

SYMBOLS AND IRONIES SEEN IN SHIRLEY JACKSON'S *THE LOTTERY*: A DYNAMIC STRUCTURAL APPROACH



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By:

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DECLARATION

I hereby that this thesis entitled: “Symbols and ironies seen in Shirley Jackson’s *The Lottery*: A dynamic structural approach” is the result of my own work and it has not been submitted to any other universities or institutions.

Mataram, November 2019

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MOTTO

DON'T QUIT!

You're already in **pain**.

You're already **hurt**.

Get a **reward** from it.

Flowers need time to bloom.

SO DO YOU.

(weheartit.com)

DEDICATION

This thesis is fully dedicated to:

- ❖ My beloved parents, for never stop calling my name in their *du'a*, always giving me their endless love, always be patient with me and my stubbornness, always care for me, and always accepting me for who I am. Thank you for always be there for me when I needed you the most, mom. Thank you for always crying with me and guided me to get up when I almost giving up everything. Thank you for your endless support. Thank you for everything mom, dad.
- ❖ My beloved siblings, Abang, Lina, and Kiki, for always supporting me and cheering me up whenever I broke down.
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The writer realized that this thesis is not perfect. Therefore, any positive critics, suggestions and advices from the readers will be appreciated a lot. Furthermore the writer hoped that this thesis be fully beneficial for the readers.

Mataram, November 2019

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SYMBOLS AND IRONY SEEN IN SHIRLEY JACKSON'S *THE LOTTERY*: A DYNAMIC STRUCTURAL APPROACH

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ABSTRACT

This research is aimed to find out the symbols and ironies in Shirley Jackson's short story entitled *The Lottery*. This research used descriptive method. Furthermore, it used dynamic structuralism approach to analyze the data. The data were analyzed by finding the symbols and ironies in the short story, classifying the symbols and ironies into several categories and explaining the meaning and reasons of why they were belong to symbols and ironies. The finding shows that there were two types of symbols; symbols in the form of objects (the lottery, the black box, the three legged stool, the white slips of paper and the black spot in one of the slips, and the stone), and symbol in the form of character's names (Mr. Summers, Mr. graves, Mr. Old Man Warner, Mrs. Hutchinson, Delacroix, Bentham, and Adam). Ironies that the writer found in this story also can be classified into verbal irony (the jokes about Tessie's lateness, Mr. & Mrs. Adam idea of giving up the lottery, and Mr. Old Man Warner statement about the idea of giving up the lottery), and situational irony (the irony of the lottery, the setting, the family, and children innocence).

Keywords: *Symbol, Irony, Short Story, Shirley Jackson, The Lottery*

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CHAPTER I

INTRODUCTION

1.1. Background of the study

Nowadays, when talking about literary works such as novel or short story, people in general assumes that literature is an imaginative works and seen as the useless, rubbish, and wasting-time study, and have no contribution at all to the language education. However, literature and language are interconnected and united. Through literature, the readers can enrich their vocabularies, and also can be used to extend horizons about traditions habits, attitude, knowledge, ways of thinking, and values. Furthermore, he wrote that there are three main types of literature which are called as poetry, drama, and prose. Prose is divided into two categories that are fiction and nonfiction. There are many kinds of prose fiction according to Abrams (1971) such as “novels, short stories, novellas/novelettes, romances, fables,” (Nuriadi, 2016).

Short story tends to be less complex than novel. Usually a short story will focus only on one accident, has a single plot, a single setting, a limited number of character, and covers a short period of time. According to Abrams (1999, 286) “...most of the terms for analyzing the component elements, the types, and the various narrative techniques of the novel are applicable to the short story as well.” Some of the characteristic that frequently used by the authors in their short stories are symbols and ironies.

Symbol and irony is commonly used in our everyday life. A symbol stands for another word or object. The objects and images have meaning of their own but may be ascribed subjective connotation. Symbols have previously agreed upon meaning, they can be use to suggest ideas more universal than the physical aspect itself. Some examples of symbols that we can find in our daily life are ‘heart’ that means ‘love’, ‘light bulb’ means ‘idea’, ‘skull and crossbones’ means ‘poison or danger’, color ‘red’ means ‘passion or danger’.

Irony in real life is commonly used to criticize someone’s extreme attitude or behavior in a subtle way. It may also be a situation that may end up quite different way than what is generally anticipated, or there is a difference between the appearance and the reality. Irony is a figure of speech which is a contradiction or incongruity between what is expected and what actually occurs. According to Pettino (2012), irony commonly classified into three categories, they are verbal irony, situational irony and dramatic irony (Asthereni, 2016: 11).

Verbal irony is the use of words to mean something different from what a person actually says. For example, you said “what a nice weather we have!” when in reality you’re stepping out into rain or storm. Situational irony occurs when the exact opposite of what is meant to happen, happens. It is like a twist of fate; for example, when a TV weather presenter gets caught in an unexpected storm, it is ironic because he or she is expected to know the exact weather changes. Dramatic irony is popular in works of art such as movies, books, poems and plays. It occurs when the audience is aware of something that the characters in the story are not aware of. This is the kind of irony that makes the audience yell “DON’T GO IN THERE!” during a scary movie (Nuriadi, 2016: 168).

In literature, symbol and irony are used by the author to make their stories more interesting. Most successful stories are characterized by compression. This means that nothing is wasted and each detail is chosen to maximum effect. Every small element has a specific purpose in literary work. The author of literary work chooses details and incidents which contribute most to the meaning she/he is after. For that, writer uses symbol and irony to increase the impacts of their works. In addition, a literary symbol is something that means more than what it is. It has literal meaning in the story but suggests or represents other meaning as well. Irony in literature is a figurative language in which word are used in such a way that their intended meaning is different from the actual meaning of the words (Nuriadi, 2016: 167). Like symbolism, irony makes it possible to suggest meanings without stating them.

One of the authors that use symbols and ironies in her work is Shirley Jackson. Shirley Jackson was an American author who wrote short stories and novels. Her most famous work is her short story entitled *The Lottery*. It was eventually translated into many languages, and adapted for radio, television and stage. *The Lottery* is a story about a fictional small town observes an annual ritual known as ‘the lottery’, which ironically results in the killing of one individual in the town.

Shirley Jackson used symbols and ironies in this story to convey her messages and to make the horror atmosphere in this story more prominent. Symbols that the writer found in this story such as ‘the lottery’ itself which symbolize that death can come at any time because people who get chosen as the lottery winner will be stoned to death by the villagers, or ‘scapegoat’ in which Tessie Hutchinson, an innocence housewife has to be

killed just because she's got the lottery. As for the ironies, 'the lottery' itself is the irony because the whole idea of a lottery is to win something that will make the winner happy, a pleasant surprise, but in this story the lottery winner will be stoned to death by the villagers.

This research aims to analyze what kinds of symbols and ironies that can be found in Shirley Jackson's *The Lottery*. In analyzing a literary works such as novel or short story, the readers need to pay attention and consider the elements of that works, such as the context, setting, characters, plot, literary devices, and themes because a literary analysis means to look closely at a work of fiction in order to understand how the part contributes to the whole work. Analyzing symbols and ironies of the short story is one way to help us as the reader to understand more about the story. This research may also help to give reference on how to analyze short story –especially to find of symbol and irony in a literary works such as short story- for the future research.

1.2. Research question

Related to the background, this study was conducted in order to find answers for the questions as follows:

1. What are the symbols found in Shirley Jackson's *The Lottery*?
2. What are the ironies found in Shirley Jackson's *The Lottery*?

1.3. Objective of the study

The purpose of the study for this research can be defined as follows:

1. To explain the symbols and their meanings found in Shirley Jackson's *The Lottery*.
2. To explain the ironies found in Shirley Jackson's *The Lottery*.

1.4. Significant of the study

The writer hopes that this research will be beneficial to the world of literature and will increase our knowledge about symbols and ironies in literature. In addition, the writer hopes that the result of this research can be used as a reference for another research concerning on the literature studies especially symbol and irony.

1.5. Scope and limitation

This research will focus on the intrinsic elements of Shirley Jackson's *The Lottery*. Furthermore, the data is limited to symbols and ironies that can be found in the short story.

1.6. Definition of key terms

1. Short story

According to Abrams (1999: 286), "short story is a brief work of prose fiction, and most of the terms for analyzing the component elements, the types, and the various narrative techniques of the novel are applicable to the short story as well. It differs from anecdote –the unelaborated narration of a single incident–in that, like the novel, it organizes the action, thought, and dialogue of its characters into the artful pattern of a plot. And as in the novel, the plot form may be comic, tragic, romantic, or satiric; the story is presented to us from one of many available points of view; and it may be written in the mode of fantasy, realism, or naturalism."

2. Symbols

Symbol is literary device that contains several layers of meaning, often concealed at first sight, and its representative of several other aspects, concepts or traits that those that are visible in the literal translation alone (<https://literarydevices.net/symbol/>).

