

## **Social Domination and Marginalization in Shirley Jackson's The Lottery: Critical Discourse Analysis and Appraisal Study**

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### **Abstract**

*Ideology is sometimes hidden away, especially in language, since language is the closest aspect of human, for it is used every day. One of the examples is covert ideology within the short story. This is why critical discourse analysis is needed to uncover this kind of thing. The short story scrutinized in this research is Shirley Jackson's *The Lottery*. In order not to merely reveal an assumption, this research combines the critical discourse analysis theory by Fairclough, specifically termed *Dialectical-Relational approach*, as the philosophical theory with *Appraisal study* as the linguistic theory. All of the sentences and clauses in the story are the data of the research. The data, then, are close read for more accurate analysis. It is observed that the ideologies concealed by the text are social domination and marginalization through tradition. However, those social wrongs are hard to abolish, since they are even desired by the society; the tradition is believed to bring prosperity to the village regardless of wicked impact to the individual it brings, related to metanarratives, doxa, and symbolic violence, and fidelity towards the actor of domination. Therefore, there should be law to govern the habit harmful for others, so that all of the society rights can be protected.*

**Keywords:** *Appraisal study, Dialectical-Relational approach, ideology, social domination, social marginalization*

## 1. INTRODUCTION

Language is basically a mean of communication. From that communication, the speaker and hearer can deliver information or messages through language. However, communicating with language is not only functioned as merely a tool for conveying information or messages, but also sometimes as the main instrument for the realization of ideological goals. Ideology is a set of ideas, views, or social beliefs as people determine their behavior and actions having an impact on the lives of individuals and social communities (Munishi, 2018). Therefore, in almost every product of language, such as literature, film, advertisement, and so on has often been infiltrated by ideology or personal interest. Ideology is provided either explicitly or implicitly within language as either communication mean or text. In order to dig deeper into the ideological meaning, it needs to utilize some kinds of approach to facilitate the researcher.

One language's product interesting to study in this analysis is a short story entitled *The Lottery* written by Shirley Jackson. It is worth studying because the story owns hidden ideological interpretation as known that the story, when first published, gained many readers with confusion and anger. The storyline of *The Lottery* is started in a small town in England where the inhabitants gathered in the central square. The beginning scene shows familiar events, such as discussing crops, taxes, and local gossips combined with the commentary, question, and stuff toward the maintenance of the ritual. The ritual was run with every villager picking a piece of paper from a box, and the one getting a black dot on the ballot was a winner. At that year, it was Mrs. Hutchinson receiving the prize. It requires *her* to stone to death by the neighbors, family, and friends.

The story will be scrutinized by Fairclough's philosophical approach termed dialectical-relational theory to reveal the social wrong in the story then strengthened by linguistic approach, Appraisal study. The linguistic approach is to divulge the attitude of both narrator and characters in order to uncover the ideological aspect within the text. Fairclough, in brief, proposes that "language-ideology relation should be conceptualized within the framework of research in discursal and sociocultural change" (Fairclough, 1995). It means to say that this study aims to striving for ideology in the social formation. He also states that norms and interactions covering aspects of interpersonal meaning and form are ideological. Thus, the application of Appraisal study is involved due to its focus on the subjective presence of the author/speaker (Martin & White, 2005). With these joint approaches, the research is conducted to bring to the surface of the social wrong occurring in the text: power relations, such as social domination and marginalization.

There are several researches carried out by researchers related to this short story; the most recent was from Cohen. Cohen's *A Critical-Historiographic Approach on the Controversial Reception of Shirley Jackson's Short Story The Lottery* aims to help readers understand the reasons and causes having stirred public outrage, resentment, and curiosity toward the story and its writer with critical-historiographic approach (Cohen, 2012). Another research is entitled *The Lottery: An Empirical Analysis of its Impact* by Freimuth and Jamieson. The study was conducted to measure responses regarding to the debate over the ban of the content of the story, film, and trailer in School Board of Prince George's County Maryland (Freimuth & Jamieson, 1977). Even though both analyses worked on the same

subject, they are different from this study. The first study focused on why the story triggers public rage while the other concerned on the reactions toward the story. This study, on the one hand, scrutinizes the text itself intermingled with its production and consumption among the society; this is why the approach of CDA is utilized. Further, a linguistic theory of Appraisal is also applied to help revealing the language construction of social domination and marginalization.

