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Decoding Symbols in Shirley Jackson's *The Lottery*

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Dedication

I dedicate this project to God Almighty my creator, my strong pillar, my source of inspiration, wisdom, knowledge and understanding. He has been the source of my strength throughout this program and on His wings only have I soared. I also dedicate this work to the soul of my parents: Lakhdar and Aisha, ma eldest son Abdelhakim. To my husband; Farid who has encouraged me all the way and whose encouragement has made sure that I give it all it takes to finish that which I have started. To my children Ahmed Chaouki, Fatma Zahra, Lakhdar Abdemouiz and Abderrafea who have been affected in every way possible by this quest. To my brothers and sisters: Ali, Atika, Djemoui, Fouzi, Fouzia and Samir. Thank you. My love for you all can never be quantified. God bless you.

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Abstract

The present study intends to investigate the use of symbolism in Shirley Jackson's *The Lottery* in an attempt to reflect the horror of the social conditions during the Second World War. It first highlights the kind of symbols that the author used in her literary work, and then analyzes these symbols in accordance to the meaning that Shirley wants to convey. Based on this, the thesis is divided into three chapters. The first chapter is an over view of Shirley Jackson and American Literature. The second chapter is an account of symbolism and its literary theories of symbolism. Whereas, the third one is devoted to the analysis of symbolism in *The Lottery*. At the end, the conclusion that is drawn from the analysis is how Shirley's careful selection and usage of certain symbols is significant in reflecting clearly and surprisingly the darkness of the human nature. In this respect, the choice of the formalist approach was suitable in describing and analyzing the data at hand. In short, "The Lottery" is found to be full of significant symbols, which answer the research questions.

Key words: Meaning, Symbols, Symbolism, Shirley Jackson, The Lottery.

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GENERAL INTRODUCTION

General Introduction

Despite the fact that many researchers conducted and are still conducting studies on symbols, whether in literature or in any other field, they come up each time with new analysis and interpretations of symbols. Symbols existed with the existence of the human being. These symbols recurrently appear whether intentionally or unintentionally, especially in literature. When it comes to literature, mainly the genre of short story, it is there where symbols reside.

The use of symbols was apparent in ancient writings as well as the modern ones. The tradition of using symbols did not vanish but it just differs from one writer to another. Modernist writers mainly short story writers and novelists, in their turn, credited their works with the use of symbols, for different reasons and objectives. Among those writers, Shirley Jackson, the American short story writer, who deliberately expresses her feelings, frustrations, hopes via symbols as a means of expression. She as many writers embedded connotative meanings within her works in a clever and a surprising way. Her story, *The Lottery*, is considered one of the best literary works that is full of symbols. In effect the best example to illustrate such a usage.

The choice of *The Lottery* as a case of study in this thesis is that the story is the best example to illustrate symbolism and Shirley, the writer with her literary craft could alter the notion of gambling from the notion of gaining money to a game of losing one's life in a mocking way. The second thing is the signifying objects that she uses to symbolize the parody of life. Besides, *The Lottery* indicated no sexual orientations or tendencies.

The study is conducted for the sake of answering two main questions. The first is meant to figure out the main symbol in the story and the second is what kind of symbols she chose for her Characters?

Statement of the Problem

Although all writers are peculiar in a way or another and different, yet they come across one point, which they all share as a common ground. It is that in their attempts and intentions to convey their messages, they use some literary techniques and artistic devices to what suits their topics. When the use of a certain technique or device, such as alliteration, metaphors or symbols, occurs recurrently in a series of a writer's works, it becomes a tradition to that writer.

This investigation particularly investigates a recurrent use of symbols by Shirley Jackson. Her short story *The Lottery* holds serious messages via the use of symbols especially the symbols that are represented through the names of characters. The display of these symbols conveys meanings beyond what is obvious and clear.

Research Questions

What are the different manifestations of symbolism in Shirley Jackson's *The Lottery*?

This study investigates the following questions:

1. What is the fundamental symbol in *The Lottery*?
2. What kind of symbolism did Jackson use with the characters' names?

Research Aims

This study aims at:

1. Foregrounding Shirley Jackson's works.
2. Helping establishing a literary recognition to her works.
3. Figuring out her literary tradition.
4. Analyzing the use of symbols in her works.

5. Finding out how She is different from the other modernist writers in her usage of symbolism.
6. Finding out also the hidden messages she wants to convey via the usage of symbols and their significance.

Research Methodology

The conducted analysis in this study is analytical in nature in which the formalistic approach is chosen to investigate the phenomenon of symbols in *The Lottery*. The research approach that will be used is the formalistic approach because it focuses on form and it stresses items like symbolism which is our main topic aspect of study.

Structure of the Research

The present investigation is designed to be divided into two chapters theoretical and the last chapter one is the field work, in which the analysis of *The Lottery* will take place. The first chapter is an overview of the main stops in the biography of Shirley Jackson, her works, the overview of American Literature and the main definitions and characteristics of the short story. The second approach is devoted to the definitions of symbols, symbolism, its main theories and the different kinds of symbols. Our analysis of *The Lottery* is handled in the last chapter in which we will trace symbolism in Shirley's short story and we tried to interpret the symbols based on the form and the meaning they convey.

Chapter One

Chapter One : Cultural Background

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1.1 Introduction

In order to contextualize this thesis, the first chapter is devoted to the establishment of the literary ground for the writer. In order to claim a literary recognition for Shirley Jackson, a detailed biography is designed. As a literary woman, Shirley created for herself a literary name that can compete with the best writers back then and now, because she generated successful novels and short stories, in addition to her achievements as a writer. And we contextualized our work, when we precisely went into locating the main stream of the writer and the genre she writes. In this vein, the researcher defined the short story and stated its main characteristics.

1.2. Shirley Jackson (1916-1965)

Shirley Jackson is deemed to be a distinct and a well recognized American short story writer, who did not belong to any particular literary or philosophical school of thought. She came into existence on December 14th, 1916, in San Francisco, California State. She was born into not a very wealthy family, yet she enjoyed contented economic circumstances like many American families (1). According to Friedman Lenamaga, her family, in fact, enjoyed a legacy architecture, since her great-great grandfather Samuel Bugbee. Thanks to him many of the oldest and popular mensions, amongst the Grand Opera House, were designed (Chapter One Introduction 1). There are claims that Shirley started writing early.