3. Irony

Irony is a figurative of speech in which word are used in such a way that their intended meaning is different from their actual meaning of the words. It may also be a situation that ends up in different way than what is generally anticipated (<https://literarydevices.net/irony/>)

4. The Lottery

The Lottery is a short story written by Shirley Jackson that was published for the first time in June 26, 1948 issue of The New Yorker. *The Lottery* is a story about an annual ritual known as the lottery which ironically results in the killing of one individual in the town.

CHAPTER II

LITERATURE REVIEW

This chapter contains previous studies, definitions of literature, short story as literary work, and some definitions of symbolism and irony with its' types.

2.1. Previous Study

In order the data to be valid, therefore it is necessary to search and overview some related studies on the same field. The first related study is from Rini Dian Utami's (2015) thesis entitled 'An Analysis of Symbol and Their Relation to The Main Character in Collins' *Mockingjay*.' The aims of this study are to identify the symbols in Collins' *Mockingjay* novel and the relation between the symbols and the main character of the novel (Katniss Everdeen). This study used qualitative research and she used descriptive method to analyze the data. The data is taken from the novel *Mockingjay* by Collins and any other resources which relate to the symbols are gathered from the internet. The result of this study is there are four major symbols of objects in the novel that contribute to Katniss Everdeen as the main character. The four major symbols of objects are the Mockingjay, the rose, the fire and the pearl.

The second study is Zhu Yuhan's 'Ironies in *The Lottery*'. By careful reading Yuhan identified five cases of ironies and four ironic figures, each of them playing a positive role in animating the work and bearing the author's criticism. The five ironic cases are the irony about the title, the irony about the weather, the irony about the lunch, the irony about the fairness, and the irony about the stone. The four ironic figures are Mrs. Hutchinson, Mrs. Delacroix Mr. Summers and Mr. Adams. They are ironic in various ways and to diverse effects.

The last related study is a thesis by Patricia Vania Septhine Yulia Asthereni (2016) entitled *An Analysis of Irony in John Grisham's "The Rainmaker"*. This research discussed the irony portrayed in the novel *The Rainmaker* and it's relation to the plot of the novel. This study using library research as the method of the research and using the theory from Abrams and Harpham and Arp and Johnson on irony to analysis the verbal and situational irony portrayed in *The Rainmaker*. The finding in this study are, first is how Rudy confronts an

experienced lawyer to prove the innocence of his client, which is categorized into exposition, crisis, climax, and resolution. The second finding shows the use of verbal irony in exposition and crisis part of the story. The situational irony also found in crisis, climax, and resolution part. The last finding shows that through the use of irony, the plot twist could add essential suspense needed by the readers to keep reading the story.

2.2. The Theory of Literature

Definitions of literature have varied over time. In its broadest sense, literature is any written work. Etymologically, the term literature derives from Latin *litaritura/litteratura* meaning that it is form of piece of writing, although some definitions include spoken or sung texts. More restrictively, it is writing that possesses literary merit. Literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose. It can be further distinguished according to major forms such as the novel, short story or drama, and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations (genre) (<https://courses.lumenlearning.com/introliterature/chapter/defining-literature/>).

Prose is a form of language that possesses ordinary syntax and natural speech rather than rhythmic structure; in which regard, along with its measurement in sentences rather than lines, it differs from poetry. The word “prose” taken from the old French word “*prose*”, which in turn originates in Latin expression “*prosa oratio*” which means: a straight forwards or direct speech. Abrams (1999:246) defines prose as “an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse. It is possible to discriminate a great variety of non-metric types of language, which can be placed along a spectrum according to the degree to which they exploit, and make prominent, modes of formal organization.”

Prose is divided into two categories which are fiction and nonfiction. Nuriadi (2016: 37) mentions in his book that “... there are many kinds of prosaic fictions namely: as mentioned by Abrams (1971) and Baldick (1990), novel, short stories, novella/novelette, romances, fables, and any other ‘new termed’ narrative texts like ‘fictional biography or fictional auto-biography. Nurgiyantoro (2007) also mentions some new terms related to ‘other kinds of prosaic fiction’ that is ‘*historical fiction*’ if the main background of its writing is history, ‘*biographical fiction*’ if the background of its writing is one’s biography, and ‘*science fiction*,’ if science is based on its writing.”

a) Novel

Novel is a long fictional prose narrative. Abrams defined novel as “The term "novel" is now applied to a great variety of writings that have in common only the attribute of being extended works of *fiction* written in prose. As an extended narrative, the novel is distinguished from the *short story* and from the work of middle length called the *novelette*; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes (Abrams, 1999;190).

b) Short story

A dilemma in defining the “short story” as a literary form is how to, or whether one should, distinguish it from any short narrative. Apart from its distinct size, various theorists have suggested that the short story has a characteristic subject matter or structure; these discussions often position the form in some relation to the novel. In his book, Abrams (1999, 286) said that “a short story is a brief work of prose fiction, and most of the terms for analyzing the component elements, the types, and the various narrative techniques of the *novel* are applicable to the short story as well. It differs from the anecdote—the unelaborated narration of a single incident—in that, like the novel, it organizes the action, thought, and dialogue of its characters into the artful pattern of a plot. And as in the novel, the plot form may be comic, tragic, romantic, or satiric; the story is presented to us from one of many available *points of view*; and it may be written in the mode of fantasy, realism, or naturalism.”

c) Novella or Novelette

The novella exists between the novel and short story; the publisher Melville House classifies it as “too short to be a novel, too long to be a short story.” Nuriadi (2016, 42) explains that Novella and Novelette is a work that presented longer than short story but shorter than novel when it seen

from the length of its story presentation. According to Baldick (1990:152-153) novella is “a fictional tale in prose, intermediate in length and complexity between a ‘short story and a novel’, and usually concentrating on single event or chain of events with a surprising turning point”. Meanwhile, novelette is (1) “a trivial or cheaply sensational novel or romance; or (2) in a neutral sense especially in USA, a short novel or extended short story” (Baldick 1990:152 in Nuriadi, 2016:42).

d) Romance and Roman

Romance is a fiction that primarily focuses on the relationship and romantic love between two people, and must have an emotionally satisfying and optimistic ending (Nuriadi, 2016:43). Meanwhile Roman is defined as a prosaic fiction which is mostly presented in a long epic. The work of roman in Indonesia particularly, refers to story of a certain main character which tries to depict the series of events since the childhood until the death of the character. Furthermore, Nuriadi (2016:44) suggested that “roman has a) detailed presentation of characters and characterization and b) it’s complex plot. The different from the novel is from the presentation of the story that depending on certain times and events”.

2.3. Short Story

A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a "single effect" or mood, however there are many exceptions to this. Merriam Webster Dictionary give short story a definition as "an invented prose narrative shorter than a novel usually dealing with a few characters and aiming at unity of effect and often concentrating on the creation of mood rather than plot.” Short story tends to be less complex than novel. Usually a short story will focus only on one accident, has a single plot, a single setting, a limited number of character, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition is the introduction of setting, situation and main characters, complication is the event of the story that introduces the conflict, the raising action, crisis is the deceive moment

for the protagonist and their commitment to a course of action, climax is the point of highest interest in terms of the conflict and the point of the story with the most action, resolution is the point of the story when the conflict is resolved and moral (<http://www.wikipedia.en.org>).

According to Rampan (1995), there are some specific characteristic of short story that distinguish short story and another literary works, such as; a) can be read at a single sitting, b) it ought to combine objective matter of fact description with poetic atmosphere, c) it ought to present a unified impression of tone, color and elect, d) it mostly shows decisive moment of life which can entail fatal blow, e) there is often little action, hardly any character development, f) its plot is not very complex in contrast to the novel but it creates a unified impression and leaves us a vivid sensation rather a number of remembered facts, g) there is a close connection between tile short story and the poem as there is in both a unique union of idea and structure, h) there is a limited set of characters, one single action and a simple plot often exposition, complication, crisis, sad and happy ending, i) short story very often has an open or abrupt beginning and an open or surprise ending, j) short story is restricted to one setting only fixed place and time, social surroundings.

2.2.1. Intrinsic Elements of Short Story

According to Rampan (1995), intrinsic element is a stated factor, anything which is presented denotatively in a story. It concern to every elements which appear to be the whole story such as plot, character, theme, style, etc. To be more clear Nurgiyanto (2005) stated that short story contains intrinsic elements such as plot, character, theme, setting, point of view, style, and atmosphere. Each intrinsic element cannot be separated one another, because one of them has close relation to another ones.

a. Plot

Plot is the series of events created by the author to tell the story. In most stories, these events arise out of conflict experienced by the main character. The conflict also may come from something external, like a dragon or overbearing mother, or it may stem from an internal issue such as jealousy, loss of identity, or overconfident (Keegan, 1997 in Arham, 2010).

There are five essential parts of plot, they are:

- a. Exposition/introduction; the starting point of narrative providing information about the main character and setting of the story.
- b. Rising action; where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).
- c. Climax/ turning point; this is the highest point of interest and the turning point of the story. Here the reader finds out what happens to the conflict, or how the conflict might be resolved. The story might not yet be finished, but the reader now has a good understanding of what is going to go to the story.
- d. Falling action; the events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).
- e. Resolution/denouement; this is the final outcome or untangling of events in the story.