Appraisal studies are frequently conducted as well, since it is helpful in explicating the attitudinal perspective within the certain texts. For instance, *Appraisal Framework in Analyzing Learners' Attitudinal Resources on Performing of Mice and Men* by (Pasaribu, 2020) and *Appraisal Analysis of the Attitudinal Perspective in Texts Written by the Indonesian Migrants in Hong Kong for their Mothers* by (Nurdiyani et al., 2019). However, both studies are not a CDA analysis, for they just help the readers comprehend and appreciate the text; do not intend to expose the social wrongs, so that it does not require someone/something to criticize. This kind of study is termed discourse analysis rather than the critical one.

The instances of critical discourse analysis are brought by Fauzan (2018) with *Ideology and Rhetoric: Framing Metro TV News in the Lapindo Mudflow Tragedy* representing that rhetorical patterns of Metro TV include title, orientation, sequence of events, and closing and the ideologies inserted within the news are power and hegemony affecting social changes; and Unchit's *A CDA of Thai and American Music Radio Programs in Terms of the Influence of the Language of American Culture on the Language of Thai Culture* (Unchit, 2016) revealing in the differences and similarities between Thai and American radio: the difference are on the viewpoints and cultural beliefs, whereas music content is the similarity. Both studies help the researcher apply CDA approach into a text, yet Fauzan's does not operate the linguistic theory to explain how the ideologies of power and hegemony are formed. With the second study, this study has a similarity on the application of the theory of appraisal, whereas it discusses three positions as the attitudinal, dialogistic, and contextual positioning; rather than affect, judgment, and appreciation. Moreover, Unchit's CDA does not attempt to present the social problems, yet phenomenon: Thai and American cultural assimilation manifested within the radio programmes.

## **2. CRITICAL DISCOURSE ANALYSIS AND APPRAISAL THEORY**

As the study of Critical Discourse Analysis (CDA), besides concerning on the demystification of ideology and power relation through systematic and semiotic scrutiny, this research focuses on the orientation of social problem (Haryatmoko, 2017). Hence, it is considered social research. The social problem refers to what goes wrong within the society, like injustice, inequality, discrimination, irregularity, etc. Then CDA is purposed to find out the causes/factors of those difficulties and the possible resistances (Fairclough, 2010). Critical Discourse Analysis according to Fairclough, in other words, is a method to perceive those social struggles presented by the semiotic aspects. Semiotics can be picture, gesture, and verbal language.

Consequently, Fairclough (2010) suggests 4 stages to realize it: focusing on the social wrong inside the semiotic aspects of the text, identifying obstacles to handle the social wrong, considering if or not the social structure needs the social wrong, and, the last,

recognizing potential steps to solve the obstacles. The second step tries to analyze dialectical relation between semiotics and the elements of other social practices. Besides, it also conducts analysis on interdiscursivity or linguistics/semiotics. Interdiscursive study compares genre, discourse, and style simultaneously articulated within a certain text as the special part of the event and practice network said as the object of varied social formations.

Like having been explained, Critical Discourse Analysis needs combined approaches, linguistic and social study, to describe the power relation or dominance represented in the text. This involvement of linguistics, based on Fairclough (1995), is overlaid in the three dimensions of analysis. The first aspect is the text itself referring to the language, writing, graphics, or all kinds of linguistics (grammar, syntax, metaphors, rhetoric, *etc*). The second is discursive practice: the form of text production and consumption. This step includes intertextuality focusing on the author strategies to choose the existing discourse and genre by relating to how it shapes the power relation. Then, the third step is to observing the social practice. It reveals, at the end, that text is both constructed and constructing the social practice.

