narrative: the destruction of innocence in a grievous sin, one that resonates deeply with the context of the racially charged Southern United States during the 1930s. [1]

Similarly, in the novel *Jasper Jones*, Charlie Bucktin experiences the stages of personal growth mainly through inner monologues. He is strongly influenced by Jasper's words, silent views, and the atmosphere of indifference in society. This process transforms the child's experience into a deep philosophical experience: "It's

like the whole town is sleeping, pretending nothing happened" - "As if the whole city is sleeping, acting as if nothing happened." [2] This quote represents the transformation of the motif of silence and indifference in Harper Lee's novel in a contemporary context. As Harper Lee demonstrates the indifference of the whole society to the injustice and prejudice towards Tom Robinson's trial, Craig Silvey showcases the same attitude to Jasper Jones by silence and keeping his secret because of expecting society to judge wrongly.

While Harper Lee's characters speak through active action and words to defend the truth, in Craig Silvey's work, the characters carry the truth in their psyche through inner silence. In this regard, *Jasper Jones* deserves special recognition as a work that elevated the philosophy of silence to the level of an artistic concept. This analysis confirms that the child's gaze in the poetics of both novels acts not only as a witness to events but also as an active artistic mechanism that shapes social and moral consciousness. Through this tool, Harper Lee and Craig Silvey bring universal humanistic ideas to a new artistic level, illuminating issues of injustice, human dignity, and truth in society in various contexts.

In both Harper Lee's novel "To Kill a Mockingbird" and Craig Silvey's "Jasper Jones," the personal transformation of the characters constitutes the central semantic core of the artistic concept. In both works, the process of internal growth of characters is manifested in close connection with the awakening of human conscience, the formation of moral responsibility, and the deepening of the concept of justice in society.

Discussion of the Character's Transformation

The evolution of characters like Scout Finch and Charlie Bucktin artistically reflects the process from their early childhood imagination to the stage of understanding complex social reality. Through these changes, writers interpret the essence of human dignity, justice, and moral consciousness not only as individual psychological experience, but also as a socio-philosophical category. In this regard, the personal transformation of characters is considered an aesthetic mechanism

illuminating the process of formation of social consciousness. Scout matures in a racially charged environment of her interactions with Boo Radley, and her reflections on her father's principles illuminate her journey toward understanding. Thomas (2021) discusses how these experiences foster Scout's moral growth, allowing her to appreciate the importance of saving the mockingbird. [3] Smith (2019) connects this growth to the broader themes of social justice, suggesting that Lee's narrative serves as a lens through which readers can examine their own ethical responsibilities.[4] Ultimately, Scout embodies the lesson imported by Atticus Finch, learning that true justice requires not only awareness but also active compassion for those who are marginalized [5,6] Analysis of these characters shows that personal transformation manifests itself not only as a process of individual growth but also as an artistic means of revealing the activity of social and moral systems. This brings both works to the level of an important source in modern literature, interpreting universal human values such as human dignity, justice, and conscience in a deep philosophical context.

There is a deep intertextual parallelism between the character of Tom Robinson in *To Kill a Mockingbird* and the character of Jasper Jones in *Jasper Jones*. Both characters are depicted as victims of stereotypes created by society: despite their innocence, they are seen as guilty due to prejudices in public consciousness. Tom Robinson cannot justify himself due to racial stereotypes, even if all the evidence in the trial is in his favor. Jasper Jones was arrested and interrogated as the first suspect, although he had nothing to do with Lavra Vishart's disappearance. Although the investigators had no evidence against him, they tried to torture him at the Carigon police station and accuse him. Because Jasper Jones was viewed as an example not to imitate by the entire town's population, parents warned their children not to approach him. However, Jasper belonged to the Australian Aboriginal mixed-race people, who never harmed anyone. Through these intertextual parallel images, the authors reveal the profound influence of stereotypes in society on human life. The characters of Tom Robinson and Jasper Jones express the fact that human reality often enters into conflict with social perceptions. Thus,

both works analyze the influence of society's wrong judgments and irrational fears on human destiny, which further strengthens the artistic and social function of intertextuality. Through these two images, the authors reveal the moral blindness of society in a deep artistic form. If in Harper Lee's work this situation manifests itself in the form of injustice based on racial discrimination and social stereotypes, [7] in Craig Silvey's novel, it is also expressed through social suspicions, unfounded accusations, and injustices. [2] While Tom Robinson is portrayed as a victim of discrimination deeply rooted in the racial consciousness of society, Jasper Jones is depicted as a character who is groundlessly accused by society and police, but is actually determined to establish the truth, who the murderer of Laura Vishart is.

At the same time, in both works, there are characters who are alienated by society and who lead a solitary life. These are Arthur Boo Radley in *To Kill a Mockingbird* and Mad Jack Lionel in *Jasper Jones*. Rumors and misconceptions about these parallel characters evoke negative images in the reader and other characters, but during the course of events, when Scout with Jim, and Charlie learn the truth, these perceptions completely change.

Conclusion

To sum up, the article discusses the intertextual connection and character transformation of the chosen novels. According to the result of the analysis of the novels, it is revealed that the novel by Harper Lee, *To Kill a Mockingbird*, has the transformation of heroes with Craig Silvey, *Jasper Jones*. If Harper Lee demonstrates the moral growth of children, Jean Louise Finch (Scout) and Jeremy Finch, through the social injustice in the trial, Craig Silvey describes societal prejudice through keeping silent, and protecting the vulnerable people by keeping secrets. By analysing the two selected books, readers can feel through the feelings and disappointment of children. Moreover, the transformation of the characters reveals the intertextual connection of the novels. The transformation makes the contexts and novels more interesting and penetrates deeper into the minds and hearts of readers.

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