In fact, many sources stated that Shirley started composing poetry at the very first moment she could write. "The pine tree "was her first poem, which she received a prize for it. She was eleven years back then. As hobbies, she favored sports, literature as well music. She developed a kind of a habit in her writing; for almost one year she was writing thousands of words daily. And as any writer, the writings of Jackson reflected, in a way or another, some of her life aspects.

Most of her hobbies, periods and activities found their way into her works. Despite the fact that she really didn't acknowledge their works as biographies, the majority of her books' readers took them for granted. (Page)

For Lynette Carpenter, most of her humorous stories depict her life as a house wife; her daily life as a mother between raising the children and doing house shore activities. She, herself, acknowledged that almost fifty percent of her time she spent in cleaning and washing dishes. After finishing all the duties as a house wife, she became a writer (Chapter One Introduction 2). Jackson was not only a victorious writer, but a successful wife as well.

When Edgar Hyman (1919-1970) was at college, he paid his attention a piece of writing by Jackson, than he decided to marry her. As soon as he graduated, they got married and established for themselves a literary ground magazine on campus to publish their fiction and poetry (2-3 Chapter One Introduction). Although, Shirely's literary platform is rich of various forms of writings, she is only known and recognized as the American short story writer.

Among her short stories, her literary reputation is a companied with a single publication of *The Lottery* (3). Gustavo Vergas Cohen stated that in 1945, after five years of her marriage, Shirely moved to Bemmington, UT (16). She was a prolific writer of different activities as they are stated by Gustavo in the following quotation: "She was a successful writer, and engaging conventionalist, indefatigable hostess, a troubled woman who smoked too much, drank too much, who had bonts of depression and agoraphobic tendencies."(Gustavo 16). She died of heart failure in August, 1965 (Shirley Jackson's Biography par. 6). Shirley received many literary awards and prizes.

- Her short story *Come Dance with Me in Ireland* received the award of the best American Short Story in 1944.
- *The Lottery* received the Henry Prize Stories in 1949.

- In 2007, the Shirley Jackson Award is established for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic, in addition to other prizes.

1.3 Shirley Jackson's Selective Works

Michael Robinson stated that *The Lottery* is a short story that was written in 1948. This story was not immediately read in favor of the historical social context (1). For Ismail and Khalifa, it is deemed to be the most controversial story that tells openly the criticisms to the American society and its way of life. It was rejected the first moments they read it, due to the harsh criticisms, violence and the exaggeration and the unrealistic portrayal of the American Life. As a result, Jackson was threatened to be murdered and her story was banned in many schools and universities (1). The way that Americans rejected the short story is that their minds were badly affected by the horrors of World War Two.

Shirley is credited by having six novels and over than one hundred short stories. Her stories are categorized as Gothic Social, Adolescent, Autobiographical, Domestic Humor and even Escapist. (Chapter One Introduction 5). It is mentioned in the same source that Shirley acknowledged that she didn't mean to write love stories or children's literature, and she knew for sure that she is the first to do such a thing (5). Jackson wrote many works. We selected *The Lottery*.

The Lottery, the short story, narrates a story that took a place in June, the 27th. As usual it was a beautiful summer day when the villagers gathered for the annual anniversary of the "Lottery" (par.1). Mr. Summer, who is the responsible for the Lottery the team club and the Halloween Program, comes carrying a black box. Mr. Craves in his turn "carries a stool."(par.3).

Just with the beginning of the drawing, Mrs. Tessie Hutchinson arrives. Then, Mr. Summer highlights that Clyde Dunbar can't make it today because of his broken leg and that

his wife has to take care of him (par.5).Mr. Summer than highlights that Dunbar must be replaced by one of his family (par.5). Mr. Summer starts reading names and the one who hears his name, comes to pick up a paper. In the Lottery tradition, when they all hold papers, they should not look at them until Mr. Summer's tells them to do so (par.7).

The villagers hold their papers, waiting and wondering whose name on the paper? At once they all shouted "it's Bill Hutchinson."(par.9). Mrs. Tessie shouted angrily on Mr. Summer and she said openly that her husband was not given a chance to draw another ship of paper from the black box. Suddenly, after her rejection, Tessie's name replaced her husband and she was over whelmed with stones by all villagers even by her children (par.23).

Shirley also wrote other works such as:

A. Novels

- The road through the wall
- Hangsman
- The Birds' Nest

B. Memoirs

- Life Among the Savages
- Raising Demons

C. Story Collections

- The Lottery and other stories
- The Magic of Shirley Jackson
- Come Along with Me
- Just an Ordinary Day
- Let Me Tell You

D. Children's Works

- The witchcraft of Salem Works
- The Bad Children
- Nine Magic Wishes
- Famous Sally

E. Short Stories

- Every Boy Should Learn to Play the Trumpet

1.4. Shirley Jackson's Insights

Insight might refer to divergent things. It might mean the literary and the philosophical tendencies of Shirley, the human being and the writer as well her literary recognition and criticisms to her works.

Shirley noticed in a letter sent to Howard Demov, the poet that " [...] I have always loved to use fear, to take it and comprehend it and make it work and consolidate a situation where I was afraid and take it whole and work from there [...] I delight in what I fear" (qtd. in Gustavo 6). Shirley, in short lived in a constant fear from initiating into any work. She is so suspicious and cautions. She was the kind of perfectionists that doubts everything and paid attention to every tiny detail. Her fear, yet is her source of joy.

Hague assures that Jackson is considered to be a significant of women's experience in the 1950s. She simply rejected her society that controls women's role (Gustavo 17). Mr. Jackson works hardly to preserve the female power, while the female power, in Shirley's stories fictional world, is accompanied with oppression and this eventually leads to Madness (20). In his claim, Carpenter asserts that in the couple last novels, Jackson highlighted her focus of 'female victimization and alienation' (qtd. in Gustavo 20). This why in Jerry's Wadden, Jackson was frustrated of her life, she pushes her female characters to seek refuge in the imaginary world. The imaginary world is a refugee that is emphasized and when people are

looking for happiness and they find it unavailable in the real world, they search for it in the imaginary world (Gustavo 21).

In her texts, Gustavo highlights that Shirley explores how the relation between women and their societies work together and if this relation leads or does not lead to insanity. In most of her plots, many of her female characters try to come into terms with their societies and their oppressive and patriarchal system and when they don't fit, they escape and at this moment they succumb to mental illness. Then, they try to internalize and struggle, thus they either lose their logic and in many times their identities (21).