As explained, Fairclough's three dimensions combine both discipline of social and linguistic theory. Therefore, this analysis involves Appraisal linguistics as the mean to support the meaning of the text produced by the discussion of philosophical theory. One goal of Appraisal theory is to uncover the attitude or the ways of feeling appearing in the text. It covers three semantic regions traditionally referred as emotion, ethics, and aesthetics (Martin & White, 2005). The emotive dimension is termed Affect. Affect has 3 subparts: Affect as Quality, Process, and Comment. The first class includes describing participants (a sad captain), attributed to participants (the captain was sad), and manner of processes (the captain left sadly). Meanwhile, the components of the second part are affective mental (he missed them) and affective behavioral (the captain wept). The latter has only desiderative, as in *sadly, he had to go*.

The next ethical stage is Judgment. It is the region of meaning construing the readers' attitudes to people and the way they behave. Judgment can be divided into social esteem and social sanction. Social esteem deals with Normality (how unusual someone is): *lucky, fortunate, charm*, Capacity (how capable they are): *powerful, balanced, literate*, and Tenacity (how resolute they are): *plucky, tireless, careful*. Social sanction, on the other hand, has to do with Veracity (how truthful someone is): *discrete, truthful, honest*, and Propriety (how ethical someone is): *sensitive, polite, and respectful*.

In the aesthetic aspect, it is termed Appreciation. It is the evaluations of things, especially those made and performed, and natural phenomena. Appreciation is considered 3 divisions: Reaction, Composition, and Valuation. Reaction covers Impact (*lively, dramatic, intense*) and Quality (*fine, lovely, enchanting*) whereas Composition has Balance (*symmetrical, consistent, shapely*) and Complexity (*simple, pure, elegant*). The latter, Valuation, reveals if some things are worthwhile: *profound, authentic, valuable*. Grammatically, Reaction is related to affection, while Composition is perception of order, and Valuation means cognition (Martin & White, 2005).

### **3. RESEARCH METHODS**

The object of the study in this analysis is all the sentences inside the short story of *The Lottery* leading to the ideological meaning of the text: social wrong containing power relation creating the social domination and marginalization. In this aspect, the researcher attempts to reach the first step of critical discourse analysis, related to the three dimensions of Fairclough's that is Description. This part includes all the semiotic and linguistic devices able to explain the social wrong. It is Appraisal study that the researcher applies as the main linguistic approach in this first dimension.

The second stage, Interpretation, discloses the entanglement of other texts, discourses, styles, and genres—termed Intertextuality—to observe the statements power in sustaining the action or affirmative power (Haryatmoko, 2017). This study comprises Postmodernism theory reflected in the society's attitude to the tradition and some texts or discourses able to identify the symbolic meanings of the characters' names. Those approaches, then, are utilized to strengthen the occurrence of the social irregularity in the text.

Explanation, the last Fairclough's dimensions, is to portray social activity in the practice (social structuration) through semiotic aspects, other interrelated texts, discourses, styles, and genres (Haryatmoko, 2017). In this study, the referred social structure is how the domination and marginalization among the society is perpetuated through tradition or ritual identified as *The Lottery*.

The mentioned short story is close-read. Close reading is the method used to elicit the data. It is because close reading requires critical thinking to choose the critical parts of the text for more accurate analysis (Saccomano, 2014). Hence, the chosen data are only those revealing the ideology needed to explain the social structuration. Besides, the data analysis steps still follow Fairclough's 4 stages able to manage to the third dimension, social practice.

The 4 steps of Fairclough are actually the realization of the three dimensions of DIE (Description, Interpretation, Explanation). The first step deals with the social problems in its semiotic aspect. Semiotic aspect refers to the social practices in a discourse (Fairclough, 2013); it is the text in this study. In this stage, Appraisal theory is utilized to bring up the social problems. The second step is identifying the obstacle, or why the social issues fail to manage. Then, the researcher observes if the social order needs the social wrongs, thus, it analyzes whether the problems are attached to the society. The last step discusses how to challenge and tackle the social problems. It presents other discourses reacting, criticizing, and refuting the main discourse.

