

# Lexico-Semantic Interactions in Shirley Jackson's Story "The Lottery" : An Analytical Study Based on Leech's and Cruse's Types and Their Role in Constructing Meaning

**Kawther Muhammad Hussein Al-izzi**

Assistant Lecturer of English

Northern Technical University, Technical Engineering College, Medical Devices Techniques Engineering

Department, Kirkuk, Iraq

ORCID : 0009-0002-9191-5769

<sup>1</sup> Received: 05/06/2026; Accepted: 30/07/2026; Published: 17/08/2026

---

## Abstract

This research looks at how lexico-semantic interactions in Shirley Jackson's 1948 short tale "The Lottery" produce irony, suspense, and show how people fall prey to traditions and norms. The research uses a descriptive-analytical methodology to examine Cruse's seven lexical relations, synonymy, antonymy, hyponymy, meronymy, polysemy, homonymy, and collocation as well as Geoffrey Leech's seven categories of meaning using a descriptive-analytical approach. Thirty excerpts from the story's dialogue, descriptive sections, and ceremonial scenes make up the data. The results demonstrate: First, Jackson reveals how rituals become acts of violence against people by using a semantic difference between words related to celebration and violence. Second, collocative meaning gives seemingly benign terms like "stones" and "the black box" terrible connotations. Third, the reality that the victim is a part of the custom is hidden by the semantic ambiguity of terms like "lottery" and "winner." According to the study's conclusions, lexico-semantic connections are crucial instruments for creating meaning. Jackson examines social reality and the victims of tradition in short stories by using indirect language to help the reader uncover the underlying message, as well as it emphasizes how important lexical analysis is to comprehending how writers control reader reaction without providing clear explanations.

**Key words:** *Lexico-semantic relations; Leech's theory of meaning; "The Lottery"; irony; suspense*

## 1. Introduction

The magnificent effect of Shirley Jackson's 1948 novel "The Lottery" is achieved through deliberate word choices that deceive the reader until the very end, rather than by overt violence. Although previous research has focused on the story's themes of tradition and conformity, it has mostly ignored Jackson's use of language to create fear. The dearth of semantic studies that use a methodical framework to describe how certain lexical connections contribute to the story's climax is a clear indication of this deficit. Thus, this research uses Cruse's sense relations model and Geoffrey Leech's theory of meaning to examine how lexico-semantic relations are used to create irony and suspense in "The Lottery." It specifically aims to address how semantic ambiguity in important phrases misleads the reader's perception, how antonymy and semantic contrast produce dramatic irony, and how collocative meaning contributes to the association of innocent terms with negative connotations. This study's importance stems from its demonstration

---

<sup>1</sup> How to cite the article: Al-izzi K.M.H (August 2026); Lexico-Semantic Interactions in Shirley Jackson's Story "The Lottery" : An Analytical Study Based on Leech's and Cruse's Types and Their Role in Constructing Meaning; *International Journal of Development in Social Sciences and Humanities*; Vol 22, 46-66

of the importance of language analysis in literary criticism and its provision of a semantic model for comprehending how writers affect reader reaction without explicit explanation.

## 2. Related Studies

Previous studies on "The Lottery" have approached the text thematically and socially rather than linguistically. Zhou (2024) applied a diachronic framework to track meaning change in "lottery" and "tradition", while Ismael and Ali (2018) and Turkie (2019) focused on human rights and dystopian readings. Marxist and feminist interpretations by Suwardi (2016), Whittier (1991), and Oates (2016) analyzed class and gender power, and Robinson (2019) linked the story to Holocaust literature. Nugraha and Mahdi (2020) examined transitivity in character construction. Despite this range, none of these studies address how Jackson uses sensory semantic fields—touch, sight, and sound—to linguistically construct the story's climax. This gap confirms the need for a lexical-sensory semantic analysis based on Cruse and Leech to reveal the linguistic mechanisms behind the narrative shock.

## 3. Method and Procedures

This study uses a descriptive-analytical methodology in the context of semantics. The study made use of all of Leech's categories of meaning as well as Cruse's lexical relations. The emphasis is on analyzing how the text's lexical relationships support suspense and irony.

### 3.1. Data Source

The primary source of data for this study is Shirley Jackson's 1948 short tale "The Lottery." The narrative was chosen because it illustrates the connection between violence, tradition, and linguistic convention.

### 3.2. Data Collection

The data was precisely gathered from Shirley Jackson's short novel "The Lottery." Thirty quotes were taken from dialogue, narrative descriptions, and ceremonial sequences that contained lexical elements relevant to the lottery event. The gathered information was then categorized using Cruse's sense relations and Leech's seven categories of meaning.

### 3.3. Data Analysis

There were two phases to the qualitative analysis. Initially, the text's lexical connections and contrasts were mapped using Cruse's sense relations. Second, the connotative and collocative meanings of the chosen lexical elements were categorized using Leech's categories of meaning. As the tale reached its climax, the analysis tracked the semantic transition from positive community words to negative violent vocabulary.