Gustavo asserted also that Jackson's female writers are marginalized in several ways. *The Summer People* and *The Demon Lover* are the best illustration of the theme of the female marginalization. Female characters "[...] suffer with prejudice, scorn, contempt and disdain." (Gustavo 22). They can't fit into their patriarchal societies only standard? Which is marriage (22). Jackson also reflected the idea of the mother hood in her works. Dauntlee describes in his essay how isolated and entrapped mother character's can feel in comparison to a caged bird. In this sense, unlike the traditional feminists, Jackson provided a sophisticated or an alternative way of thinking about gender relations (25). These themes are others are revealed in her literary works.

Peter Kosenco asserts that *The Lottery* revealed some critical views about "[...] man's ineradicable primitive aggressivity and victimization." Both *The Tooth* and *The Beautiful Stranger* represent a world free of masculine interference. According to Friedman, this solution is the best comic resolution of her characters', who are overloaded and overburdened wives (Chapter Four Introduction 4).

Moreover, some of her characters are of the thirties or twenties, who became entrapped in various situations. And in many times, the reader comes up across single or unhappy women, who are threatened, misunderstood or even alienated. Among the themes is the exploration of

the divided self, and usually the female self. Shirley's works are deemed to explore thoroughly the human mind. Both of *The Bird's Nest* and *Hungry Man* are based on the disintegration of the human mind. These two novels are highly psychological. According to Friedman, the mystery and the ambiguity are embedded within her works. He added further that Shirley is a fan of ambiguity and Mystery (4-5).

She, the writer, delves and examines the common man's feelings. In the hands of Shirley Jackson, every ordinary event and every common lifeless place turn to be interesting and alive. She is a crafted writer (5).

The adaptation of the short story strategy brings into light the injustices and the challenges of the ordinary man's neglect (5). In an essay Shirley wrote that the best story is the one based on human existence, and for the sake to come up with a good translation to any human experience, the one needs both recognition and deep analysis (Introduction 5). The clear understanding of the human's experience cannot be achieved via a superficial story, rather a story that deciphers the psychology of human minds in general (5). This is why the majority of the critics categorize her works as psychological horror.

Via Shirley's stories, readers go for a journey via the obscurity of the human's mind and escaping every day's events. Her characters cannot feel anything only fear and anxiety. In fact, the characters are in a constant struggle against their deep feeling of loneliness, insanity or hatred from others (6).

The Haunting of Hill House talks of "the universality of evil -an explanation of the fear of the human psyche, resulting from an aching loneliness, a feeling of rejection and social displacement ultimately leading to suicide" (6). The evil that is universal innates from the fear of human psyche, which ultimately results in the feeling of loneliness and rejection of social ties and suicide becomes the solution that suits them.

As an example, Natalie, the protagonist of the Hungsman's story, escapes the life that her father prepared for her. Her father was a narcissist and egotistical, who wants to create from Natalie an exact much of his own, as stated by John G Parks (6). Elizabeth Richmond, the protagonist in the Bird's Nest reflects the collapse of modern times (6-7).

In Friedman's words, according to Shirley, there are three mysteries in life that the ordinary man is not able to understand. She gave them the priority to explore. In her sense, the existence of evil is not tied to a certain geographical border, rather it is universal and no man can have control over it due to the entrapment of his fear and anxieties (7).

Works of the twentieth century revealed female heroes who come out of the narrative structure, not due to social limitations imposed on them (9). In her critical work, Bender Joyce Jackson, asserted that Miss Jackson experienced a kind of a kind of phobia that is scientifically comes under the name "agoraphobia". This phobia led her to radically revise the Gothic conventions and alter modernist opinions towards alienation. Her illness is a symptom that is resulted from the repressed 'insecurity and anger fostered by a society that valued physical beauty and social standing over intellect (10).

In her argument, Jackson strongly is convinced with the fact that all of Shirley's marriage, adolescence, and the WWII's context and circumstances resulted in her excessive anxieties, which lately are lately reflected into her already lovely female protagonists. With the passing of time, the more Shirley's emotional stability is weakened, the more each one of her characters reflect a phase of her life were thrown into turmoil and distorted, as stated by Bender (10).

In her critical study of *The Lottery*, Lape Sue investigated thoroughly themes such as incest and sexual abuse, of abuse, and female enclosure. Sue added further stating that the Gothic house represents the female domestic enclosure. In short, the study of Sue concluded

by the highlighting that Shirley Jackson is a feminist writer who added to the feminist to the feminist literary arena (10).

In a study conducted by Joan Wylie Hall, he discovered that her works belong to the New- Gothic strain "which places her in an important American tradition ranging from Edgar Allan Poe, Nathaniel Hawthorne, William Faulkner, Flannery O 'Connor and John Hawks." She was labeled by the New York Time article in 1965 as "the author of horror classic" (8-9). Lynette Carpenter believes that the discriminating thing feature in Shirley's work is the balance that she creates between humor and horror that creates uneasy atmosphere (Chapter Four 11).

1.5. American Literature

American Literature witnesses a new phase of development after the emergence of growing figures of fiction. They constitute a sub-genre of American literature due to their thematic awareness.

1.5.1. The American Short Story

The "Short story" or the "short fiction" is one of the ancient literary forms that include fables, folktales, and fairy tales. Similarly to the epic that is traced back in history, the short story is also dates back to the beginnings of writings. The beginning of the twentieth century highlighted the development of the short fiction because of the magazine requirements (Childs and Fowler 217).

According to Martin Scofield, the American short story was prominent for the last two decades, and it gained its place in the American literary tradition. It was O'Connor himself, who wrote short stories and who stated that the short story became 'a national art form' for Americans (qtd. in Scofield 6).

It was between the 1820s and 1830s that Americans invented what came to be known and labeled "the short story", in parallel to the rise of the Russian short story from Gogol in

1830s. It foregrounds itself with the works of Edgar Allan Poe. It became his successful literary platform. Other writers had significant achievements in the field as well amongst Nathaniel Hawthorne and his novel *The Scarlet Letter*, Herman Melville's *Bartleby*, and Ernest Hemingway (1).

In nowadays southern west Louisiana and Eastern Texas, the Choctaw Native American's tribe narrates some stories that date back to the arrival of the Europeans. The *Bear* and *Rabbit*'s story is among the first forms of short stories of old times. This story is often amongst "origin stories". Anthropologists call this kind of stories "Bangling stories".

Originally these stories narrate stories about animals "fables", they share, in a way or another, some features of the American short stories. How does this happen? This happens because since Europeans had contact with Native Americans and surely these stories found access to the mainstream of American culture (3).

