

The Feminist Analysis of Shirley Jackson's *The Lottery*; A Dominant-Discourse-Control Framework

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Abstract: *Feminism, originating in late 19th century, is a cover term for a series of movements which seek to define, establish and defend equal rights for women. It focuses on the women's issues and their problems in the society and aims at overcoming their problems. In the three main waves of feminism, many feminists such as Virginia Wolf, Simone de Beauvoir, and Kate Millet aired their views in their popular and famous books. This article deals with the application of feminist criticism to The Lottery by Shirley Jackson, considering Simone de Beauvoir's ideas based on her Second Sex. Many sentences and phrases are quoted through the article to illustrate the women's weakness and the men's power, the notion usually called "men's control of the dominant discourse" in Beauvoir's words. There are some keys in the story showing that women are not satisfied with their ways of lives and try to change their current situation.*

Key words: *Shirley Jackson, Feminism, The Lottery, Discourse-Control, Simone de Beauvoir.*

1. Introduction

A literary text can be reviewed from different angles and many literary criticisms can, thus, be applied to a single work. Feminism is almost a new school of thought which is becoming one of the most controversial frameworks for literary criticism. In the last few decades, feminist movements grew rapidly in different parts of the globe. Moreover, gender issues have become more important especially for female authors. It is necessary to mention that, in feminist movements, we deal with three main waves that began from different parts of the world, like France, Canada, United Kingdom and United States. It has been a long time since women were pushed into secondary roles. The Greek Philosopher, Aristotle, states that: "The relation of male to female is naturally that of superior to inferior, of the ruling to the ruled" (Taylor, 2011, p.1). While some women rose to higher positions, Aristotle's sexist view governed for two thousand years and the "dominant discourse" was empowered by men. These "patriarchal" views penetrated into many aspects of human life, including literature. With the passage of time and formation of many feminists' attempts, females sought to gain a more suitable position in society and enjoy rather equal rights. Women started questioning their inferior status and demanding amelioration in their social positions.

As a result, feminism emerged and tried to solve women's problems in their families, cities and of course in the entire society. The signs of these issues can be found in a large number of literary works written by different feminist authors. Some of them are about extreme oppression and sexual discrimination against women in the societies where the "dominant discourse" is accredited by men. Therefore, a work is significant when it is been discussed from a feminist point of view. In the feminist criticism of a literary work, the reader has to consider the different issues and aspects of

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women's behavior. Furthermore, the notions of paramount importance consist of portrayal of the relationship between men and women, the definition of male and female, the constitution of masculinity and femininity, representation of these traits by the story characters and problems of the female gender in the society. In this way the reader may compare the dominant power in the setting of a literary text with the same issues in the present time and the culture of a society. Therefore, the reader is able to recognize both the areas in which women have improved and the ones in which they haven't achieved any considerable progression. In other words, the audience can make a comparison between the past and the present.

In addition, the readers can find the positive and negative aspects of females' situations in the time the story was written, comparing issues like women's employment in two different periods. All these can lead to a better understanding of being a woman in society. Now the following questions are raised: Can the feministic analysis of a literary text be influential in the reader's understanding and interpretation of that work? Will the reader's ideas and perspectives in the story change by using feministic approaches? If the answer is positive, to what extent will it be influential?

Literature reflects the cultural assumptions and attitudes of its period, including attitudes towards women, their expectations, their status and their roles. Knowing feminist aspects of one literary work can facilitate the reader's understanding of the minute aspects of the text, helping him read between the lines. It can extend the reader's worldview and enable him/her to think more deeply about the female characters and their true positions in the literary work. Paying more attention to the dialogues between the characters and considering the setting of the story, the reader will be able to recognize the situation of women in a literary work. Therefore, in this article attempts have been made to show feminist aspects of *The Lottery* by Shirley Jackson. The researchers try to match different aspects of this story by considering Simone de Beauvoir's ideas and her contemplation of feminism. Hence, Beauvoir's statements in *Second Sex* have been adopted as the theoretical framework of the present study.