### **4. FINDINGS AND DISCUSSION**

This part covers the analysis results by the researcher. The steps of describing the findings obey the 4 stages of Fairclough's: addressing the social wrong according to the linguistic aspects, revealing the obstacles to answer the wrong, identifying if the social structure does need the social wrong, and delivering the possible solution in accordance to the applied theories.

#### ***Social Wrong in Linguistic Aspects: Appraisal Study***

To summarize, the linguistic devices related to Appraisal theory are provided in the table. Then, the explanation is on below.

No	Characters	Affect		Judgment		Appreciation		Total
		+	-	+	-	+	-	
1	Mr. Summers	0	0	10	1	12	1	24
2	Locals	3	18	1	7	3	5	37
	<b>Total</b>	<b>3</b>	<b>18</b>	<b>11</b>	<b>8</b>	<b>15</b>	<b>6</b>	<b>61</b>

The social wrongs found within the story are social domination and marginalization through tradition. The domination is done by Mr. Summers while the society is in the dominated position. Referring to the table, the positive side of Mr. Summers are higher than the negative one. It is because by the narrator, he is portrayed as the person in the higher social status than others/locals in the story. Therefore, the narrator does not present Affect materials for Mr. Summers, since he is not the one having emotive expression towards either the barbaric ritual or the society. Besides, he is the lottery's master of ceremony as well depicted with such manners considered powerful. As the opposite, the locals are higher in the negative side. Here, they are said as the weak who cannot do anything instead of obeying the tradition perpetuated by Mr. Summers.

### ***Social Domination***

The domination of Mr. Summers to the locals in order to preserve the harmful tradition is revealed in the application of Judgment by the narrator. Some types of the Judgment are illustrated in the sentences within the story.

*... by Mr. Summers who had time and energy to devote to civic activities* (Judgment of Capacity).

*He was a round-faced, jovial man and he ran the coal business* (Judgment of Capacity).

*“Well, now.” Mr. Summers said soberly* (Judgment of Tenacity).

*Mr. Summers spoke frequently to the villagers about making a new box,...* (Judgment of Tenacity).

*..., Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations* (Judgment of Capacity).

Judgment of Capacity, as mentioned in the sentences above is used to portray how sophisticated Mr. Summers is as a person who is looked up to by the society. Besides, the sentence saying that he is the owner of the coal business signifies that he is not from the same place as locals, meaning that he has indeed possessed economic capital. Economic capital can be simply wealth and arguably an ontological foundation to capitalist societies (Lisahunter et al., 2015). From the acquirement of this capital, someone can gain another capital, such as social capital: a network of lasting relations or belongingness/connectedness with others in the field (Lisahunter, Smith, & Emerald, 2015). Field, according to Bourdieu (1998), is:

both a field of forces, whose necessity is imposed on agents who are engaged in it, and as a field of struggles within with agents confront each other, with differentiated means and ends according to their position in the structure of the field of forces, thus contributing to conserving and transforming its structure (Bourdieu, 1998).

In *The Lottery*'s case, Mr. Summers owns both economic and social capital. His possession of economic capital automatically brings another capital. His higher social status

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than others makes him respected the most in the village. Related as well to the concept of field of forces where everyone can affect anybody with their own means to whether conserve or transform the social structure, Mr. Summers, here, counts on his both capitals leading to the contribution of retaining the vicious ritual, the lottery.

Judgment of Tenacity, on the other hand, describes how resolute Mr. Summers is to deal with the locals in holding the ritual. Furthermore, when the narrator explains how he speaks frequently to the locals of making a new black box for the ritual shows the leader's attitude. Indeed, people cannot randomly ask others to do something unless they want to express their domination towards others or play an important role among the society, as the king asks the servants to do him a favor or the boss to his/her assistant.

The other attempt of the narrator to pinpoint Mr. Summers' domination is the use of Appreciation: how he is portrayed positively. Some types of Appreciation are listed below.

*There was the proper swearing-in of Mr. Summers by the postmaster,...* (Appreciation of Reaction: Quality)

*Mr. Summers was very good at all this;...* (Appreciation of Reaction: Quality).