The other important element regarding to the plot is conflict. Conflict is essential to plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones (Mahaprawerti, 2013:9).

b. Character

Another intrinsic element in literary fiction is character. According to Abrams (1999:32) “characters are the person represented in a dramatic or narrative work; who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what they do. Character is one of the interesting things for personal opinions that readers want to see how is the other people’s life and how they effort to pursue the goal. Character also is a vehicle for the author in order to convey to the readers about his/her view of the world. The reader can learn about individual characters from their own words and action, from what other characters said about them and the way others act towards them”.

Based on the appearance, the character can be divided into protagonist and antagonist. Protagonist is the character that was assumed to be a hero and usually is admired by the reader, because he/she always do ideal roles and follows the rules and values in society. Protagonist is faced with a conflict that must be resolved. Protagonist with all the good things inside the character make the readers often identify themselves with the character and give sympathy and emphasizes and involve themselves in this character emotionally. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy. Meanwhile antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome. The character assumes as the bad person in the readers opinion and causes conflict and become the rival for protagonist. Antagonist also usually causes disaster, accident, and make a bad effect in the environment, society, social rules, moral values and authority. Nevertheless, sometimes the character gives sympathy to the reader (Muhartoni, 2015:9-10).

c. Theme

A theme is idea, an author’s view of life which is the background of the literary work. Theme is also the meaning of the story, but it sometimes ‘hidden’ and not early illustrated. Abrams

(1999:95) states “[...] the central, or controlling, generalizations of the latter sort are said to be the theme or thesis of a work”. A theme must represent the whole part of the story, because theme is basic development of a whole story.

Actually, it is not easy to find out the theme in a short story. The reader has to read the short story and understand what the story tells. The purpose of theme is to give a shape and effect in our mind, so make the story easy to remember. A good theme has represented the entire story in the short story. Sometimes the theme shapes in to the fact that comes from the human experience. The story explores the theme and then gives impression for each of event in life. The theme of the short story is more than its subject matter, because an author’s technique can play as strong as a rule in developing a theme as the actions of the characters do. Sometimes because of the length of short stories and the various characters, conflicts, and scenes, found within them, reader could look at different aspects of the work to uncover different interpretations of the meaning of the tale.

d. Setting

Setting is a description of where and when the story takes place. The time, place, general environment, occupations and manner of daily living of the characters in a book or story are the elements that make up the setting. The setting defined as a container of characters in creative writing to have an appearance and a role to build the creative writing. There are several aspects of a story setting to consider when examining how setting contributes to a story (some, or all, may be present in a story):

- a) Place; geographical location (where the action of the story taking place)
- b) Time; providing the information of when the story taking place (historical period, time of day, year, etc)
- c) Weather conditions; weather it is rainy, sunny, stormy, etc.

- d) Social conditions; provides the information about what is the daily life of the character's likes or does the story contain local color (writing that focuses on the speech, dress, mannerism, customs, etc. of a particular place)
- e) Mood / Atmosphere; presents what feeling is created at the beginning of the story. Is it bright and cheerful, or dark and frightening?

e. Point of view

Rampan (1995) in Arham (2010) said that "point of view is the author's vision toward characters in the story". Moreover, Abrams (1981) as cited in Nurgiyantoro (2012) states that point of view is either a way or vision, which author used to present the character, action, setting, and events that make up a story in a work of fiction to the reader. Because it is bound up with the story, point of view could have been in the section on character obviously, and the nature and personality of the narrator will determined in part what it seen and how it seen. However, because it also bound with knowing how the story gets out, point of view is intimately connected with style.

According to Booth in Stevick (1967) as cited in Nurgiyantoro (2012), point of view is a technique that is used by the author to find and tell the meaning of his artistic work to the readers. The author expects that the readers can accept his technique. Point of view has psychological connection to the readers, and the readers need clear perception about the point of view. The readers understanding about the short story will be influenced by a clear point of view. Point of view is not only considered as the way of dramatic limitation but also considered as serving the thematic definition, because a short story offered values, attitudes, and life perception, which is controlled and served by the author intentionally through point of view (Arham, 2010).

f. Style

Style is not quite different from point of view; where point of view is the author's ways to express the characters, style emphasizes toward telling techniques about characters. According to

Abrams (1999:303), style has traditionally been defined as the manner of linguistic expression in prose or verse. This manner shows the authors skill and capability to reveal the ideas and aesthetic words, which can drag reader's emotion into literary work. In other word, good literary works are works that have harmony and aesthetic language in objectives to make readers are not getting bored.

Style in fiction refers to the language conversation used to construct the story. A fiction writer can manipulate the diction sentences structure, phrasing, dialogue, and other aspects to create a style. Thus, a story style can be describe as richly detailed, flowing, and barely controlled, or sparing minimalist to reflect the simple sentences structures and low range of vocabulary. By using different styles in short story, the readers also acquired different atmosphere from the story.

Style refers to the qualities that distinguish the works of one author from another's, including: a) diction; word choice (formal/informal), b) sentence structure (simple or complex), c) syntax; sentence patterns of language (grammatical and ungrammatical arrangements of words), d) language; abstract or concrete, e) dialogue; can be either more dialogue than description, or dialogue limited to certain characters, or simply lacking dialogue altogether, f) imagery; sensory details such as similes, metaphors, onomatopoeia in a work that includes visual (imagery of sight), aural (imagery of sound, e.g. soft hiss or skis), olfactory (imagery of smell, e.g. the smell of stale beer), tactile (imagery of touch, e.g. the feel of bare feet on a hot sidewalk), and gustatory (imagery of taste, e.g. the tart, the dry taste of starchy, green bananas), g) allegory; a literary work in which the symbols, characters, and events come to represent, in a somewhat point-to-point fashion, a different metaphysical, political, or social situation, h) symbols; symbols are concrete objects/images that stand for abstract subjects. The objects and images have meanings of their own but may be ascribed subjective connotations (e.g. heart = love, skull and crossbones = poison, seasons =times in a lifespan), and i) motifs; recurring structures, contrasts, or literary devices that can help to develop and inform the major themes (points) of the story.

g. Atmosphere

Atmosphere in literature is the feeling that the writer sets up in the story. It is a direct feeling that come up when the reader enjoying a literary writing, like a gift from author to the readers. That atmosphere can appear like happy, sadness, laugh, confuse, boring, surprise, etc. According to Abrams (1999:14), “Atmosphere is the emotional tone pervading a section or the whole of a literary work, which fosters in the reader expectations as to the course of events, whether happy or (more commonly) terrifying or disastrous.”

The atmosphere created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain an atmosphere of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author’s treatment of the work. To describe an atmosphere in short story, for example telling a mystery story, a story has to describe suitable setting: place and time. It means that a mystery is usually marked by the darkness and fear. Character and characterization may have essential role to describe this atmosphere.

2.4. Symbolism in Literature

McGee (2015) stated that through literature we can see and experience the life we would never existed in. we can capture and interpret what has happened and is happening to us personally and to the whole world. In other words, literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, an event that you are not otherwise able, willing (as, say, in the case of murder), or capable of encountering in any other manner. Literature, then, opens doors to new and different life experiences (Utami, 2015:6)

Literarydevice.com defines symbolism as “the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense”. Symbolism is often used by writers to enhance their writing and to give deeper meaning to literary works. Symbolism can be used as a hint by the writer rather when they want to suggest certain mood or emotion to the piece of work they wrote because symbolism is not easy to recognize. It may take time to recognize the symbol but it is worth the effort. Nuriadi (2016; 171-172) in his book wrote that symbolism can take different forms. Generally it’s an object representing another to give it an entirely different meaning that is much deeper and more significant. Moreover, he stated that an action, an event, or even a word spoken by someone may have a symbolic meaning.

And lastly, he stated that symbolism is common in literature. Ginny Wiehardt (2019) said that the authors use symbolism to produce an impact which is accomplished by attaching additional meaning to an action, object, or name. In other words, symbolism allows authors to convey something to their readers in a poetic way instead of saying it outright (<https://www.thebalancecareers.com/symbol-definition-fiction-writing-1277138>).

a. Symbol

A symbol is the use of concrete object to represent an abstract idea. The word symbol is derived from the Greek verb *symbolleîn* which means “to put together” and the related noun *symbolon* which means “mark”, “taken”, or “sign”. The term symbol, when used in literature is often a figure speech in which a person, object, or situation represents something in addition to its literal meaning. Symbols have a previously agreed upon meaning, they can be used to suggest ideas more universal than the physical aspect itself. A symbol may appear in a work of literature in a number of different ways to suggest a number of different things. Most commonly, a symbol will present itself in form of: 1) a word, 2) a figure speech, 3) an event, 4) the total action, or 5) a character. A symbol can be an object or action that means something more than its literal meaning.

Literary-devices.com defines symbol as “literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects, concepts or traits than those that are visible in the literal translation alone.” When it is used as a literary device, symbolism means to imbue objects with a certain meaning that is different from their original meaning or function.