2. Literature Review

2.1. Feminist Literary Criticism

Feminist literary criticism is a literary approach informed by feminist theory, and also by the politics of feminism. Its history has been broad and varied, according to some works of nineteenth-century female authors such as George Eliot and Margaret Fuller. It grew out of women's movement following World War II. This approach analyzes the representation of women in literature and truly discusses the concept of "dominant discourse" which is commanded by males. Though the ideas of individual critics differ, there is general agreement that interpretation of literature involves the critique of patriarchy. Patriarchy is the ideology that privileges masculine ways of thinking and marginalizes women politically, economically and psychologically.

Feminist literary criticism before the 1970s was concerned with the politics of women's authorship and the representation of women's condition within literature in the first and second waves of feminism. Female works were not just lost, but deliberately suppressed by male critics who had previously convinced women that their interest in these texts was a sign of immature taste. Among feminist literary critics, we can mention some figures like: Isobel Armstrong, Nancy Armstrong, Barbara Anne K. Mellor, Toril Moi, Felicity Nussbaum, Eve Kosofsky Sedgwick, Hortense Spillers, Gayatri Spivak, Irene Tayler, Marina Bowen, Jennifer Devere Brody, Laura Brown, Margaret Anne Doody, Eva Figes, Sandra Gilbert and Susan Gubar, Annette Kolodny, Anne McClintock, and Warner. James Romesburg (2003) argued that:

"The early feminist literary critics (in the 1960's and 70's) debated that men and women had different points of view about literature, and what had been considered as neutral about literature was really the male point of view."

This notion truly shows the discrepancy between men and women's rights even in literature and also the status of women in contrast to that of men. Mathewson (2001, p.1) believes that literature never leaves women alone nor allows them to participate. It means that literature still has not defined an acceptable position for the women and an equal right for entitling the notion of "dominant discourse" which leads to the equality of rights in the society. Goal (2010, p.4) in her article *feminism literary criticism* discusses the notion of sexism. Adopting Hook's (1989) idea, "sexism is a particular form of oppression. Though there are also some other forms of oppression, e.g., racism and homophobia. These forms of oppression like sexism require too much effort to dismantle, but feminists' "objective" is to end only sexism against the idea that women are subject to sexism oppression and that this is wrong" (cited in Goal, 2010).

2.2. Social Construction of Gender

All feminists believe that there should be equal "rights" for men and women. Therefore, Kolodny (2001) argues:

What unites and repeatedly invigorates feminist literary criticism is neither dogma nor method but an acute and impassioned attentiveness to the ways in which primarily male structures of power are inscribed (or encoded) within our literary inheritance: the consequences of that encoding for women - as characters, as readers and as writers; and, with that, a shared analytic concern for the implications of that encoding not only for a better understanding of the past but also for an improved reordering of the present and future (p.98).

Thus according to Kolodny, what causes this situation to happen is our own way of thinking and acting toward women's conditions. The inequality of rights have been rooted somewhere in literature, so it should be found and fixed.

As Lorber (1994, p.3) points out gender cannot be equated with biological and physiological differences between men and women. He believes that for individuals, gender means "sameness" and for the society it means "difference". Many feminists consider 'woman' differently. They don't take woman as a sex term, but as a gender term that depends on social and cultural factors, like their positions in society. They distinguish sex (being female or male) from gender (being a woman or a man), although most ordinary language users appear to treat the two interchangeably. And what feminists should do is to define these two terms properly in order to find the women's real status in society.

In addition Garber (1992, p. 16) added:

"Genders are not attached to a biological substratum. Gender boundaries are breakable, individual and socially organized shifting from one gender to another calling attention to "cultural, social, or aesthetic dissonances".

Therefore, like other feminists, Garber states that there should be a difference between gender and sex in society. And the only solution for eradicating this inequality is defining these two terms (gender and sex) properly.