The modern short story was developed in the 19th century. It is characterized by "...epiphanic perceptions of the reality, which focuses on lyric evocation and revelatory moments rather than plots or linear narrative and development, or it has been associated with the view of life that transcends the material facts of the world and tries to establish some mythical or even sacred perspective." (Scofield 4).

Genres are not essential in defining themselves, it is hard to come up with an exact or a definite identification of the principals of the short story. We have to ask the question what is short? In this case, we have to be pragmatic and relativistic, it is in terms of length, in comparison to the novel that is long. The short story is between 500 and 15000 words. The novella is between 20000 and 40000 words (4).

For Scofield, there is another notion that the writer of this book cannot escape during his/her explorations of the different kinds of short stories is "the idea of hero". This term was first coined by Kingsley Amis, who was the novelist in his book of *New Maps of Hell* (1960).

He applied it to both short stories and novels. This notion suggests that the idea controls the whole story, then the characters, themes or the plot, in this respect, that may give the story unity or disunity (5). This idea fits more the short story than the novel that is a relation of ideas. All of the structure, diction and the other elements of the short story should be views beyond a mere communication to the story. In simpler words, the short story writer tends to convey a message, and as readers, we do not have to understand what the writer wants to convey, but what the story and what effect might have on the reader's mind (6).

Many attempts were held to define the short story, but it was hard to locate the short story into the literary mainstream, because of the unclear lines of it. According to JA.Cuddon, the attempt to classify the short story form is elusive and not helpful (815). The term short story has relatives, in French 'conte and nouvelle', in Spain 'novela' and in Italy 'novella "and the Russian 'Skaz' (815).

The eighteenth century witnessed the development of the short story, because of the fame of the oriental tale or precisely the widespread of the Gothic novel. The Gothic novel was the basis of "Gothic Literature" and based on that many Gothic short stories were published (816). According to Alfred Bendixen and James, no two disagree that the short story is an American invention (817). It is believed that Washington's literary work was the initiation of the short story's genre, yet it is not the case. Before Washington's masterpiece, *Rip Van Winkle* and *The Legend of the Sleepy Hollow* carried some features of the short story (3).

As Washington, the inventor of the short story, rejected all kind of the old principles of writing and came up with "a rich description of scenery and locale with memorable characters and vivid situations rendered through a highly polished style that shifted easily through variety of moods but seemed especially successful in its mastery of a view in its mastery of a new of comedy." (4).

1.5.2. Characteristics / features of the Short Story

In his book that is entitled *The Concise Oxford Dictionary of Literary Terms*, Chris Baldick has defined a short story as "a fictional prose with no definite length, not long as the novel. It mainly turns around one main event with one or two characters. It is economical in terms of its exploitation of the social context." (236). In short, this definition gives an insight of the main features of the short story from length, characters, ect.

There exists another feature of the short story is that it is not meant to be read in one single sitting and it is not supposed to create a single effect, although some novels can be read in a single sitting. Poe meant by 'single sitting' that a short story can be read in no more than one hour (e notes par. 3). Stories are aimed to be read in a single sitting for the author to generate the intended single effect. Poe came up with the single event in the modern short story, which later became vital characteristic of the short story (par. 4).

In *The Development of the Short Story*, Fred Lewis Pattee asserted the short story should possess the following features in order to be called a short story: shortness, compression, unity, immediateness, momentus, characterization, verisimilitude, style, culmination, soul. For Poe, a short story is the one that the reader does not exceed one hour in reading it. However for Howelles, a short story is a story that is completed in one single magazine issue (365).

Compression means that the short story should not contain unnecessary pictures or condensed writings; it should be simple in a clever way in order for the reader to enjoy the genius of the reading and the place (365).

Unity is expressed in Poe's terms by "a certain unique or single effect to be wrought out." A short story is a single set of characters, setting, structure, action and situation (365-366).

By **immediateness**, we mean, that the story should gain the intended effect right from the beginning. The beginning should be strong, because when the reader starts reading, the essential plot and characters should be introduced to him or her in the first paragraphs (366).

Momentum is another characteristic of the short story that refers to the fact the movement of events should be smooth. The reader should feel every moment of the narrative (366).

Characterization is the vital part of the short story. Characters should not be types but living individuals that readers can feel, touch and sense. They should be reflected from the real life, not from imagination. They also should be represented and not exposed (366).

Impressing the reader should be given consideration by short story writers. This is called **Verisimilitude**. The dialogue between characters should seem inevitable. All the short story elements should work only for one purpose. This purpose is to provide the reader with a real world, where everything seems plausible.

The style of the writer must be distinguished. The use of diction, sentences and structure must all achieve 'total effect'. Originality moreover is needed as well.

There should be an objective behind the narration of the story. It should not stand for itself; rather it should aim to something at the end. It must have a positive strong influence on the reader to continue reading it and the power to get rid of the reader.

Aristotle referred to "ethos" to present a character in the story. It should reflect the human experience. We find these experiences only in tragedies or comedies. The reader must feel that what they read should reflect a part of their lives. This feature is called the **Soul**(366).

1.6. Conclusion

In short, this chapter helped to understand the worthiness and the significance of the American writer Shirley Jackson and how she could discriminate herself from the other writers of her time. This chapter gave us an account of the controversial debated of critics on

Shirley's works. Moreover, this chapter gave its reader insights on the individual and moral tendencies of Shirley and how they are reflected in her works. In conclusion, Shirley Jackson could prove herself in the masculine literary mainstream and many male critics credited her notable works as masterpieces.

ChapterTwo

ChapterTwo : Symbolism in American Literature

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q2.1. Introduction

Although Symbolism as a theory is not confined only to literature, it constitutes a parcel part of the literary heritage. With the implementation of symbols in any work of literature, this work gets out of its assigned role of confining only to the artistic roles of the genre. Symbols are silent and non silent at the same time. They carry out abstract ideas and try to make them fit physical concrete ideas. However, this concrete embodiment may carry the right meaning that the writer wants to convey. In this respect, we provided an overview

account of the definition of the term symbol, symbolism, kind of symbolism as well as a brief history of the movement.

2.2. Symbol and Symbolism as a Concept

As a term, "symbolism" is originally taken from the word "symbol". Thus, first, the one has to define the latter, in order to come up with a good understanding of the term "Symbolism".