A symbol has two meanings. The first is surface meaning that we can easily know what the meaning of a particular word, while the secondary meaning is the meaning that is implied in the first meaning. To know the secondary meaning is not easy as to know the first meaning. Intelligence, imagination and feeling of the readers hold the biggest role in understanding the second meaning. However, the readers who merely depend on their intellect cannot find satisfactory meanings of the symbols; yet, the readers shouldn't merely appeal their imagination or feeling because the meaning will be vague. In other words, intellect is used for surface meaning while imagination or feeling is used to understand the second meaning. Therefore, we should combine the intelligence, imagination and feeling to get full

understanding of a symbol's meaning. As Dietrich in Lumintan (1989) stated, "the interpretation of symbols requires good sense, good judgment, alertness and most of all caution," (Utami, 2015).

Referring to Abrams in Purnomo (1997), he stated that "in literature, symbol is divided into three groups. First, the private symbol or unconventional symbol, second, public symbol or conventional symbol, and third is natural symbol". Private symbol is created privately by an individual author so it is rather complicated to understand because it is uncommon for the other people. It is because everyone has different imagination creation, knowledge and feeling which is different in every moment. Each person has different perception view about something. For example, "bull, one writer may say that bull symbolizes power but the other writer may say that bull symbolizes stupidity" (Purnomo, 1997:17). Public symbol is more common for other people; it means that people are already familiar with that said symbol, for example, lion. Lion is a symbol of bravery, strength and power. It is easier to understand public symbol rather than private symbol because the readers already know the meaning of the symbol. In natural symbol, the readers are suggested the larger meanings without informed in those meanings, such as rivers, the symbolized of long journey.

In order to help the reader to identify private or other type of symbols, the writer usually provides some clues in their story. This statement is in line with Meyer's statement in Mengistie (2002), "symbolic meanings are usually embedded in the texture of a story... they are carefully placed... what is needed is a careful consideration of the elements of story..." To strengthen this idea, Perrine in Fadaee (2011) stated "the meaning of literary symbols should be recognized according to its context; it means that the meaning of symbol identified inside the text, not outside it; in addition to that the symbol is called a symbol if we find its representative meaning different from its literal meaning" (Utami, 2015:11).

Furthermore, Kennedy in Mengistie (2002) stated that "... the story teller often gives that symbol a particular emphasis. It may be mentioned repeatedly throughout the story. It may even supply the story with a title... At times a crucial symbol will open a story or end it". Thus the repeated reference to something or recurring objects in the story could make the readers feel that there is something important in the functions of the things the readers can cross in the story. Wellek and Warren in Mengistie (2002)

forwarded more or less similar idea, that if images appear persistently in the work they might have a symbolic significance. We can say that the validation of the interpretation of a symbol is based on the textual meaning of the work itself. This means that the work itself is the source of the meaning of a symbol (Utami 2015:11).

Therefore, in studying symbols of literary text, readers should firstly search for general concept of that symbol, as most of them have stable and fixed meaning. Also we should search for the specific concept of the symbol that arises from the author thoughts. A reader should be alert for symbolical meaning. Furthermore, according to Perrine in Fadaee (2011), there are some cautions that a reader should observe in order to find some symbols in literary works, are:

- a) The story itself must furnish a clue that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position.
- b) The meaning of literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside the text.
- c) To be called a symbol, an item must suggest a meaning different from its literal meaning.
- d) A symbol may have more than one meaning. Symbol differs from metaphor and simile in that it does not contain a comparison, but by virtue of association represent something more than itself (Utami, 2015).

2.5. Irony

Irony is a figurative language in which word are used in such a way that their intended meaning is different from the actual meaning of the words (literarydevice.com). Similarly, Jay (2003) defined irony as a figurative language which creates the opposite meaning of the literal meaning (Asthereni, 2016:10). Rockliffe (2006, 28-32) in *Tristan Corbiere and Poetics Irony* explains that irony has classically been one of rethorical trope –though it is different from rethoric- involving a discrepancy between what is said and what is meant. Booth (1974) calls this as traditional verbal irony because it makes the readers rejecting literal meaning of what is said.

According to Booth (1974), irony is the good mark on distinguishing a good literary work in twentieth century. He argued that irony takes place because of “either some incongruity among the words or between the words and something else that he knows”. Irony is not intended to hide the truth, but the texture of irony shows diversity of contradictory selves which may exist in utterances. Moreover, Booth (1974) argues that irony provides a new perspective as a reflection or looking back upon an old inferior one. Corbiere furthermore argues in Rockliffe (2006, 41) that using irony does not change the reality into myth or just cover it with beauty, but makes contradiction of what his essence is, and expresses the resultant irritation with precise concrete meaning behind (Asthereni, 2016: 10-11).

According to Pettino (2012), irony commonly classified into three categories, they are verbal irony, situational irony, and dramatic irony.

a) Verbal irony; occurs when a speaker’s intention is the opposite of what he or she is saying. For example, the speaker stepping out into a hurricane and said, “What a nice weather we’re having!” (Nuriadi, 2016). Verbal irony is created when implied meaning of the stated message is either the opposite of or incongruous with the meaning of statement (Pettino, 2012). Similarly, Arp and Johnson (2012) define irony as “a figure of speech in which the speaker says the opposite of what he or she intends to say. Abrams and Harpham (2012, 184-185) correspondingly refine verbal irony into utterance of which the implied meaning is different from what is conveyed. There are cases which the statement is either straightforward or complicated. In the case of the spoken statement offers meaning and evaluation that is “simply reversed” or exactly opposite, it is then called as straightforward. On the other hand, if the meaning and evaluation delivered through the statement is slightly qualified and indirectly invite readers to assort themselves with “the knowing minority”, the verbal irony is likely to be more “oblique and unobtrusive” (Asthereni, 2016; 12).

b) Situational irony; occurs when the actual result of a situation is totally different from what you’d expect the result to be. For example, a family spends a lot of time and money planning an elaborate surprise birthday party for their mother to show her how much they care. But it turns out, her birthday is *next* month, and none of them knew the correct date. She ends up fuming that no one

cares enough to remember her birthday (Nuriadi, 2016). According to Pettino (2012, 7) situational irony result from characters' action that bring different outcomes from what was expected. Arp and Johnson (2012) then elaborate that situational irony occurs in the incongruity between three things; "between appearance and reality, between expectation and fulfillment, or between what is and what would seem appropriate". According to them, situational irony is the most important kind of irony to be used in fiction. Further, Van Thompson (2016) expand the limitation into "when a characters action bring unexpected result" from readers' point of view, and "when the events in the story turn out either opposite of what readers expected or what the events should be". He further states that "situational irony can make a plot twist more interesting, draw attention to a reader's unwarranted biases, or show how a character handles an unexpected situation" (Asthereni, 2016; 13).

- c) Dramatic irony occurs when the audience knows a key piece of information that a character in a play, movie or novel does not. This is the type of irony that makes us yell, "DON'T GO IN THERE!!" during a scary movie (Nuriadi, 2016).

Irony used in literature to inverts reader's expectations. It can create the unexpected twist at the end of a joke or a story that gets the readers laughing — or crying. Not only does irony work in its most basic form of humor, it is also a valuable tool for all dramatic works. In a dramatic or scary story, the irony can add suspense and make the plot line less cookie-cutter; in practically any story with plot twists or strange plots, irony helps. A story isn't a story if the reader can guess the ending without even getting through a few chapters, the story won't be successful. Irony is as valuable and necessary a tool to writers as figurative language. Verbal irony tends to be funny; situational irony can be funny or tragic; and dramatic irony is often tragic (<http://blog.flocabulary.com/definitions-and-examples-of-irony-in-literature/>).

2.6. Theoretical Framework

In analyzing this short story, the writer used dynamic structuralism approach. Dynamic structuralism approach sees a literary work as a dynamic phenomenon when it has been published. It means that the appreciation of the work is driven to be dynamic, so that the meaning of the work is not static. Dynamic structuralism emphasizes the dynamic evaluation where such evaluation plays a role to make the meaning and significance of the work to always evolving; the meaning or the significance varies in terms of the readers perspective and angles and the trend when the work is appreciated. Due to having a dynamic evaluation or appreciation, the angles or the sources of its evaluation should not be based on the intrinsic elements only, but on many other angles known as extrinsic elements (Nuriadi, 2016: 295).

Extrinsic elements can be seen clearly and can be enjoyed physically by the readers, but intrinsic element is the substance that can't be seen directly when the readers read the literary works. They need to do close reading to find and understand those intrinsic elements. To analyze the intrinsic elements of a literary work, the researchers often used structuralism theory that focuses on the intrinsic elements of literary work. However, intrinsic elements can't be understood just by reading the work in a glance. Reader needs to find more information in order to find the meaning of the work deeper, hence the need to find the extrinsic elements. Thus, the writer used dynamic structuralism theory that still roots its view in which literary work is as a structure. In dynamic structuralism, a structure can't stand alone which means that a structure of the story should be understood through the biographical aspect of author, or through social cultural setting (reality), or through the receiver or the reader's perspectives.