2.3. Application of feminism to several literary works

As discussed before, the feminist movement is divided into three main waves. The first wave began in 1830 and it lasted through 1920. In these periods women gained the right of vote known as **suffrage**. The second wave of feminism started during 1960s and continued into 1990s, mainly focusing on social and economic issues, women's employment and also sexual harassment. This wave began in 1990s. In this wave we witness a mixture of the previous two waves (West, 2010). Until now, many critics, authors, philosophers and even some students have attempted to show feministic aspects of a literary work. They practiced feminist criticism as political action, i.e., they set out to reinterpret the literary world and change that world by changing the consciousness of those who read (Rutgers, 1995 p.2). For example *A Room of One's Own* written by Virginia Woolf, is viewed as a feminist work and is analyzed from this viewpoint by many groups. As Plain and Sellers (2007, p.66) mentioned, Virginia Woolf is considered as "the founder of modern feminist literary criticism". They noted that Woolf's *A Room of One's Own* constitutes a "modern primer" for feminist criticism, and her influence on later generations of feminists has been immense.

In 1942, Arnold Bennett and David Daiches wrote an analysis for this story. But these two critics have completely different ideas about Woolf's *A Room of One's Own*. Bennett believes that Woolf's work is not a feministic work, but Daiches mentions that her work has feministic orientation. He believes that Woolf's ideas are not just limited to women, but they also include all the people with brilliant minds who don't find any opportunity to show themselves. Therefore, we can claim that both these critics misinterpret Woolf's ideas (Tetsuo, 2011, p. 2). If we take feminism as a political system of thought, we can claim that Woolf's *A Room of One's Own* is a non-feminism work and a political one. But this is just a hypothesis. In Woolf's time, feminism was mostly defined as the right for vote but today it is more than that. In our age, feminism means the equal rights and social opportunities for women all around the world.

Feminist movements are not limited to political issues. The suffrage movement must have been as important to literary consciousness as was industrialization or a world war. Women should write in their own names and their names should be recorded in literary canons just like men (Brassier, 2007, p. 174). Woolf believes that only a few women writers have been able to shed the impediments that afflict their sex and write "as women write, not as men write" (Woolf, 1997, p.74). Therefore, there are many ways for people to express themselves and their emotions; however, women use a special kind of writing. We can prove this fact by Shwalter's statement in her *linguistic model*. She makes a difference between men's and women's writings in terms of "styles, themes, genres, and structures of writing" (cited in Rahaman,

2010, p.5). And this difference refers back to the idea of gender and not the sex issue. It shows that women's concerns are different from those of men's. Women try to find their place in society and fix it in the best possible way.

The Yellow Wallpaper is another short story which was written by Charlotte Perkins Gilman in 1892. It is a feminist short story in which Perkins shows women's difficulties as well as women's writing. There has been some feminist criticisms for this work. For example, Paula A Treichler (1984, pp.61-77) asserts that "the underlying narrative of *The Yellow Wallpaper* involves the narrator's confrontation with language, by which she defines patriarchal control and male judgment". He adds that *The Yellow Wallpaper* is a "metaphor for women's discourse".

Criticizing this story, Deborah Thomas (1998) mentioned that before the twentieth century, men were completely powerful and women were affected by them. Colloquially speaking, husband and wife were one person as long as the law was concerned, and that person was the husband. Women were restricted from owning a property, signing legal documents, entering into contracts, obtaining an education, or keeping her own salary, without her husband's permission (Condorcet, 1998, xix). Men perpetrated an ideological prison that subjected and silenced women. This ideology called "the Cult of True Womanhood legitimized the victimization of women". On the other hand, Mitchell (1998, p.141) asserted that *The Yellow wallpaper* reflects men's disparaging attitudes. *The Yellow Wallpaper* is a feminist text, because it promotes new ideas from Gilman and challenges old ideas about women's position in society.

Papke (1995, p.10) describes his idea about feminist criticism of *The Yellow Wallpaper*, stating that women are considered just as the "emotional servants" who are in the dominance of their family and their society. She explores that in this story the author has attempted to "throw off women's restrictions". The female character of Gilman's story has broken out in triumph over an oppressive set of male characters. She entertains herself with writing and so finds herself alone against the norms of her society.