In its broadest sense, "symbol" signifies anything, even words. However, from a literary point of view, a "symbol" is applied to a word or phrase that signifies an object or event, which in its turn signifies something, in reference with something else (311). The aforementioned quote inclines that the symbol always symbolizes some connotative meaning behind the actual use of the symbol. Thus, if someone comes across a certain symbol, this symbol never stands for its direct meaning, rather it alludes to something really abstract, yet it embodies in a concrete idea.

Generally speaking, symbols are either conventional or personal. However, writer or even poets can be distinct from others by creating a set of innovative and unconventional metaphors and symbols that are associated only with the circumstances they are written for. In this regard, it is hard for other readers to come up with appropriate interpretations to such symbols (311). And here appears the creativity and imagination of the poet or the writer.

N. R. Pathak says: "A symbol is something that exists in its own right and yet stands for or suggest something else. In a general sense, the use of imagery so that one object represents something else. The Cross, for example, is a symbol of Christianity; the lion is a symbol of courage." (qtd. in *Chapter Three* 71). This definition highlights the autonomy of the symbol, despite it usually stands for something else.

According to Dragomiresqui, a symbol is "the figure of speech by which an abstract idea is expressed with the name of an object belonging to the physical or animal world, on the basis of an easily perceivable analogy" (Pederson 587). As far as the word "symbol" is concerned, it is deemed to be a figurative speech that is used to refer to an object of a physical nature. The basis, therefore, of this analogy is that there is a similarity between the two. All the three definitions go around one idea that "a symbol" is an abstract idea that is represented via a concrete physical object, for the sake of drawing attention and understanding of that idea.

MH. Abrahams noticed in his book that is entitled *Literary Terms* that the notion "symbol" could mean anything according to its user. In this sense, words are deemed to be symbols. However, in literature, a symbol is limited only a word or a phrase that ultimately refers to an object, an event, which, in its turn, refers to a something that goes beyond what is clear and obvious. Symbols are conventional or private. For example, the cross, the eagle and red are conventional. These sorts of symbols are easy to interpret, whereas "personal symbols" are not. Some poets and writers use personal symbols, which they only know and this creates problems in trying to interpret them (331).

The word 'rose', for example, in its literal meaning, it signifies a kind of a flower. However, in Robert Burn's line "Omy love's like a red, red rose", the word rose is used for a simile.

Caroline Campbell highlighted in her Master thesis that "symbols have been used to structurally codify a set of beliefs, or social practices, or customs. This practice has identified them as marks, or brand, or identity which 'ideally' signify those core attributes with which they have been associated." In their meaning, symbols carry a sort of cultural or universal customs or beliefs that mark and associate certain societies from others.

Symbolism, as a technique, is as old as Chaucer's time. It is a literary device that is implemented for the sake of more clarity, transparency and even comprehension for the reader (Rahman 09). It is also used for other purposes, such as political, social norms, and violation of humanity.

Anna Balakian goes in defining symbolism as "a semantic transcendentalism". Her definition stems from the fact that every day words that the writer uses are divorced from their usual context and they take a magical potency (Mickics 293). It is then, the capacity of the writer to establish and transcend these words from their usual ordinary contextual application to elevate them to a more aesthetic and magical context.

2.2.1. Types of Symbolism

While analyzing literature, there exist two major types of symbolism: Conventional and Personal.

A. Conventional "Cultural or Universal"

According to Stephanie and Jarmila, Bakadi Zehouani highlights that conventional symbols have different interpretations, in accordance to the cultural context. For example, "a cross" stands for David and the cartoon heart stands for love (6). And since people share common linguistic and cultural background, eventually they will carry out common interpretations of the same sign. Signs are different from culture to another and from another

region, and sometimes expressed the opposite in another world. It might also be that an individual creates his/her personal symbols, each in accordance to his/her experience (Rahman 12).

If we want to understand the definition of cultural symbolism, we have first to define culture. As a broad definition of culture, it is a shared elements that provide the ground and the basis for perceiving, believing, evaluating, and communicating and acting among those who share language and historical and geographical location (Trandis). It is via culture is the lense that individuals can see and construct meanings to the environment and circumstances. A cultural group is only formed when the same group shares the same standards of culture. For Mc Craeken, there is among the one group a kind of readiness to comprehend the rules and meanings and that helps to systemize the phenemeneral world (116).

In an article entitled "Cultural and African Symbolism" cultural ymbolism is defined as signs represent something beyond themselves, in condition that they should be conventionally accepted and agreed upon (Oladumiye 16). Man himself is a cultural symbol. In this vein, he is able to construct representations of his cultural identity via different symbols. These symbols can be embodied in different forms of arts, language, myth or even myths (16-17)

Lumen highlighted that symbols are the basic of any culture and they never stand for what they are in nature, rather for something else with no logical relationship that is culturally defined. Everything that the one does in ordinary life is based and organized through cultural symbolism. For example, in the Huwaii culture, they have a performance which they call the "Lua". The Lua's performance is a symbol of the land or heritage and they perform it via dancing and singing songs (par.1).

B. Personal Symbols "Contextual or Private"

Unlike the shared symbols, personal symbols are not conventional. They could mean anything, a setting, a character, or an object that is meaningful only to its user. For example, in Edgar Allan Poe's *The Raven*, the raven symbolizes death and loss of the lover (Zahouani 6).

2.3. Symbolism as a Theory

Symbolist theorists refuse all kinds of didacticism and objectivity in literature. In fact, they are the advocates of ambiguity and obscurity of the literary style. Symbolists, also are known for their moody, sensual and abstract tone. And since, symbolists are the advocates of abstractness and sensuality; therefore, they go on considering the idea is so abstract that "cannot in a way or another to bear concrete qualities". From the same stand point, Mallaré expresses the same idea when she writes that "Art reaches for the idea, which is ultimately inexpressible, because so abstract [...]" (294).

There exist many theories that come under the umbrella of symbolism, some are psychological like of Freud and some are literary. In his book of *The Anatomy of Criticism*, Northrop Frye discussed in the second essay of the book the different levels of the symbol; the literal and the descriptive together. For Frye, once the one starts reading, his or her reading goes in two sides. The first one is the outward or the centrifugal, in which we keep reading outside of the text, from the individual to what the texts mean (71). The second attention of our attention is inward or centripetal. It comes from our attempt to try to come up with a sense from the text's words of a larger verbal pattern which they make. Both the inward and the outward's attentions mean that we are dealing with symbols (Frye 72). Robert D Derhan, assures that both literal and descriptive phases are interrelated (par. 1).