This theory was postulated by Jan Mukarovsky and Felix Vodicka. Mukarovsky said in Teeuw (2003: 156) that "the work of art manifests itself as sign in its inner structure, in its relation to reality, and also society, to its creator and its recipients" (Nuriadi, 2016:296). Muckarovsky and Vodicka's theory of dynamic structuralism tried to understand literary work based on the consciousness that structure in a work have characteristic as a sign. The sign will be interpreted, or get the whole meaning when it has been responded by the readers. Furthermore, Muckarovsky warns that a literary work, although the reader can use many aspects in looking at it, is an autonomous sign which may have a mediating function between a sender and a receiver (reader). Therefore, according to Sayuti (1994:89), in analyzing a literary work, the reader needs to analyze the

intrinsic elements of the work and continued by connecting the first analysis with the fact related to reality, author, and readers' interpretation (Nuriadi, 2016:296).

The writer use dynamic structural approach in analyzing this short story. In analyzing *The Lottery* by Shirley Jackson, the writer focuses not only the intrinsic elements of this short story, but also the extrinsic elements, such as author's biography, the criticisms from experts, as well as other readers' perception of this short story. The writer uses the extrinsic elements and criticisms from experts to explain the symbols and the ironies that the writer finds in this story that can't be described from inside the story.

CHAPTER III

RESEARCH METHOD

This chapter consists of research method, data sources, method of collecting data and method of analyzing data.

3.1. Research Method

The purpose of this research is to analyze the symbols and the ironies from *The Lottery*, a short story by Shirley Jackson. The writer applies descriptive qualitative methods to conduct the analysis. It is a method that tends to give analysis about object quality and commonly used in literary research since it's not dealing with number or statistics. Furthermore, the writer applies dynamic structuralism approach in conducting the analysis. It is a method that emphasizes its focus to analyze the internal structure (intrinsic elements) of a literary work and after that continued by connecting the first analysis with the fact related to reality, author, and readers' interpretation.

3.2. Data Sources

Primary data for this research was taken from a short story written by Shirley Jackson entitled *The Lottery*. *The Lottery* is a story about annual ritual in a village known as the lottery which ironically results in the killing of the lottery winner. The author, Jackson, used symbols and ironies in this short story to make the

horror atmosphere in this short story more prominent. Secondary data for this research was taken from various internet sites, dictionaries, journals, articles and books that related to the primary data that would support the data.

3.3. Method of Collecting Data

In collecting the data, the writer followed the steps as follows:

1. Read the primary data which is *The Lottery* by Shirley Jackson several times to make sure the writer understand the story properly and try to find the symbols and ironies in the story.
2. Mark the text in the story that contains the information about symbol and irony.
3. Take notes of the quotation from the story in the forms of dialogue or statement to help strengthen the result of analysis.
4. Find other sources from the relevant studies, journals and or articles that will support the data.

3.4. Method of Analyzing Data

Method that the writer used to analyze the data in this research is descriptive method. Descriptive method is an analysis method used by describing and analyzing the data and then giving interpretation and explanation. It means that the writer identified and interpreted the meaning of symbols and ironies that employed in the short story by Shirley Jackson, *The Lottery*.

After collecting data which relates to the research, the writer then analyzed the data covering these following steps:

- a. The writer read short story *The Lottery* by Shirley Jackson several times in order to get full understanding of the story.
- b. After that, the writer identified the symbols and ironies that can be found in Shirley Jackson's *The Lottery* by marking the said symbols and ironies.

- c. After marking the symbols and ironies, the writer then classified the symbols into symbol that can be found in form of objects and character names, and then classified the ironies into verbal and situational ironies.
- d. After identifying and classifying symbols and ironies, the writer then explain the interpretation of symbols and ironies in *The Lottery* and provide some quotes from the short story that would help explain the symbols and ironies.
- e. The writer then draw conclusion based on the analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter specifically describes result of the analysis of symbols and ironies found in Jackson's *The Lottery*.

4.1. Findings

The Lottery is a short story by Shirley Jackson's that tells about an event happened in a small village called the lottery. This event conducted by Mr. Summers accompanied by Mr. Graves. It is a tradition that takes place every summer and has been conducted annually since long before Mr. Old Man Warner, the oldest man in the village, was born. The lottery in this story is not the same as the lottery generally, in which the winner of the lottery usually gets a pleasant prizes. The winner of the lottery in this story is going to be stoned to death by the rest of the villagers.

After reading and analyzing the short story, the writer found some symbols and ironies in *The Lottery*.

Table 4.1 below shows the symbols and ironies found in short story *The Lottery* by Shirley Jackson.

Table 4. 1 Symbols and Ironies in The Lottery by Shirley Jackson

No	Word	Phrases	Symbol	Irony	Meaning
1	The lottery	<ul style="list-style-type: none"> There's always been a lottery The original paraphernalia for the lottery had been lost long ago... Every year, after the lottery... Mrs. Hutchinson was in the center of <u>cleared space by now, and she held her hands out desperately as the villagers moved in on her. "it isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (p.p:7.80).</u> 	√		<ul style="list-style-type: none"> Tradition
				√	<ul style="list-style-type: none"> The prize of the lottery in this story is death for the winner

2	Black box	<ul style="list-style-type: none"> The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained” (p.p:1-2.5). 	√		<ul style="list-style-type: none"> Villagers loyalty to the lottery Tradition
3	Three legged stool	<ul style="list-style-type: none"> The postmaster, Mr. Graves, followed him, carrying a three legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. 	√		<ul style="list-style-type: none"> The three leg of the stool is the Christian symbolism of trinity.
4	White slips of papers	<ul style="list-style-type: none"> Suddenly, Tessie Hutchinson shouted to Mr. Summers, “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!” “Be a good sport Tessie,” Mrs. Delacroix called, and Mrs. Graves said, “All of us took the same chance.” (p.p:5.46-47) 	√		<ul style="list-style-type: none"> The equality among the villagers
5	Black spot	<ul style="list-style-type: none"> Bill Hutchinson went over his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd. (p.p:7.74) Mrs. Hutchinson was in the center of cleared space by now, and she held her hands out desperately as the villagers moved in on her. “It isn’t fair,” she said. A stone hit her on the side of the head. Old Man Warner was 	√		<ul style="list-style-type: none"> Death

		saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (p.p:7.80).			
6	Stones	<ul style="list-style-type: none"> Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. (p.p:7.76) Mrs. Hutchinson was in the center of cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (p.p:7.80). 	√		<ul style="list-style-type: none"> The murder weapon
7	Mr. Summers	<ul style="list-style-type: none"> <u>The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. (p.p1.1)</u> The lottery was conducted –as were the square dances, the teen club, the Halloween program– by <u>Mr. Summers</u>. He was <u>a round-faced, jovial man</u> and he ran the <u>coal business</u>, and people were sorry for him. (p.p:1.4). 	√		<ul style="list-style-type: none"> Setting (time)
				√	<ul style="list-style-type: none"> Mass murdering happens in jovial summer day and the ceremony also conducted by Mr. Summers
8	Mr. Graves	<ul style="list-style-type: none"> The night before the lottery, Mr. Summers and Mr. Graves made up slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers coal company and locked up until Mr. Summers was ready to take it to the square next morning. (p.p:2.6). The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. (p.p:1.4). 	√		<ul style="list-style-type: none"> Represent death that overshadowing the ending of the story

9	Mr. Old Man Warner	<ul style="list-style-type: none"> • “...Old Man Warner, the oldest man in town,” (p.p:1.5). • Seventy-seventh year I been in the lottery,” Old Man Warner said as he went to through the crowd. “Seventy-seventh time.” (p.p:4.41) • Old Man Warner snorted. <u>“Pack of crazy fools,” he said. “Listening to the young folk s, nothings good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about “Lottery in June, corn be heavy soon.” First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,” he added petulantly</u> (p.p: 4.33). 	√		<ul style="list-style-type: none"> • Tradition
				√	<ul style="list-style-type: none"> • Old age doesn’t always make him wise
10	Mrs. Hutchinson	<ul style="list-style-type: none"> • Bill Hutchinson went over his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd. (p.p:7.74) • People began to look around to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. <u>Suddenly Tessie Hutchinson shouted to Mr. Summers. “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”</u> (p.p:5.46) • Tessie Hutchison was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. <u>“It isn’t fair,” she said.</u> (p.p:7.79) • <u>“It isn’t fair, it isn’t right,”</u> Mrs. Hutchinson screamed, and then they were upon her. (p.p:7.80) 	√		<ul style="list-style-type: none"> • Scapegoat
				√	<ul style="list-style-type: none"> • Hypocrisy

11	Delacroix	<ul style="list-style-type: none"> Bobby and Harry Jones and Dickie Delacroix –the villagers pronounced this name “Dellacroy”– eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. (p.p:1.2) 	√		<ul style="list-style-type: none"> Christian symbolism
12	Bentham	<ul style="list-style-type: none"> “Allen.” Mr. Summers said. Anderson.... Bentham.” 	√		<ul style="list-style-type: none"> Allusion to Jeremy Bentham (utilitarian philosophy founder)
13	Adam	<ul style="list-style-type: none"> ”They do say,” Mr. Adam said to Old Man Warner, who stood next to him, “that over in the north village they’re talking of giving up the lottery.” (p.p:4.32) “Some places have already quit lotteries,” Mrs. Adam said. (p.p:4.34) 	√		<ul style="list-style-type: none"> Christian symbolism
				√	<ul style="list-style-type: none"> Their ideas was not reflected in their action
14	Children innocence	<ul style="list-style-type: none"> <u>The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for awhile before they broke into boisterous play and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pocket full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dicky Delacroix –the villagers pronounced this name “Dellacroy”–eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters”</u> (p.p:1.2) <u>... The pile of stones the boys had made earlier was ready...</u> (p.p:7.76) <u>The children had stone already. And</u> 		√	<ul style="list-style-type: none"> Children innocence; even 3 years old child participate in the lottery.