Violeta (2008) in her feminist criticism about this story asserts that women should be valued and cherished because they are women. Considering this notion, the idea of gender and sex will be raised again. Dolores Moore (2008) mentioned that through the story, we can't find the name of the protagonist or main character who is a woman. She added:

In this instance, both Charlotte Gilman and her heroine, for what this woman was, suffered depression and were ordered to take a rest cure. Nothing must happen, just attend to domestic matters, any thinking, painting, writing, any creativity or individual expression. All that is wrong is a little nervous depression; just rest, good food, and gentle exercise will put you right. No, that was far from the truth.

The female heroine overcomes oppression in many forms to find her own opportunities for personal choice. The story shows ugly and wrong social conventions that are second-nature to its male characters. It advances Gilman's plan for change, and it illustrates a woman's struggle to find equal opportunity in society.

Smith (2010) tries to express "political themes of feminism" by using different literary devices and the fact that the author has used a narrator who is "expressive about her feeling". Smith believes that the protagonist in this story is dealing with two situations: She is either "insane" or "suffering". In this story the focus is on the second one. Smith adds that the overall effect in *The Yellow Wallpaper* is that the reader leaves thinking that the protagonist's husband is more than a little responsible for the conclusion.

Cao Yu (2009) focuses on Jane Austin's story which is called *Emma*. She stated that since this writer was living in the latest 18th and the early 19th centuries, she dealt with discussing social status between men and women. Therefore, this issue was considered as one of the main conflicts at that time. It seems that men's rights were much more important than women's rights and men were more powerful than women. She believes that this story can be considered as a feminist story, because it deals with "moral equality" for both genders. She also notifies that economic situations can determine women's social status in their society.

In her article presented at a seminar that was held for *Emma*, Looser (2003) mentions that this novel can be considered as a feminist work. In this seminar some questions were raised considering this novel including: Why Mrs. Elton is given so many lines of dialogue that echo rights of women discourse? What does it mean that she has equally as many lines about the importance of women's submission in marriage? Is Austin presenting Mrs. Elton as a fake liberal, and if so, to what end? What is the importance of Mrs. Elton's many statements on sex roles? What is the connection of politics to ease and elegance? At the end, they reach to the same conclusion: "that the novel suggests it is only in the realm of courtesy that it is possible to have admirable ease and elegance". But Looser herself still believes the question of Mrs. Elton's supposed feminism that continues to nag.

Batchelor (2008) also believes that this novel is a feminist novel as it "defies social expectations of a woman living in the nineteenth century". Defending women's rights and seeking equality between the two genders are some reasons for proving this claim. Batchelor mentioned that Emma's power in the novel has broken many boundaries and biases that

limit them. Her character in the novel shows a new dimension of a woman's characteristics. In contrast, the lower characteristics of some women in the novel, like Miss Bates and Jane Fairfax, also cause a certain level of pity on the audience.

The woman in Austen's novel is of the highest rank of society, wealthy, and she lives almost independently from men. Emma Woodhouse defies the social culture code of the time, and serves as a role model to those of her society. She has unusual views on marriage, as she declares that a woman in a position such as hers should not be inclined to marry, even though women who took on such a view were usually frowned upon. Moreover, she acts as the social and intellectual equal of the highest men in society and by this means; Austin tries to show equal rights for both men and women.