*..., he seemed very proper and important as he talked interminably to Mr. Graves and the Martins* (Appreciation of Reaction: Quality and Appreciation of Valuation)

*Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box* (Appreciation of Composition: Balance).

*"Daughters draw with her husbands' families, Tessie," Mr. Summers said gently* (Appreciation of Reaction: Quality).

Appreciation of Quality in the sentences above reveals how people, especially the locals of the village, react to him: honor him as the important person in the ritual. Besides, the word *swearing-in* makes the statement more obvious that he is the essential person in the ceremony. In the meantime, the example in the sentence above presenting Appreciation of Balance symbolizes his attitude towards the ceremony, which is indifferent. *Stepped forward precisely* as he takes his turn to choose a slip of paper from the box is not kind of manner someone expresses in the life betting activity; when he/she realizes well that everyone has the same possibility to die. This attitude divulges his fearlessness towards the ritual always putting lives at stake. Oppositely, his attitude even describes the assurance of the chance impossibility; he will not get a black spot on his paper.

### *Social Marginalization*

Rather than domination done by Mr. Summers, social marginalization sees oppression from the locals' viewpoint. Hence, this part uncovers the sufferings of the society through the tradition compulsory for them to do. Contrasting to Mr. Summers, in depicting the society of the village, negative statement is mostly applied by the narrator. In this case, Affect is the type of Appraisal recurrently functioned.

*...when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men,...* (Affect as Process: Affective Mental).

*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.* (Affective as Process: Affective Mental).

*"I'm drawing for my mother and me."* He blinked his eyes nervously and ducked his head as several voices in the crowd... (Affect as Quality: Manner of Processes).

*The people has done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around (Affect as Quality: Attributed to Participants).*

*After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air,... (Affect as Process: Affective Behavioral).*

*“Tessie,” Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box (Affect as Process: Affective Mental, Affective as Quality: Manner of Processes).*

The use of Affective Mental as in the examples above reflects the locals' reluctance to be involved in the ritual. The feeling of hesitation and upset do not represent consent; uncertainty towards activity they are about to do. It means that it is actually contradictory to their wants, since they understand well what impact waiting for them in the future. Even though if it does not fall on their selves, their families or perhaps friends are able to get that worst chance. The second example, related to the previous discussion on Mr. Summers' domination, also signifies the society's denial to the ritual: they ignore to fulfill Mr. Summers' wish to create a new box, meaning to say that they are not willing to be part of the ferocious tradition.

The narrator periodically utilizes Affect to explain the locals' attitude within the story, compared to Judgment and Appreciation—seen from the table. As Martin and White (2005) states, Affect is the emotive dimension. Thus, Affect provided by the narrator also means—besides the locals' repudiation to the tradition—that the society actually cannot speak up about their restlessness to the ritual. These discourage and anxiety are, at the end, only hidden in their feeling/emotion every time the ceremony is conducted. It is because they cannot take over the domination sentenced for them. The main reason is because the society does not own power as Mr. Summers does. Therefore, the only way to resist as done by Mrs. Hutchinson, the last example above, is in accordance to Subversion by (Bourdieu, 1971). Subversion is the mobilization of groups or classes or even the dominated fractions within a field ‘who recognizes his language because they recognize themselves in it’ and because it actualizes a meaning already existing there in latent or implicit form. Simply, the subversive is rebellion to bring revolution. In Mrs. Hutchinson's occasion, the word *defiantly* shows her disobedience to Mr. Summers and disagreement/anger towards the event as well. Another example of subversive manner by Mrs. Hutchinson is a constant saying that the lottery runs unfairly.

*“You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!”*

*“It wasn't fair,” Tessie said.*

*“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.”*

*“It isn't fair,” she said.*

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

Nevertheless, her effort is not fruitful; she remains a victim. It also means that whatever performed by the society, the domination is undefeatable. Judgment and Appreciation, besides to show how the narrator portrays the characters' negative attitude toward the lottery, it is also to reveal the obstacles of why the social wrong existing in the

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text cannot be abolished—discussed in the second stage of Fairclough's. Some examples of Judgment are provided below.