		<u>someone gave little Davy Hutchinson few pebbles. (p.p:7.78)</u>			
15	Family	<ul style="list-style-type: none"> • <u>“There’s Don and Eva,” Ms. Hutchinson yelled. “Make them take their chance!” (p.p:5.50)</u> • <u>“Daughter’s draw with their husbands’ families, Tessie,” Mr. Summers said gently. “You know that as well as anyone else.” (p.p:5.51)</u> • <u>Bill Hutchinson went over his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd. (p.p:7.74)</u> 		√	<ul style="list-style-type: none"> • A mother wants her child to take part on the lottery to avoid being the lottery victim • A husband proudly presents to the crowd the black spot that his wife got.

Jackson used symbols and ironies to make her story more interesting to the reader and also to make the horror atmosphere in this story more prominent. There are total 12 symbols and 7 ironies that the writer found in this story. Those symbols then can be categorized into symbol in objects and symbol in character names. Symbol in objects such as the lottery, black box, three-legged stool, white slips of paper, black spot on a white slips of paper, and stones. As for symbols in character’s names are Mr. Summers, Mr. Grave, Mr. Old Man Warner, Tessie Hutchinson, Delacroix, Bentham, and Mr. & Mrs. Adam.

Irony also can be divided into two categories; they are verbal irony and situational irony. Villagers joke about Tessie’s lateness, Mr. and Mrs. Adam idea about giving up the lottery, as well as Mr. Old Man Warner statement about giving up the lottery are categorized into verbal irony. The lottery, the setting, family concept, and children innocence are categorized in situational irony.

4.2. Discussions

4.2.1. Symbols

The symbols that the writer found in this story can be divided into two categories; symbols in objects and symbols in character's names.

1. Symbols in Objects

a. The Lottery

The lottery is the title of this story and Jackson also use this title as the symbol in this story. The lottery in this story is a symbol of tradition; any action, behavior, or idea that is passed down from one generation to the next, in which they held it once a year in every summer. This tradition has been held long before the oldest man in the village, Mr. Old Man Warner, was born. The lottery is a symbol of tradition and the villagers illogic loyalty towards it that they followed it blindly despite its bizarreness and just because an old saying that "*There's always been a lottery,*" (Jackson, 4), said by Mr. Old Man Warner. Furthermore, he quoted an old adage "*Lottery in June, corn be heavy soon.*" (Jackson,), to add one of the reason why the villagers still have to do the horrible tradition without questioning the rightness of the tradition.

Jackson described the lottery in this story as a tradition in which the villagers need to draw the lottery to find out a winner, just like any other lotteries. However, what makes it different from the other lottery was its prize; if in the usual lottery the prize for the winner is something pleasant (i.e. money), the only present that waiting for the lottery winner in this story is a painful and horrible death. This also means that the lottery also symbolizes death; a person death is decided by the lottery that happens every year.

Jackson succeeds in catching readers' attention and creating suspense using the title of this story –*The Lottery*; that also became a symbol that was emphasized throughout the story. This was in line with Kennedy in Mengistie (2002) stamtement that said "... the story teller often gives that a symbol particular emphasis. It may be mentioned repeatedly throughout the story. It may even supply the story with a title... At times a crucial symbol will open a story or end it". What is

more that the contrast that Jackson created between readers' anticipation and the outcome of this story made this story more artistic.

b. The black box

The black box is one of the important tools needed in conducting the lottery. The color of the box, black, widely known as a dark and evil color, a color that represents death. Thus, the black box symbolizes the death coffin that will assist the dead into the grave.

The black box also represents the illogic loyalty of the villagers towards the tradition (the lottery). They follow the tradition blindly without questioning the rightness of their tradition. Furthermore, the shabby conditions of the black box represent the unwillingness of the villagers to change the cruel tradition. When Mr. Summers asked the villagers to make a new box, the villagers refused it despite the important tradition it symbolize. The unwillingness of the villagers to change the tradition was based on the story from the past that there always been a lottery, and the unwillingness of the villagers to replace the black box was because the old saying claims that the current black box was made from pieces of another older black box –the first black box.

“ ... Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained” (Jackson 1-2).

However, the loyalty of the villagers put toward the black box wasn't the case toward other lottery traditions; some changed and some forgotten. For example, they use a slip of paper to substituted the wood chips just because it easier to fit into the black box for the larger population. This furthermore proves the illogic loyalty of the villagers toward the lottery.

Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. (Jackson, 2).

c. The three-legged stool

The three legged stools is a stool that used by Mr. Summers to support the black box stand in the middle of the town square. The three-legged stool was not emphasized enough by Jackson in this story; only its function as the black box supporter that carried out by Mr. Graves who assist Mr. Summers in conducting the lottery. However, looking back at the previous analysis by Nebeker (1974) said that it symbolized the three aspect of Christian trinity (God the father, God the son, and the holy-spirit) and that the use of the stool to support the black box represents the manipulation of religion to support collective violence. The use of this old-fashioned stool also underscores the idea of tradition. This three-legged stool also always needed to support the black box.

The postmaster, Mr. Graves, followed him, carrying a **three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it.** (Jackson, 1).

d. The white slips of paper and the black spot

The white slip of paper used in the lottery to pick the winner (victim) that will be sacrificed by all the villagers. The white slips of paper represent the equality among the villagers; means that everyone can be the winner of the lottery.

Suddenly, Tessie Hutchinson shouted to Mr. Summers, “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”

“Be a good sport Tessie,” Mrs. Delacroix called, and Mrs. Graves said, **“All of us took the same chance.”** (Jackson, 5)

This quote shows when Tessie protested after her husband got the marked slips of paper, the other villagers remind her that they all took the same chance.

Mr. Graves had selected the five slips and put them in the box and **he dropped all the papers but those onto the ground where the breeze caught them and lifted them off.** (Jackson, 6)

The white slips of paper that are lifted by the wind after Mr. Graves dropped them into the ground represent the feeling of freedom of the villagers after they found out they're not the one who got the black dot. They feel relieved after knowing they're not the one who is going to be killed that day. Black spot that's in one of the white slips of paper symbolizes death. As the writer stated above, the color of black is widely known as a color of evilness and often associated with death. Black dot in a white slip of paper indicates that whoever picked the black spot is the 'winner' of the lottery and will be the black goat to kill by the rest of the villagers.

Bill Hutchinson went over his wife and forced the slip of paper out of her hand. **It had a black spot on it**, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd. (Jackson, 7)

e. Stones

Jackson at the beginning of this story wrote that the stone as an object of plaything by the children as we can see in paragraph 2.

Bobby Martin had already stuffed his pocket full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dicky Delacroix —the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. (Jackson, 1).

From the quotation above we can see how Jackson used stone as a normal plaything for the children. However, Jackson used the same stones that the children had collected before to

symbolize a murder weapons; the villagers uses stones to kill the chosen one or the winner of the lottery. It is also the symbol of ignorance and indiscriminating mob violence –they are the means by which the lottery ‘winner’ is killed.

Although the villagers had forgotten the ritual and lost the original black box, **they still remembered to use stones. The pile of stones the boys had made earlier was ready**; there were stones on the ground with the blowing scraps of paper that had come out of the box. (Jackson, 7)

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. **A stone hit her on the side of the head.** Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (Jackson, 7).

2. Symbols in Character's Name

a. Mr. Summer

Mr. Summers is one of the important characters in this story. He is the owner of the coal business and the conductor of all the civic activities in the town including the lottery.

The lottery was conducted –as were the square dances, the teen club, the Halloween program– by Mr. Summers. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. (Jackson, 1).

Mr. Summers represents the setting of time of this story, which is summer, emphasizing that the lottery happens every year at the same time. This can be seen at the opening paragraph of the story:

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. (Jackson, 1)

The old saying in paragraph 33, *"Lottery in June, corn be heavy soon."*, also can be the proof of the setting symbolism of Mr. Summers.

b. Mr. Graves

Grave is where the death laid and buried, so Mr. Graves in this short story represented death that overshadowing the ending of *The Lottery*. Mr. Graves is the village postmaster who also assists Mr. Summers in preparing and conducting the lottery. We can say that Mr. Graves essentially assists someone –the lottery winner- to their death.