Another novel is *Awakening* (1899) by Kate Chopin. She has bravely applied the attitude of feminism in this novel. Phenix (2007, p.1), in her article, asserted that Chopin defied societal assumptions of her time period, using attitudes of characters in regard to gender, changes in the main character, imagery and Edna's suicide to illustrate her feminist position. At that time women couldn't participate in any social activities and their duties were restricted to cooking, ironing, washing, and they were considered weak creatures. Their legal rights were merged with those of their husbands (and prior to marriage, with their fathers). Until now, different people have analyzed different characteristics of this novel within a feminist framework. For example, Mercedes (2009) considers feminist analysis on Edna Pontellier's character in Kate Chopin's *The Awakening*. Based on Mercedes's statement, "Edna's experimentation with art directly corresponds to her lifestyle and sexual experimentation. Throughout the novel, Chopin utilizes art as a means for Edna to 'cast off' the unpleasant positions as wife and mother she has felt forced to accept. While Edna swims out farther and farther, she thinks of Leonce and the children" (p.9). Chloe Logan (2007) also considers Edna as the ideal character in her article. Critics have different ideas about this character: she is considered as "the motives of the 'fool woman' order of being," or "her very suicide is in itself a prayer for deliverance from all the evils that beset her, all of her own creating," and also "the waters of the gulf close appropriately over one who has drifted from all right moorings."

Society of Chopin's time believed women to be a weak, dependent gender whose position laid nothing above mothering and housework. Just as Edna did not conform to the standards of her peers, Kate Chopin rebelled against her own peers by writing the novel, *The Awakening*. She uses attitudes of characters in her novel toward gender, changes in Edna and her suicide to express her own feminist attitudes. Chopin was rejected from communities as a result of her strong feminist views and great ability to express them.

Simone de Beauvoir's second collection of short stories called *La Femme Rompue (The Woman Destroyed)*, which was published in 1967, has been criticized in feminist point of view. In her novel, *The Woman Destroyed*, Simone de Beauvoir provides an effective psychological illustration of the miscarriage of a woman in marriage. Beauvoir pictures the thoughts and confidences of one beset by inner turmoil, while she also depicts the marriage as it appears from the outside. The protagonist in this story is Monique. Monique's situation in this story is very similar to Beauvoir's personal experiences. The story can be divided into three parts, each part including a "two-month period during Monique's breakdown". In the first part we deal with "relatively healthy mind". But in the second part, we will find her problems. Weinstein (2003, p. XXI) argues that:

Art also gives us access to more wisdom, more harnessing of our resources, a deeper grasp of how extensive those resources are, how much more dimensional our lives are or could be. I am focusing here on feeling, pain and illness as ways to get at life.

2.4. Simone de Beauvoir's (1952) Ideas

Scientific and psychological understanding of Beauvoir's personality can be rooted in her indigenous culture. It is obvious that various aspects of a person's life could change by culture transformation. In her famous book, *The Second Sex*, Beauvoir talks about her especial points of view. In this book she describes social realities, mental and objective aspects in the form of existentialism to explain the notion of sex and gender (cf. Beauvoir, 2001, p.34). In the first part of her work, she considers sex in relation to naturalism, but in the second part she notices the notion of gender and considers historical, social and personal realities. She indicates that we are not born as a woman but we become a woman and we change into a woman. It shows that society always imposes everything on women and forces them to do something (Yazdkhasti, 2005).

In *The Second Sex*, Beauvoir shows that women are free to choose their destiny as much as men. Furthermore, women do not have to obey what is supposedly dictated to them by nature and convention. Beauvoir considers the theory of gender inequality and believes that men are in one level and women are in another level. She argues that the role of

culture is very important in forming a society where there is no difference between these two levels. Therefore, she destroys the idea of being a man or a woman (Rodgers, 1998, p.99).

Simone de Beauvoir's works show that women have historically had their being defined for them as opposed to by them. She also encourages women to recognize their freedom and define their being. She believes that women should free themselves from the enslavement of a society whose rules and obligations are dictated by men.

Another theory that Beauvoir talks about is "The other" theory that is tried to be seen as a social problem. She maintains that the female is not male, she becomes "The other" whose existence is defined by men and that women are considered as "secondary" or "nonexistent" players in their society (cited in Bressler, 2007, p.173). Beauvoir rejected the conventional marriage and encourages her young female readers to challenge life.