The Freudian theory of Psychoanalysis is another theory that works of the interpretation of symbols. The Freudian theory is different from the traditional psychological theories. In Freudian etymology, the symbol "refers to an object that is meaningful when the

two sides where the origin was divided are united." The reunion is traced back in ancient time (Zahouani 7). Freud based his work on the hypothesis that "hysterical symptoms are not due to traumatic event of sexual mold." These symptoms are traced back to childhood. Then, symbols reflect inaccessible repressed desires via certain symptoms. The problem with these symbols is that in order to understand them, we lack access to its latent content. In this case, we need to have access to the conscious (8).

For Freud, "the symbol is genetically inherited and that is integrated within a whole symbolic function system." (8). The sign cannot be separated from the symbol, because there is a constant relation between the symbol and the symbolized. No one will understand them only when the two are united (15). For Salvator, et al, symbols can represent individual differences .

Historically speaking, The term "symbolism" refers to a group of French poets. Jean Moréas came up with this term after a harsh journalist attack by decadents. He came up with the notion "Symbolist". It is more associated with "the Romantic Movement" This movement created the French elites of the pocket, for instance Boudlaire, Flauberte and Laconte (Symons 4). The Symbolist movement was preceded by Romanticism and it was followed by Age of Reason.

It is believed that the Symbolist Movement came as a revolution to the rigid norms and standards of French poetry. The chief aim of the French poets is to free poetry from all confines of forms and rigidity, in order to express freely feelings, sentiments and experiences of individuals (Editors of Britannica. par. 01-02). Charles Boudlaire wrote *Les Fleurs des Mal* in 1857 (par. 04). There exists other poems that celebrate symbolism. However, the tradition of the symbolist movement did not stop in France, rather it spread to Russia as well. Valery Bryusov was, one of the main Russian figures in that era, wrote and published an anthology of poems (par. 06).

In fact, this movement is believed that it came as a reaction o the norms of naturalism and exactitude of the naturalistic school that its main figure is Zola. 1886 was the year when issue of the manifesto in Figaro of the symbolist school took place. This manifesto was issued by a group of French poets which is known as "Decadents" (Chapter Three definition of Symbolism 64). This group helps approaches a new mode of expression that is characterized by the representation of the words to the state of mind.

Symbolism is considered as a transcendentalist concept. This idea of transcendentalism is of a Platonic origin which was originated and created by post-Platonists. In the 19th century, the idea of the existence of the other world spread. This time was not expressed not through religious faith, rather via poetry (68). The Eighteen nineties was the period in which this movement reached its peak, then gradually it witnessed decline by 1900s

2.4. Symbolism in Literature

Symbolism, as a new mid 19 th century movement, was the wide spread movement in the European literary arena. The main aim of symbolists is to take language to its farthest point. They tried to have illusive and indirect language. Moreover, they further emphasized on sensations and feelings. They rejected traditional forms and exceeds with their themes the borders of any ordinary language (79).

According to Abrahams, Romantic poets of the Romantic period were known for the use of symbols amongst the writers Novalis and Holderin in Germany and Shelly in England. All of the aforementioned writers used private symbols. As an example Shelly used symbols of objects as "the morning, the evening, the star, and a boat moving up stream" (341).

According to Abrahams, in the literary context, the symbolist movement refers to a group of French poets amongst Charles Boudlère, Arthur Rinbaud, Paul Verlaire and Stéphanie Mallré and Paul Valéry. Boudlère followed the American writer Edgar Allan Poe, especially

his belief in "correspondance". In fact, correspondance is a doctrine that there exist inherent systematic analogies between the human mind and the outer world, and also between the natural and the spiritual worlds." (341).

The French symbolists had an immense influence on the both British and American writers, such as Arthur Symons, Earnest Dawson, W.B. Yeats and Dylan Thomas. Some Germans were influenced by French symbolists (114).

C. Olds asserts that it is thanks to symbolism that the literary modernism is developed. Symbolism is a literary school and is one of the four phases of literary modernism. It became a movement that started in France and Belgium during the last half of the 19th century (155).

Unlike the Romantics, Charles Boudlaire is generally credited for, his extending of the implementation of symbols beyond the individual instances. Boudlaire believed that anything in this world has its symbolic value (156).

If the one wants to know the heir of Boudlaire, s/he cannot skip Stephanie Mallaré. Like Boudlaire, she was fascinated by Edgar Allan Poe, arts and paintings. Over a long period of time and after embellishing his poems, he came up with poems that challenged the literary function of language, yet saving the post Romantic principal relation principal relation to the visual image (157).

The ways that Paul Valaire was remarkable were two. First, his way to use symbols was extraordinary, in which he draws a correspondence between the physical world and the imaginary one to construct parallels between internal reality and the responds of our inner life. Paul uses images from reality as paintings, and not drawing it from nature (158).

Richard Rimbard's style changes rapidly within weeks. His early poems influenced surrealist poets like René Char. The content of his symbols were related to children. His "narratives are animated visions...Visual movement is also central to the landscape which

often rely on the motion of the sun." (159). It is obvious from the latter quotation that Rimbard draws more from the Romantics in his description of the landscape.

2.5. Conclusion

When someone hears the term symbolism, s/he eventually thinks of American literature. Why in particular? Since American Literature is mainly known for the use of symbolism as a literary technique to convey hidden meanings and constructed criticisms. The term "Symbolism" came into existence after the creation of the word "symbol", this latter that is as old as history of humanity. The term symbolism, then, becomes associated with many domains, amongst literature. However, poetry, in particular, was linked to symbolism, since poetry deals with emotions and sensibility. Symbolism, moreover, found its way to American literature with Edgar Allan Poe and Earnest Hemingway. The writings of these two figures were the representation of the innovative symbols.

Chapter Three

ChaprerThree : The Significance of the Fondamental Symbols in *The Lottery*

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3.1. Introduction

Being inspired to become a great writer, Shirley Jackson sets her works into motion dealing with symbolism. Readers take short time to feel that symbols have voices in her second short story *The Lottery*. Winner of many native and foreign awards, *The Lottery's* success lies in large part in the sensitivity to the emotional dimension of symbols in The American society.

3.2. The Lottery: A Brief Summary

The Lottery tells the reader the story of a group of people tried to develop survival performances to express their concerns using a series of symbols. When their communications fail, they create self-destructive performances that none can fail to take note of. The writer, to whom every word in the story mirrors her attachment to her culture, conveys the life difficulties involved in the efforts to make cultural existence felt. Obviously, symbols intertwine with characters' life and speak louder of people sorrow and concerns.