*He held it firmly by one corner as he turned and went hastily back to his place in the crowd,...* (Judgment of Propriety).

*"Watson" the tall boy came awkwardly through the crowd* (Judgment of Tenacity).

*After that, there was long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air,...* (Appreciation as Composition: Balance).

*"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded* (Appreciation as Composition: Balance).

*Old Man Warner snorted. "Pack of crazy fools," he said... There's always been a lottery. " He added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."* (Judgment of Propriety).

*"Listening to the young folks, nothing's good enough for them."* (Appreciation as Reaction: Quality).

*"Nothing but trouble in that," Old Man Warner said stoutly.* (Appreciation as Reaction: Quality and Judgment of Propriety).

The first four examples of Judgment and Appreciation describe how the locals react to the lottery, as explained in the previous Affect. However, the last three divulge the supportive manner to the ritual of one member of the village named Old Man Warner. He ignores the idea to exclude the lottery because he believes that the lottery brings prosperity to the society. This is in accordance with Postmodernist attitude in having faith in metanarratives. It will be illustrated in Fairclough's third stage, whether the social structure does need the social wrongs.

### ***The Obstacles to Solve the Social Wrongs***

In this part, the approach to the social wrongs is indirect. It is acted out by questioning how the social life is organized and constructed in order to prevent the social wrongs from solutions (Haryatmoko, 2017). As discussed above, *The Lottery* contains two interrelated social wrongs: social domination and marginalization. After close reading the text, the researcher finds three obstacles. They are realized by the characters within the story itself: Mr. Graves, Old Man Warner, and Bill Hutchinson.

The fidelity of Mr. Graves towards the domination provokes the eternality of it. It can be proved by Mr. Graves' manners to the actor of domination, Mr. Summers.

*The postmaster, Mr. Graves, followed him, carrying a three-legged stool,...*

*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' barn and another year underfoot in the post office,...*

*... Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box.*

*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."*

The scenes above show obviously that Mr. Graves helps Mr. Summers a lot. Where the black box is put before the ritual tells something as well, which is in the coal company of Mr. Summers and Mr. Graves's barn and post office. It triggers a question of why the box is

never saved everywhere else rather than those two places. Besides, Mr. Graves, by the narrator is not represented as the other locals hiding away all the nervousness and hesitation during the ceremony. He even greets Mr. Summers *gravely* as he comes forward to take a slip from the box; compared to other inhabitants portrayed as the nervous, quiet, doubtful ones—described in the explanation of Social Marginalization. In this sense, Mr. Graves is the one from the society cooperating with the doer of domination or even the most loyal one. Furthermore, it is understood that his name does not symbolize hole dug in the ground as a place where the dead is buried, yet serious and solemn manner, as illustrated in his own character to Mr. Summers.

Mr. Summers himself contains symbolism in his name. As one of the weathers, summer represents life, changing of the seasons, fertility. It also fits the time setting 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.*” However, Mr. Summers as the owner of the name supposed to reflect that all goodness even plays a role as the official of the barbaric ritual. Instead of bringing new life, he takes one life every year. This ironic emblem deceives the readers as well as the villagers. Mr. Summers is considered as if the person who brought life hope and kindness to the society. This ironic symbolism indicates that the domination within the story is covertly told.

Other characters’ names contributing to the plot of the story are Delacroix and Hutchinson. ‘Delacroix’ is French if translated literally to English, it means ‘of the cross’. It is related to Christianity where Jesus Christ sacrificed himself. The narrator applies this name to signify the story; the ritual sacrifices a person for each year to gain advantages for lots of people. Hutchinson, on the other hand, is connected to an England religious leader, Anne Hutchinson, having a different viewpoint (heresy in Puritan view and orthodoxy) with the minister’s and the colony leading to a conflict. Then, the conflict required her and the family to be excommunicated. Like Anne, Tessie in the story is also rejected and disposed by the community.

Another character, Old Man Warner, is accused for his strong belief to the positive effect of the tradition, bringing an abundant harvest to the village. This attitude is not also considered as a try to abolish the domination.