3. Methodology

The present article is a qualitative and descriptive research which seeks to apply feminism to one literary work. Therefore, feminism was studied broadly in this paper and many feminists' books, articles and ideas were studied to survey with their approaches. Among different feminists, Simone de Beauvoir was selected as the theoretical framework for some special reasons. The first reason is that she speaks naturally and clearly. She has a perfect and reasonable relation with her audience. In addition, she applies feminist aspects and illustrates the patriarchal society very skillfully and alarms women by her fascinating tongue. She confirms all of her statements and gives a solution for the women's problem of "breaking the bonds". Considering some exemplifications, an attempt has been made to find and illustrate some sentences in the story which are directly related to Beauvoir's ideas. In this way the reader can find practical application of Beauvoir's ideas in a literary piece.

3.1. Literary Analysis

3.1.1. Women in The Lottery: Considering Beauvoir's feministic point of view

Up to now, the story of "Lottery" by Shirley Jackson has been studied from many points of view. The approaches of literary criticism vary according to the personal interests of each writer. For instance, some Marxist critics present their views about this story trying to evaluate the theme against their own criteria and ideology. Considering the struggle between old and new and by paying attention to different symbols throughout the story, we can get access to many facts and realities about *The Lottery*. In the current essay, the focus is on feminist aspects of this story, considering Simone de Beauvoir's ideas in her *The Second Sex*. Doing this, we should first consider the roles and situations of female characters and find different aspects of their characteristics. In addition, we should consider the relationship of female characters with each other and with other characters and examine any discrepancies between these relations. Then the role of female characters will be reviewed in relation to their male counterparts in the story and there will be men versus women. The paper also underlines the women's jobs in the story. Considering the attitudes of the characters and their specific world views, their orientations and situations are better understandable. In addition, we should find how powerful each female character becomes at the end.

There are some important characters in the story which have special roles in the main theme. Tessie Hutchinson is a woman who arrives late in the *lottery*. With no doubt we can say she is the most prominent female figure in the story. Mrs. Delacroix is the mother of Dickie Delacroix. Janey Dunbar is the wife of Clyde Dunbar and she draws for her husband. She has a son, whose name is Horace Dunbar. Because he is under sixteen, he is not old enough to draw for his father. Jack Watson is a teenager who draws for himself and his mother. Joe Summers is a coal dealer who conducts the lottery. He has no children. There are also many other characters in the story who are not important to mention in this feminist debate.

Beauvoir believes that not only women should know themselves in the society, but also they should know the definition of a woman. They must answer the question "What is a woman?" But their answer should not be "mankind" (cited in Bressler, 2007, p.173). Feminists have also urged that terms like 'he' and 'man' contribute to making women invisible – that is, to obscure women's importance, and distracting attention from their existence (Spender 1985:144).

Throughout the whole story, we deal with some sentences which affirm this issue: "as they went to join their husbands" (Perrine, 1974, p.219), "Soon the women, standing by their husbands" (ibid) or when Mrs. Hutchinson says "Thought my old man was out back stacking wood,...". Regarding Beauvoir's statements, we can conclude that in these sentences women are considered as "mankind" and by remarking her "existentialist vision" (Habib, 2005, p.682; Bressler, 2007, p.173) women are viewed as creatures whose existence depends on the men's existence, Adam before Eve – in

their creation myth as a couple. "Man is defined as a human being and woman as a female; whenever she behaves as a human being she is said to imitate the male".

Although these kinds of thoughts have been imposed on women since a long time ago, women themselves also accept them. In fact, they accept that they should be always dependent on the opposite gender and obey them, so they can never be autonomous creatures. In a way, they work behind the scene in a patriarchy. They stay in the realm of inferiority, as though it is truly their place in society. Beauvoir challenges this kind of behavior. "To make oneself an object, to make oneself passive, is a very different thing from being an object"². Therefore, women are imposed on to think of themselves as mankind and their duties are just housework, washing the dishes, bringing up the children...and they are debarred from their rights; what then of women's eligibility for public functions? This makes men to define women in their own way.