The night before the lottery, Mr. Summers and Mr. Graves made up slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers coal company and locked up until Mr. Summers was ready to take it to the square next morning. (Jackson, 2).

The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. (Jackson, 1).

These two quotes above show how Mr. Graves helped and assisted Mr. Summers. The quote from page 2 paragraph 6 shows how Mr. Graves helped Mr. Summers to prepare the necessity for the lottery which is the white slip of papers the night before the lottery was conducted. Another quote from paragraph 4 shows how Mr. Graves assist Mr. Summers in conducting the event by helping him carrying the stool that will be needed to support the black box carried by Mr. Summers. His job as a postmaster further describes how important and powerful he is in the village after Mr. Summers.

The word ‘grave’ also has different meaning which is something that is likely to produce great harm or danger. This further explains the nature of the lottery which is a dangerous ritual that result in killing an individual –the one who ‘wins’ the lottery- brutally. Since, we can describe this tradition, the lottery, as terribly grave (eNotes Editorial).

c. Mr. Old Man Warner

Mr. Old Man Warner is the oldest man alive in the village, “...*Old Man Warner, the oldest man in town,*” (Jackson 1). He has been through the lottery seventy seven times and survived it as he said in paragraph 41, “*Seventy-seventh year I been in the lottery,*” *Old Man Warner said as he went to through the crowd. “Seventy-seventh time.”* Mr. Old Man Warner

represented the tradition itself in his old age, his character, and in his name. He takes the roles to “warn” the villagers against the idea of stopping the lottery when he overhears some people speaking about some villages who had dropped the tradition of the lottery.

Old Man Warner snorted. **“Pack of crazy fools,”** he said. **“Listening to the young folk’s, nothings good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about “Lottery in June, corn be heavy soon.” First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,”** he added petulantly (Jackson, 4).

d. Mrs. Hutchinson

Mrs. Hutchinson is a very crucial character in this story. She became the victim of the lottery after she got the paper with black dot in it.

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. (Jackson, 7)

Symbolic meaning behind Tessie’s character is a scapegoat. Scapegoat is someone who bears the blame of others. In the Bible, a scapegoat is an animal that is ritually burdened with the sins of others and then driven away into the wild (wikipedia.com). Tessie became a scapegoat by ‘winning the lottery’ not to take along other’s sin but to prospect the agricultural fertility for their village as said by Mr. Old Man Warner, *“Lottery in June, corn be heavy soon.”* in paragraph 33. This furthermore can be proved by the timing of the event which is in summer time, exactly on 27th of June, a time where the crops are starting to mature.

Mrs. Hutchinson also is a symbol of hypocrisy because she only criticizes the lottery/the tradition only after her husband got the white slip of paper with a black spot in it. Merriam-webster.com describe hypocrite as “a person who puts on a false appearance of virtue or religion.”

This definition is very suitable for Mrs. Hutchinson action. Mrs. Hutchinson said to her husband “*Get up there, Bill,*” when his name was called by Mr. Summers to participate in the lottery, not objecting the action of participating in the lottery at all. This action shows us that she agrees and accepts the lottery as a normal thing in their society. However, toward the end of the story when her husband ‘won’ the first round of the lottery, she began to object the tradition by saying that the lottery isn’t fair. And her statement of objection continued until the end when people cornered her in the center of the square by screaming desperately how the lottery isn’t fair.

People began to look around to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. **Suddenly Tessie Hutchinson shouted to Mr. Summers. “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”** (Jackson, 5)

Tessie Hutchison was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. **“It isn’t fair,”** she said. (Jackson, 7)

“It isn’t fair, it isn’t right,” Mrs. Hutchinson screamed, and then they were upon her. (Jackson, 7)

e. Delacroix

Delacroix comes from French word that means “of the cross” that implies religion believe (Christian). In *The Lottery*, the villagers pronounce the name incorrectly which indicates that the villagers misinterpreted the idea of the tradition and religion.

... Bobby and Harry Jones and **Dickie Delacroix –the villagers pronounced this name “Dellacroy”**– eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. (Jackson, 1)

Furthermore, Nebeker (1974) has pointed out that the mispronunciation of Delacroix represented the villagers preventing the cross –the big Christian symbol of martyrdom. Instead of

choosing someone who'd be willingly became the scapegoat for the benefit of the village, Jackson makes the unwilling hypocritical woman to be the victim of the village ritual.

f. Bentham

The name Bentham pops up only once in this story in paragraph 21 when Mr. Summers calls the heads of families to draw the first round of the lottery without any further explanation from Jackson. However, lot of critics assumed that Bentham character in this story is an allusion to Jeremy Bentham, a British philosopher, the founder of utilitarian philosophy. Utilitarian philosophy view the rightness of an action must be judged by the consequences of the action. Thus, any action that provides the greatest pleasure to the greatest number of people can be considered as a 'good' action. This theory of utilitarianism is clearly seen in Jackson's *The Lottery*. The eagerness of the villagers to kill an individual who 'wins' the lottery shows that this ritual provide a great happiness to the villagers, thus explains the utilitarianism in this society (eNotes editorial).

g. Mr. & Mrs. Adam

Adam is the first man to draw in the lottery, which makes sense alphabetically. Adam is another Christian symbolism in this story –hence the *first man* to draw and *the first man* in the front line of the crowd. Adam is a symbol for Adam and Eve's purity. It was Mr. and Mrs. Adam who spoke to Mr. Old Man Warner about the idea of giving up the lottery. It suggested that Mr. and Mrs. Adam see the evilness of the lottery and that they disapprove of the event.

“They do say,” Mr. Adam said to Old Man Warner, who stood next to him, “that over in the north village they’re talking of giving up the lottery.” (Jackson, 4)

“Some places have already quit lotteries,” Mrs. Adam said. (Jackson, 4)

However, their ideas of stopping the lottery weren't in line with their action. Mr. Adam was the first man standing with Mr. Old Man Warner in stoning the lottery winner, Mrs. Hutchinson.

... **Steve Adams was in the front of the crowd of villagers...** (Jackson, 7)

4.2.2. Ironies

Ironies that the writer found in this story can be divided into two categories; verbal ironies and situational ironies.

1. Verbal ironies

a. The jokes about Tessie's lateness

Tessie is the main character of this story. She is the one who won the lottery conducted this year. Jackson tells the reader in paragraph 8 about Tessie lateness to the event because of she "*Clean forgot what it was,*" (Jackson, p.2). She's telling this to her friend who stood beside her, Mrs. Delacroix, and hearing the reason, both Tessie and Mrs. Hutchinson laugh softly. Tessie's forgetfulness about the lottery is irony because how can she forgot about this rituals when it's held every year at the same time.

Furthermore, when she tried to reach her husband, the villagers and Mr. Summers jokingly 'scold' her for her lateness to the important event. They seems like to be in such a good mood because they tell jokes to each other despite the horrible ritual.

... The people separated good-humoredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, "*Here comes your, Missus, Hutchinson,*" and "*Bill, she made it after all.*" Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "*Thought we were going to have to get on without you, Tessie.*" (Jackson, 2).

b. Mr. & Mrs. Adams ideas of giving up the lottery

Mr. and Mrs. Adam was the character that voices their ideas about giving up the lottery as the other village did. In paragraph 32 page 4, Mr. Adam told Mr. Old Man Warner about the other village that had stopped the lottery tradition.

“*They do say,*” Mr. Adam said to Old Man Warner, who stood next to him, “*that over in the north village they’re talking of giving up the lottery.*” (Jackson, 4)

Furthermore, his wife also proposed the same idea as her husband by saying “*Some places have already quit lotteries,*” (Jackson, 4). From this alone, readers have the idea that Mr. and Mrs. Adam wanted to stop this cruel tradition. However, the writer found out that they didn’t serious about these statements and these were not reflected as their actions. In the end of the story, readers saw Mr. Adam along with Mr. Old Man Warner and Mrs. Graves was in front of the line of the villagers to stone Mrs. Hutchinson.

Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him. (Jackson, 7)

c. Mr. Old Man Warner’s statement about the idea of giving up the lottery

The last verbal irony is from Mr. Old Man Warner statement when he rejected the idea of stopping the lottery in paragraph 33.

Old Man Warner snorted. “*Pack of crazy fools,*” he said. “*Listening to the young folks, nothing good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about ‘Lottery in June, corn be heavy soon’. First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,*” he added petulantly. “Bad enough to see young Joe Summers up there joking with everybody.” (Jackson, 4)

This is irony because Mr. Old Man Warner said giving up the lottery means that they would be taking a step backward, or become primitive –living in a cave. But it is clear that their action of randomly killing people through the lottery is more primitive and is not a civilized

behavior. Furthermore, Mr. Old Man Warner called the people who wanted to leave the tradition, who didn't want to kill people randomly again, as a "*pack of crazy fools*", as if his action of killing people is the right one and the one who stops the lottery is the wrong act.