*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 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. “Bad enough to see young Joe Summers up there joking with everybody.”*

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

Those expressions reveal the repudiation of Old Man Warner as one local says about the giving up of the lottery in the neighborhood. He believes in metanarratives stating that the tradition should be maintained due to a good reason. This belief is against Postmodernist criticism as a theory skeptical to metanarratives. “Metanarratives or super-narratives purports to explain and reassure, are really illusions, fostered in order to smother difference, opposition, and plurality” (Barry, 2002). This Modernist attitude, in this case, subjugates the

society to be obedient to one single value regarded as the truth by the society to create a consensus. It, then, leads to the constancy towards the domination infiltrated in the ferocious ritual.

The last character judged as the barrier to solve the social wrongs is Bill Hutchinson, the husband of Mrs. Tessie Hutchinson. In accordance to Old Man Warner, Bill is also the one agreeing the execution of the lottery. It can be traced from his response to Tessie when she is struggling for her husband's freedom from the lottery. Instead of supporting his wife, he asks her to shut up: "*Shut up, Tessie,*" *Bill Hutchinson said*. Moreover, he does not do any rebel unlike his wife and even accepts the verdict inflicted on him.

*He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. you got any other households in the Hutchinsons?"... "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."*

His all willingness and consent identified from the expressions above is termed Doxa. According to Bourdieu (1989), Doxa is the mental structures through which the individuals apprehend the social world, are essentially the product of internalization of the structures of that world. The internalization, then, creates the familiarity with certain traditions at a taken-for-granted level of consciousness, meaning that the victim of it feels the kind of thing is natural and logic, without any forces. In Bill's case, the attitudes of disagreeing his wife and thinking that the existence of the lottery is just only fair and fine signify that Doxa in this culture has run well. Bill has suffered from Symbolic Violence, cultural meaning accepted, experienced, and taken for granted as legitimate (Lisahunter, Smith, & Emerald , 2015).

### ***The Social Structures Need the Social Wrongs***

As the official of the lottery, Mr. Summers owns economic as well as social capital as having been mentioned in the first discussion, Social Domination. Capital is always meant to be the goal in life of beings. Thus, people do not want to lose it while having gotten even one of them, so does not Mr. Summers. In retaining the ritual, he still can gain more and more relations, connectedness, and belongingness with others (Lisahunter, Smith, & Emerald , 2015) as stated by the definition of social capital itself. He desires lasting network in his life, so that he is still able to be respected and honored by the society when the lottery remains. The text also tells how sociable Mr. Summers is: "*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.* The scene shows that other social events are led by him as well. Up to this part, he makes the society powerless by terrorizing them continuously so that his domination can be constantly acknowledged.

On the other hand, the lottery is even needed by the society, so that lots of obstacles appear to hamper the solutions from coming. The most vivid reason of why the domination exists in the tradition written in the text is the dependency of the ritual itself by the villagers. Old Man Warner is one of the men openly defying the ritual abolition. In the text, it is clearly stated that the ceremony is upheld, since it brings prosperity to the village. According to Barry (2002), this is an overarching and totalizing of things, such as religion or myth. Hence, all of the differences are drawn to one single focus thought as the truth. It makes

people no longer have choice instead of having faith in what most people rely on. This is where Doxa takes over.

Doxic modality arises from and reinforces the practical logic, since it is produced by experience and gives both taken-for-granted feel and meaning for the logic underpinning the practices (Lisahunter, Smith, & Emerald). It is what is performed by Old Man Warner, Bill Hutchinson, and even the whole villagers. It creates their incapability to leave behind the tradition, for this ideology has been clung stronger in their mind. The doxic influence, then, indicates the symbolic violence where the victims themselves are approving the presence of the social wrongs.

Besides, relating to the previous discussion on Social Marginalization, society seems to be silenced by the power domination. It is proven by the narrator's illustration recurrently using Affective materials or emotive aspects to the locals. Therefore, many feelings and expressions of the society left unsaid. They cannot resist, for in the social position, they are unequal to the agent of domination, Mr. Summers, possessing both economic and social capital, so acceptance is the only way to release themselves from any further problems; as Mrs. Hutchinson who remains wrong after speaking up or doing rebellion—Subversive of Bourdieu.