Beauvoir wants women to find their real position in their society and not to allow men behave towards them as secondary creatures. As a result, she puts away generic labels and mentions in the present time "humanity is male and men define women not as herself but as relative to him" (cited in Bressler, 2007, p.173); This has always been a man's world, and none of the reasons that have been offered in explanation have seemed adequate.

Through the story we can find the concepts of this statement very clearly. "The women, came shortly after their menfolk", "they went to join their husbands". Even the words and phrases which are used to describe women's appearances and their behaviors in the story are not pleasant; they are described by some unpleasant words such as "The women, wearing faded house dresses and sweaters...", "Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders,...", "She dried her hands on her apron,...", "his wife was a scold", "They greeted one another and exchanged bits of gossip...".

In contrast, men are described quite pleasantly, even concerning their appearances, their situations and also their occupations. We can find men's absolute "power" through the story. "The lottery was conducted...by Mr. Summers who had time and energy to devote to civic activities". In this sentence, the important role is given to a man who has "energy" and is considered as the manager of the lottery. He wears "a clean white shirt and blue jeans", while all the women, as described above, are just householders and they do their works at home: "Wouldn't have me leave my dishes in the sink, now, would you Joe?"

Beauvoir (2001, p. xix) points out that "division of the sexes is a biological fact, not an event in human history and women have no autonomous history. What is clear in *The Lottery*, is that it shows negative stereotypes of women. Women are addressed by their first names among the villagers, without any title, like: "Tessie," Mr. Summers said. However, men are addressed by some respectful titles like "Mr. Summers". Because of these realities in the societies, Beauvoir said that men define what it means to be human, including what it means to be female. She believes that women are considered as the "Other" only because they are not a man. "He is the subject, he is the Absolute- she is the "Other" (Beauvoir, 2001, p. xvi).

But how can we find the notion of "Other" that Beauvoir has mentioned? Is there any clue in the story to show this? Are the women in *The Lottery* considered as the "Other"? The answer is almost clear. Adopting a completely feminist view, we can find this "Otherness" in many parts of the story: "The girls stood aside, talking among themselves, looking over their shoulders at the boys,...". It implies that girls could only stand in a corner and look at the boys, but in the following sentences we have some words and phrases that show the freedom of boys in contrast to girls' limitations. In the story, we can find the differences between the two genders apparently and in Beauvoir's term the fundamental asymmetry of the term "masculine" and "feminine" (Beauvoir, 2001; Habib, 2005, p.683).

Therefore these kinds of prejudices are progressed even through the lower age and in childhood and it will be continued. It means one generation passes these kinds of prejudices and false opinions to the next. So the women in the next generations are forced to continue their ancestors' customs and accept them inevitably. In the story when Mr. Dunbar is absent in the lottery and his wife wants to draw, Mr. Summers tells her "Wife draws for her husband? Don't you have a grown boy to do it for you, Janey?" Is it tolerable to accept this idea that a teenager boy who is only sixteen years old can draw, but his mother can't? To what extent should women tolerate this abjectness and suffering? Is it fair? Is it the culpability of being a woman in the society? Of course this is not the only example through the story that shows the superiority of boys to their mothers. When Watson's boy raises his hand and says: "I'm drawing for my mother and me", many people admire him and consider her mother as a blessed woman for having a boy who can draw instead of his father: "Glad to see your mother's got a man to do it".

Beauvoir (2001, p. xxii) believes that men have had their own reasons for perpetuating duality of "Self" and "Other". She examines the views of women and historical materialism and wants to know why women have been defined as the other. She points out that the body is not a *thing* but a *situation* (ibid, pp.30-31). Beauvoir doesn't accept all attempts to

². (Beauvoir_brainyquote.com)

stabilize the condition of women (ibid, p. xxvii). In the story, there is a black box which is a symbol of old traditions. Every year it is used in lottery. Now this black box is very old and there is a suggestion to get a new one. "The black box... had been put into use even before Old Man Warner, the oldest man in town, was born". Having a feministic view, we can deem this black box as the false traditions and prejudices against women in social customs which are "stabilized" in minds.