2. Situational ironies

a. The Lottery

The whole idea of the lottery is to win something enormous and makes the winner happy. Jackson leads the readers to believe that the winner of the lottery happens in this village to receive enormous prizes with how Mr. Summers hurried the activity.

“Well, now.” Mr. Summers said soberly, “guess we better get started, get this over with, so’s we can go back to work. Anybody ain’t here?”
(Jackson, 2)

This quote shows us how the villagers eagerly want to finish this event so they could go back to work immediately. However, toward the end of the story, the readers can see that the lottery in this story is different from what the ideal lottery. The readers see in the end how the villagers brutally kill the lottery winner, Mrs. Hutchinson, by stoning her to death.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (Jackson, 7).

How can the villagers just go back to their works after committing such a horrible act –killing their own people?

b. The setting

The setting of *The Lottery* is a situational irony. The Lottery started with the description of the sunny day when the villagers gather around the town square.

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blooming profusely and the grass was richly green. The people of the village began to gather in the square, between post office and the bank around 10 o'clock; ... (Jackson, 1)

The sunny day suggests a happy, joyful experience and creates a normal mood for the reader with the reference to the town and its residents. However, further on, Jackson brings out the darkness of this activity, a senseless murderous tradition that they call 'the lottery'. This is an irony because the villagers did this horrible act of killing their own people in that pleasurable weather. The lottery also conducted in a place where other village activities were done –the town square. It is an irony because the lottery is a cruel event in which a murder takes place, however it still conducted in that same place shows that the villagers view the lottery –a murder tradition, is the same as any other events.

c. Family

Family is an important factor in *The Lottery*. The lottery was drawn by the head of a family for the first round to determine which family it goes. It is an irony because family supposed to support, to protect and to love each other. However, in this story family can easily turn against each other after the head of the family gets the black spot paper. It shows when Bill got the black spot, Tessie asks her daughter, Eva, and her daughter's husband, Don, to draw with them, even when she already knows that she is no longer under the Hutchinson family, since a married daughter has to draw with her husband's family.

“There's Don and Eva,” Ms. Hutchinson yelled. “Make them take their chance!”

“Daughter’s draw with their husbands’ families, Tessie,” Mr. Summers said gently. “You know that as well as anyone else.” (Jackson, 5)

This shows how easily Tessie gave out her children’s names to avoid being the one who caught the lottery. A mother, who supposedly love and protect their children, easily calling out her child names just so her chance of picking the paper with black spot narrowed down. We can also see in this story how a husband, who should be the protector of a family, giving out his wife to be killed and being happy about that, because he successfully escaped the second lottery.

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in coal company office. Bill Hutchinson held it up, and there was a stir in the crowd. (Jackson, 7)

He proudly presents the black spot in the white slips of paper that his wife got to the crowd to let them know that his wife indeed is the ‘winner’ of the lottery. the supposed to be ‘protector’ of the family giving out his member to be killed to the villagers.

d. Children’s innocence

Towards the beginning of the story, the reader can see how the children playing and enjoying as they normally would –playing and chatting among themselves. It seems like they didn’t know what going to happen.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for awhile before they broke into boisterous play and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pocket full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dicky Delacroix –the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters” (Jackson, 1)

This paragraph shows the reader how normal they are as a kid to play and chatting among themselves. The boys play by themselves collecting rock and make a fountain out of that rock and girls talk to each other, a normal act of the children. However, at the end of this story, the reader can see how these children involved in the mass murder of Tessie Hutchinson, the lottery winner, together with the adults. They basically contribute preparing the stones to use as the weapon of the mass murderer. Not only that, they also participated in the killing of the lottery winner.

... The pile of stones the boys had made earlier was ready... (Jackson, 7)

The children had stone already. And someone gave little Davy Hutchinson few pebbles. (Jackson, 7)

Finally, after analyzing the symbols and the ironies of *The Lottery*, the writer saw that there are some connection between the symbol and the irony, for example the symbol of Mr. Summers and the situational irony of the setting. Mr. Summers symbolize the setting of the lottery which is happen in a summer day:

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. (Jackson, 1)

This setting became the irony because the event takes place on that day is far from something cheery and joyful experience as suggested from the sunny day. What actually happened on that sunny day actually was a barbaric, murderous tradition that they called the lottery.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the research and some related suggestions.

5.1. Conclusion

This study has discussed the symbols and ironies in Shirley Jackson's short story entitled *The Lottery* using dynamic structuralism theory. The writer found that there are two cases of symbol in *The Lottery* by Jackson, they are symbols in objects and symbol in character's names. Objects that have symbolic meanings are the lottery, the black box, the three-legged stool, the white slips of paper and the black spot in one of the white slip of paper, and stones. As for the character's names that have symbolic meanings are Mr. Summers, Mr. Graves, Mr. Old Man Warner, Mrs. Hutchinson, Delacroix, Bentham, and Adam.

Beside the symbols, the writer also found out two cases of irony in this short story. They are verbal and situational irony. Verbal ironies that the writer found are jokes about Tessie's lateness, Mr. & Mrs. Adam idea about giving up the lottery, and Mr. Old Man Warner statement against the idea of stopping the lottery. As for the situational ironies in *The Lottery*, they are irony of the lottery, irony of the setting, irony of family, and the irony of children innocents.

5.2. Suggestion

Having made some conclusions, this study would also present some suggestions as follows:

1. This study analyzes the symbols and ironies in Shirley *The Lottery*. Though, there are still many elements to examine. The writer suggests future researcher to deeply examine the characters in this story. The writer suggested psychological approach to analyze the development of the characters in *The Lottery*.

2. For the lecturer of English Language Education Study Program, especially for the Literature lecturer, they can use this short story as a teaching media in their class to analyze not only the symbols and ironies, but also the other elements of this short story.

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APPENDICES

Shirley Jackson's Biography (1916–1965)

Shirley Jackson was an acclaimed American writer known for the short story 'The Lottery,' as well as longer works like 'We Have Always Lived in the Castle.'

Synopsis

Writer Shirley Jackson was born in 1916 in California. Among her early works was "The Lottery," the highly controversial and famous short story about a village that partakes in an annual death ritual. Jackson, who also wrote such novels as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, died of heart failure in 1965.



Early Years and Career

Shirley Jackson was born on December 14, 1916, in San Francisco, California, and grew up nearby in Burlingame. She attended the University of Rochester and then Syracuse University, where she became fiction editor of the campus humor magazine.

After graduating in 1940, Jackson moved to New York City. She began to write professionally, her works appearing in such publications as *The New Yorker*, *Redbook*, *The Saturday Evening Post* and *The Ladies' Home Journal*. Her first novel, *The Road Through The Wall*, was published in 1948.

'The Lottery'

Also in 1948, *The New Yorker* published Jackson's short story, "The Lottery." The tale, which starts as a seemingly benign account of an annual event in smalltown America, takes a dark turn when the event is revealed to be a gruesome sacrifice. "The Lottery" generated the most mail in the history of *The New Yorker*, with many readers expressing confusion about underlying meanings and anger over its disturbing ending.

Despite the backlash, "The Lottery" became one of the most significant short stories of its era. It was eventually translated into dozens of languages, and adapted for radio, television and the stage.

Later Works

Jackson also wrote novels like *The Haunting of Hill House* and *We Have Always Lived in the Castle* as well as the witty, embellished memoir *Life Among the Savages*, about her domestic experiences. Often relying on supernatural themes, she was known for tackling provocative, chilling subject matter that was culturally incisive and held metaphors for how people dealt with differences. She was married to critic Stanley Edgar Hyman and the couple had four children.

Jackson died on August 8, 1965, from heart failure. Decades later, two of her children, Laurence Jackson Hyman and Sarah Hyman Dewitt, have become editors for a collection of her unpublished works, *Let Me Tell You: New Stories, Essays, and Other Writings*. The compilation, released in August 2015, helps to mark the 50th anniversary of Jackson's death.

Source: <https://www.biography.com/writer/shirley-jackson>

The Lottery (1948)

By Shirley Jackson

The Lottery--Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather. surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted--as were the square dances, the teen club, the Halloween program--by Mr. Summers. who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three- legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool. and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men. Mr. Martin and his oldest son, Baxter. came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done.

The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up--of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on. "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar." several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me. I guess," a woman said. and Mr. Summers turned to look at her. "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen vet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right." Sr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said thin#s like "Good fellow, lack." and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said. and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names--heads of families first--and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet. wetting their lips. not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi. Steve." Mr. Summers said. and Mr. Adams said. "Hi. Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd. where he stood a little apart from his family. not looking down at his hand.

"Allen." Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries any more." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast.-- Mrs. Graves said.

"Clark.... Delacroix"

"There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said. "Go on. Janey," and another said, "There she goes."

"We're next." Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said. and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries." Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd.

"Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?," "Who's got it?," "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box. and he dropped all the papers but those onto the ground. where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked. and Bill Hutchinson, with one quick glance around at his wife and children. nodded.

"Remember," Mr. Summers said. "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr.

Summers said. She hesitated for a minute, looking around defiantly. and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill. Jr.. opened theirs at the same time. and both beamed and laughed. turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