In conclusion, the social structure here does indeed need the social wrongs due to the metanarratives belief they preserve as their only source of livelihood and their unwillingness to be involved in the future matters if the attempt of resistance is taken. The ideology has played at the level of the society's consciousness, so they think they have choices to do things based on their own wants even though they actually do not. Furthermore, the society is hiding behind the obedience to the domination in order to not be a part of difficulties as undergone by Mrs. Hutchinson at the end, so they tend to be silent. Those two factors are the proof that the social structures willingly accept the social wrongs to be realized.

### ***The Possible Way to Solve the Obstacles of the Social Wrongs***

One potential way to abolish the domination to preserve the bizarre tradition as revealed in the text *The Lottery* is by law. Richard Hooker (2005) states that social structures are formed by the so-called natural inclination. Natural inclination is set of tendencies encouraging humans to construct social life and relations. Before the society is shaped, humans lived inside the circle of terrorizations, threats, and dangers because humans were facing one another with their own instincts and purposes. Thus, society is actually built from the negative logic. With leisure of evil mechanism, law and rule are created to limit and impede the dark instincts of humans (2005). It means that government public should be established in order to prevent humans from disobeying, hurting, and harming others. This, then, is the government authority to govern and control social life to provoke peace, equality, and happiness of all.

In the case of *The Lottery*, kind of law that can be developed is the protection of human rights. Since law has the system of punishment for those violating, society will be thinking many times before doing certain mistakes damaging for others. Hence, those kinds of brutal rituals, regardless of the tradition preservation, no longer have place to grow.

## 5. CONCLUSION

This research attempts to find out the ideologies signified within the short story entitled *The Lottery* by Shirley Jackson. The ideologies are necessary to uncover, since as the story was first published, it triggered readers' confusion and anger. Hence, the researcher aims to observe what the story actually carries. The researcher applies 4 steps of critical discourse analysis by Fairclough as the social theory to disclose the ideologies and Appraisal study as the linguistic theory to strengthen the finding of the ideologies/the proof.

As exposed in the findings, the social wrongs contained in the story are social domination and marginalization through tradition. The domination is done by Mr. Summers and the marginalization is undergone by the society of the village. It is shown in the use of Judgment and Appreciation the most by the narrator as he/she is describing Mr. Summers. The Judgment and Appreciation divulge the capacity (economic and social capital), power, and courage possessed by him. Besides, the Affective materials are not attached to Mr. Summers due to his emotionless feelings/apathy toward both the ritual and society as he conducts the lottery even though he realizes well that the ceremony is not the usual one. Compared to Mr. Summers, the society is expressed as the ones having lots of emotions in participating in the lottery; many Affects by the narrator to portray the villagers. It is represented as the social marginalization due to the inability to speak up leading to the obedience to the power domination.

Nevertheless, both the barbaric tradition and domination are preferred by the society. It occurs because they believe that the ritual can result goodness at the end. This belief is termed metanarratives as explained in Postmodernist criticism. Moreover, the role of Doxa and Symbolic Violence have acted very well in this field, so that the villagers are sure that it is their own choices and a compulsion to do what is bequeathed by their former generations. In this beyond consciousness situation, the society has no other options, except accepting and being loyal to it. Besides, the narrator also depicts symbolism in the characters' names. Mr. Summers is identified as the one bringing life, joyful, and fertility as one of the weathers indicates. Meanwhile, the locals' names are like Delacroix meaning sacrifice, Hutchinson referring to exiled woman, Anne Hutchinson. From this symbolism, the researcher concludes that the domination is concealed and saved from the danger the ritual causes—because it is misunderstood as the thing generating good impact—contrasted to the symbolism narrator employs to the society's names.

Those things explained above are the proof to support the statement of domination and marginalization through tradition performed in the society. Hence, it is true that in a thing, such as tradition, there is always a party who perpetuates it by domination, including values inculcation that will be acknowledged or accepted outright by the society, considered as the marginalized.

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