3.3. The social and the Cultural Background of The Lottery's Fundamental Symbols

Jackson, in a multi-layered narrative, explores the complex problems related to the representation of symbols. She addresses the present-day multicultural society and its predicaments such as: social beliefs, traditions and the generation gap in a complex context. Shirley Jackson pays much attention to the uncertainty of American society. She also turns out to be an insightful observer to explore the illogic loyalty to tradition. Her novels convey strong emotion and provide a penetrating, deeply intimate insight into acute concerns of the American society.

The black box represents illogic of beliefs of the villagers'. It is tragic ritual that leads to the falling of society. The villagers are strongly attached to the lottery. They believe that the black box is made from pieces of older black box. The lottery is filled with similar historical object from the past that has been passed down from earlier ages

« Remember, » Mr. Sammers said. « Take the slips and keep them folded until each person has taken one. Harry, you help little dave. » 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 first and held it while little Dave stood next to him and looked up to him wonderingly. (Jackson 3).

The choice of the box and its color is significant as well. The box is black. This means that no one able to see what is inside. The box is carried by Mr. Summer, who is one of a higher status of the villagers. This symbolizes the helplessness of the villagers to change their destiny. Their fate and destiny is decided by one person "Mr. Summers". No one, in this case can change his fate; they should accept what was planned for them without questioning. It seems that Mr. Summers is like God and he does not commit mistakes. In this case; Mr. Summers symbolized God in many respects. All villagers have blind faith on him. They are in a total darkness as the color indicated darkness and lack of Guidance. Even when Mrs. Hutchinson refused her husbands' murder, she rejected the social construction of the game, the fate and the villagers' blindness, the game turns on her and she is overwhelmed with stones with no mercy or even by her children. This is ironical.

Since the box is black, this can be projected on unfair game that is amusing to pillars (high status people) in the village. This huge event that takes place annually is serious but it is a technique to mislead the villagers of the essential things in their society; things that are much more serious and important; things that cannot be delayed.

Symbols in modern novels seem to have special interest in Jackson's works. They become powerful elements in the field of modern fiction. Consequently, the study of these symbols, as portrayed by her, needs close attention of the major affecting factors that had their direct impact on them. The Lottery explores closely the life of

Americans whose culture looks different. The novel narrates different life stories of the main characters.

The Lottery is a way of making money for instance for the government or charity by selling tickets with numbers on them and giving prizes to the people who have bought certain numbers which are chosen by chance. In other words, a lottery is a gain of money for the winner; however, it is a loss of life for the winner in Shirley Jackson's *The Lottery*.

The tale describes a fictional small town which observes an annual event known as *The Lottery* a benign account that takes a dark turn. The shocking impact of the story generates the history of the *Magazine Through the Summer*. The bombardment of letters lasted for weeks after the publication of the story; many readers expressed their anger over the violent and disturbing ending. As a result, they cancel their subscriptions to the magazine. The story is adapted for radio, television stage and even for ballet. *The Lottery* becomes a significant short story of its era and in the history of American literary. Shirley Jackson once writes: "I supposed, I hoped by setting a particularly brutal ancient rite in the present and in my own village, to shock the story's readers with a gothic dramatization of the pointless violence and general inhumanity of their own lives." (Jackson 3)

3.3.1. Objects

In a novel literary architecture, Shirley Jackson has woven current objects in American short story. She has dramatically presented these objects to convey her message through. *The Lottery* demonstrates a description of a multidimensional world for her character. Through a number of objects, Shirley Jackson presents a strong response to traditions. She also writes about the loss which plays wonders in American society. She is sensitive towards social practices and powerfully criticizes unfair practices.

Lottery takes a bloody turn in the Lottery. It helps improving the life of people as they get some kind of reward; however, the winner in The Lottery gets stoned to death.

Old 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 want to go back to living in caves, nobody works anymore, live that way for a while. Used to be saying about lottery in June, corn be heavy soon. First thing you know, we'd all be eating stewed chickweed and acorns. There has always been a lottery, he added pentuantly. Bad enough to see young Joe Summers up there joking with everybody. (Jackson 4)

This makes people, in the area, think of giving up The Lottery." 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." (Jackson 4)

Box is a fundamental symbol in the Lottery. It represents the claustrophobic nature of the tradition of the lottery. It has been put in use before the oldest man in town. "The original paraphernalia for the lottery had been 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." (Jackson 3) . The black box, in the Lottery, stands for death as the black color always signals the coming of death. People of the area fear it as it holds the name of the one who is sentenced to death.

The Lottery is supposed to be a gambling game, and in any game, the person expects to win or to lose. The Game of the Lottery is based on the same principal, however it is ironical in many ways. Although, all villagers think when their names don't show up in the pieces of paper that they won, they are wrong. Every name that is lost annually represents one of the names of the villagers, thus a member of the villagers. It seems that the villagers, in this case, are reluctant about the other villagers, all what they care about is that their names don't show up.

Shirley from time to time rises the tempers and the nerve of the villagers and then releases the atmosphere with a black piece of paper where the name is written on it.

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. (Jackson 3)

The stones are used by villagers as a means to kill the unlucky chosen by the lottery. They are mentioned several times in the story. As a result, stones have become a key symbol to denote violence.

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. "Harry up." (Jackson 2)

Stones are primitive weapons that are easily handled. They reflect the social background of the people, in *The Lottery*, whose human instincts are eager for violence. Although they forget the lottery's rituals, villagers do not cease using them.

3.3.2. Names

Several names have been mentioned in *The Lottery*. Shirley Jackson creates them to stress the need to make their expressions felt. The story's characters feel lost due to the ambivalent position of being in a crossroad of different states of mind.

The name of Summers means something good, but in *The Lottery* it deceives readers. It usually symbolizes life, new seasons, fertility, but Mr. Summers in the story takes it away. He also runs activities that lead to think he's a good man, yet, he still

continues the unpleasant tradition. Mr. Summers works in the coal mine. Coal colour his life and black symbolizes death.

Mrs. Delacroix and Hutchinson are friendly out of stoning part. The name of Delacroix means "of the cross". She is Christian; she picks the biggest stone in stoning part showing her attachment to Christianity. "There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward. (Jackson 2).