The author tries to prepare the situation for some changes in the reader's mind delicately, by saying some sentences about changing the old box ("Every year, after the lottery, Mr. Summers began talking again about a new box..."), and also some whispers in the north village about giving up the lottery ("that over in the north village they're talking of giving up the lottery"). But people, especially men, are not agreeing with these kinds of changes and want to continue following their traditional customs. As mentioned above, if we consider the black box as the symbol of old traditions, the women's weakness is also one of these traditions which are pleasant for men. In the story, when Mr. Adams said to Old Man Warner that people are going to give up the lottery in another village, it is not pleasant for the Old Man Warner, who is the oldest man in the village. He believes that people should protect their customs even if women are suffering and he uses the phrase "Pack of crazy fools". In addition, they delay making a new box because no one has the ability to change traditions and customs: "no one liked to upset even as much tradition as was represented by the black box". It indicates that these customs are completely "stabilized" for them, and this is what Beauvoir challenges.

Beauvoir's statement (cited in Bressler, 5007, p.173) that "women must reject the societal constructs that men are the subject or the absolute and women are other", attracts our attention to the following sentence in the story: "but this also had changed with time". So Shirley Jackson tries to direct the reader to a new world in which there is some freedom for women and still breaking traditions to some extent. Based on the above quotation, everything would change through the time. Therefore, a revolution, improving the situation of women and affecting all aspects of their lives: their position in the family, society, economy, literature, etc. can also take place through the time.

So the author proceeds towards this aim little by little and finally reaches to the point that a woman allows herself to shout to a man and protest about the result of the lottery: "Tessie Hutchinson shouted to Mr. Summers. You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!" Here Beauvoir's statement comes true: "women should break the bonds of their patriarchal society and define themselves if they wish to become a significant human being in their own right, and they must defy male classification as the other." Although her protests don't lead to a good result, but the important thing, from feministic point of view, is that a woman is situated against a man and expresses her own identity. Therefore, she is trying to challenge the notion of being "the other".

4. Conclusion

Feminism is a movement which is followed by the women who believe their equal humanity is not affirmed on the grounds of reason and justice in society. It is both an intellectual commitment and a political movement that seeks fairness for women and the end of sexism in all forms. Feminist criticism deals exclusively with female characters, women's issues, and how the female roles in a story, novel or play affect the other characters. In this paper the researchers tried to investigate the feminist aspects of *The Lottery* considering Simone de Beauvoir's ideas in *The Second Sex*. At first the roles and situations of female characters were considered and then different aspects of their characteristics were depicted in the story. In addition, the researchers discussed the relationship of female characters with each other and with other characters and examined any discrepancies between these relations. Then the roles of female characters were reviewed in relation to their male counterparts in the story and the ideas of "men versus women" and "dominant discourse" were debated according to *The Lottery* itself. The paper also underlines the women's jobs in the story. Considering the attitudes of the characters and their specific world views, their orientations and situations are more understandable. In addition, we should find how powerful each female character becomes at the end. There were many occasions in *The Lottery* where men were considered more aggressive than women. Mrs. Hutchinson, the protagonist in the story, is not respected enough even when she meets her husband who lets her know that the lottery is fair and she should not even complain about it. He just accepts her death as inevitability. In *The Lottery*, Jackson shows how the actions can be attached to socialism because the characters are expected to sacrifice themselves for the greater good of the community. Beauvoir encourages women to find their real positions in the society and not to allow men behave towards them as secondary creatures. So she puts away generic labels and deals with the present time. She states that humanity is male and men define women not as herself but as relative to him. Having a feministic attitude towards the story can completely change the reader's point of view and his/her understanding of the main theme. It makes space for the women's voice which was previously muted or drowned out by dominant patriarchal literary-critical practices (Scherman, Sept 2009). By studying the feminist aspects of *The Lottery*, it will be expected that the previously held assumptions that marginalized the place of women in this story will be unveiled.

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