The name Hutchinson is significant also. It is the family name of the writer Hutchinson. It is the only unordinary man in the story. It comes from a well educated family. It symbolised a name of a writer, and we know that writers are rebellious and revolutionary. This is why we find that Mrs Hutchinson rebelled and screamed when she figures out that her husband is the one picked to be sacrificed by. In this case, we come to the conclusion that writers are not accepted because they deviate from their society's norms, thus they need to be repressed, stopped and silenced for good. Although, they have an elevated level of education and talent, they are put in equal status in any ordinary individuals. They are repressed in all means available.

Old Man Warner is a mistrustful man. He believes that the lottery shouldn't be quitted. He thinks the lottery is a divine justice. He warns the villagers of quitting the lottery.

Old 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 anymore, live that way for a while. Used to be 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 pentuantly. "Bad enough to see young Joe Summers up there joking with everybody." (Jackson 3)

3.4. The Literary Aesthetics of Symbols

The Lottery is a misleadingly simple story. It narrates the story of people who live in a village that takes an annual lottery. The plot seems less simple because of the way the story

tragically ends. The winner is supposed to be rewarded but not the way Jackson has chosen for her characters. A deeper analysis at the story events shows that the Lottery is about an old practice. Although traditions seem positive components in people's heritage, in The Lottery, tradition is nightmarish and deadly. Jackson uses imagery and symbolism to show how obedient devotion to tradition can be risky.

Jackson's symbols reveal the villagers' unquestioning outlook towards the lottery. She depicts the box as "growing shabbier every year" (Jackson 3) The box is also "splintered badly along one side to show the original wood color, and in some places faded or stained" (Jackson 1). By describing the box's disrepair, Jackson symbolizes how original meaning of tradition changes over time and why are not questioned. The word stained is implied that the tradition's integrity has been negotiated. "No one liked to upset even as much tradition as was represented by the black box" (Jackson 2). This shows that the villagers supported the box and do not want to change the tradition of the lottery as it is a part of their identity.

The slips of paper are used to symbolize that without critical thinking change will be damaging. The change is nothing but a matter of convenience:

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).

Stones are crucial symbol in The Lottery. Stones put an end to Mrs. Hutchinson's life. At first, the innocent imagery of stones is completely different of their violent significance at the end. Jackson's The Lottery represents how calmly horrific traditions are accepted. She depicts the gathering of stones as an innocent activity:

Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones" (Jackson 3)

The deadly purpose of the stones has been kept. Jackson pictures the gathering of stones as if it were a game. They make choices in

Selecting the smoothest and roundest stones” make the stones seem aesthetically pleasing as if they are meant for some innocent amusement. Throughout the story, the image of the pile of stones in the corner remains in the background while the “women greeted one another and exchanged bits of gossip” (Jackson 3) .

In other words, villagers continue their lives normally. The Lottery gives attention the deadliest aspect which is letting the children help preparing the lottery. The stones are simple symbol but, in this story, deadly.

Another simple in The Lottery is the box. The box serves to show that unquestioning ritual can leads to horrific consequences. Due to these traditions, many people die for no reason but that it is tradition for them to die every year. The author gives no reason as to why it is crucial to maintain the lottery. Instead, she used symbols to show the insidious nature of unexamined belief.

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. (Jackson 4)

3.5.Conclusion

The lottery represents many aspects of people’s lives. These aspects move from one generation to another. They are followed obediently although they are illogical. The lottery is an example of those traditions which have been kept for a long time for no clear reason. It is an annual ritual that people are not able to question. It is a part of the people's cultural

background. The villagers are entirely faithful to it despite the fact that it is about to fade away over the years. The tragic outcome of the Lottery is that even children become part of this crime. This maintains the lottery over generations.

GENERAL CONCLUDION

General Conclusion

Symbolism, as a literary device, has been used by literary men in many occasions. They used them generally to convey certain messages and to connect some truths that are inaccessible. Usually, symbols appear in different literary works amongst short stories, exactly the works of Shirley Jackson. Jackson is known for her recurrent significant use of symbols. She used them in *The Lottery*, her famous and most controversial short story. This story was rejected for its shocking themes and realities.

The whole thesis goes around one point which is that Shirley reversed the literary tradition of symbolism. In her usage of symbols, she chose some conventional metaphors and she addresses shocking themes that no reader can attain. She also, as a writer, used her craft and wrote a masterpiece to prove her literary craft. Symbolism was, in fact, her way to connect the reader with the harsh realities that they want to blink an eye of. Also her choice of the characters' names is significant and symbolic as well.

Shirley used many objects as symbols. During our analysis to *The Lottery*, we found that the fundamental principal symbol Shirley Jackson has used is "the black box". The black box symbolizes many things, but in general, it is a symbol of death; it is black and the the story always ends with the death of one of the villagers. The irony is that, although that all villagers know how this game will end; they are all excited and waiting for it.

Finally, Shirley used many of the symbolic names of characters. The names are familiar in the literary scene. We have the family name; Hutchinson, Mr. Summers. The color black of the box and the mark in the paper and many objects: the square, the stones as well.

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الملخص

الدراسة الحالية تهدف إلى تحليل استخدام الرمزية لكاتبة شارلي جاكسون في قصتها القصيرة *The Lottery*. أولاً القصة تسلط الضوء على نوع الرموز التي إستعملتها الكاتبة في عملها الأدبي ثم سنقوم بتحليل الرموز المستعملة مع ما يتماشى و ما تريد الكاتبة مخاطبته من معنى و على هذا الأساس، فإن هذه الأطروحة ستكون مقسمة إلى مدخلين نظريين، أما الآخر فهو مدخل تطبيقي. أول مدخل سيكون سياق لعملنا و للكاتبة بحد ذاتها. أنه عبارة عن الكاتبة و الأدب الأمريكي. أما المدخل الثاني فإنه يتحدث عن الرمزية و نظرياتها في الأدب و غيرها من المجالات أما المدخل الثالث فهو التحليل الذي يخص قصته ، و في الختام استخلصنا لكم أن الكاتبة كانت ربيضة في اختيارها و استعمالها للرموز لتبليغ الرسالة أن الطبعة البشرية هي سوداء و في هذا الصياغ، فإن المنهج الشكلي كان الأنسب لوصف و تحليل المعطيات. و في الأخير لقد وجد أن القصة مليئة بالرموز و هذا إما يجيب على سؤالنا الكبير بعض الرموز هي أشياء أما البعض الآخر فهي أسماء الشخصيات و الكلمات المفتاحية. المعنى، الرموز، الرمزية، شارلي جاكسون.