### 3.4. Findings

The following is a list of the study's findings:

- i. Dramatic irony is produced in the narrative by antonymy and lexical contrast between pleasure and violence.
- ii. Collocative meaning lends harmless words like "stones" and "black box" terrible implications.
- iii. Contextual interaction of lexical items, not isolated words, produces the final semantic shock.
- iv. Cruse's sense relations and Leech's sensory categories explain how Jackson linguistically masks violence until the last paragraph.
- v. Systematic use of touch vocabulary: "stones, rough, grip", sight vocabulary: "black box, swept clean", and sound vocabulary: "chanting, screaming" builds tension and misleads the reader.

#### **4. Literature Review and Theoretical Framework**

##### **4.1. Semantic definitions**

Semantics is the study of how words, phrases, and sentences make sense and what they mean. Linguistic semantics studies how words and sentences in a language mean what they say. (Yule 1996, 127)

Semantics is the study of how words and phrases have meaning in language. You can use it to look at whole texts or just one word. In the field of linguistics, semantics is the branch that focuses on the study of meaning. Semantics can study meaning in different ways, such as looking at individual words, groups of words, sentences, or even whole conversations. How do different ways of studying language relate to each other? One of the main questions that they share is how the shape of words and sentences affects what they mean. (Kroeger, 2019 :4)

##### **4.2. Semantic Lexical relations**

Lexical relations are how words relate to each other in meaning. Meaning property is what makes up the meaning of a word or a sentence. (Lyons 1977, 57). By looking at every word or sentence, it is possible to discern between all of the various kinds of lexical relations and meaning attributes. Based on how they are used in a particular text or context, several kinds of semantic/lexical relations can be distinguished. Among the different kinds of lexical links are homonymy, antonymy, and synonymy. Collocation, prototype, hyponymy, meronymy, metonymy, and polysemy.

According to Matthews (1997), "Any relation between lexical units in the semantic system of a language" could be a definition of semantic relations. This implies that lexical elements in a language must have connected meanings. Whether this relationship constitutes an identity or not is irrelevant. "A paradigmatic relation between words or predicates" is another way to define semantic relations. "In a given context, a paradigmatic relation is a relationship that a linguistic unit enters by being contrasted with or replaced by another similar unit." (Palmer 1997, 67). According to Geisler (2011), a paradigmatic relation is one in which one lexical element can be substituted for another. When it comes to meaningful relationships, Crystal (2003, 164) adopts a less scientific stance: "We have a relationship of meaning when we think that lexemes are related to each other by their meaning." Synonymy and antonymy are the two most prevalent semantic links between lexical units. The first is the most well-known kind of semantic relations that express an identity, whereas the latter is a member of a substantial category of interactions that express a non-identity. Kreidler (1998, 303) Semantic relations are defined as "meaningful relations between words, as expressed by synonymy, hyponymy, and antonymy." Therefore, the resemblance of meanings as in synonymy, the inclusion of meaning as in hyponymy, and the opposite of meaning as in antonymy are ways to observe the relationships of meaning. Cruse (2004, 148), however, divides semantic interactions into two groups: those that show antagonism and exclusion between word meanings and those that show identity and inclusion. The relationships between words that have similar or encompassing meanings are the main topic of the first course. The relationships between words with opposing or exclusive meanings are the subject of the second topic.

##### **4.3. Leech's Seven Types of Meaning**

Leech (1974) classifies meaning into seven types.

###### **i. Conceptual Meaning (primary, cognitive, and denotative)**

It is commonly believed to be the primary component of language communication. When the term is used alone, it suggests that connotation. It is the initial meaning or use that most people would associate with a word when it is spoken alone; it is the meaning that is learnt early in childhood and is probably related to a physical setting (Larson 1984, 100).

###### **ii. Connotative Meaning**

Connotative meaning, according to Leech (1974, 40–41), is the communicative value a word has beyond its merely intellectual content because of what it alludes to. It will be evident that we are discussing the "real word experience" when we discuss connotation. When someone hears or uses an expression, they get associated with it.

**iii. Stylistic Meaning**

Leech (1974) defined stylistic meaning as the information a piece of language offers about the context in which it is used. It distinguishes between formal and informal language and focuses on style rather than conceptual content (Leech 1974, 15). A character in a tale would remark, for instance: "They chucked a stone at the cops, and then did a bunk with the loot." This casual tone implies that the speaker is a criminal speaking informally. In contrast, a police chief would probably state in an official report that "After casting a stone at the police, they absconded with the money." Although the identical occurrence is described in both phrases, the speaker and the circumstances are revealed by the style (Leech 1974, 15).

**iv. Affective Meaning**

Affective meaning is a type of meaning that can influence a speaker's emotions, such as their attitude toward the audience or the topic they are discussing.

(1) "I'm terribly sorry to interrupt, but I wonder if you would be so kind as to lower your voice a little"

(2) "Will you belt up" . Here, elements like voice timbre and intonation are also crucial. The tone of cutting sarcasm in phrase (1) can preserve the image of civility, while the tone of a kind request in sentence (2) can convert it into a lighthearted comment between intimates. ( Leech 1974, 15)

**v. Reflected Meaning**

Reflected meaning is the meaning that emerges when a word has many conceptual meanings, where one sense of the word is part of our reaction to another sense. It requires an interaction on the lexical level of language. For example, when listening to a church service, the terms "the Holy Ghost" and "the comforter" both allude to the Third Trinity. Note the relationship between words, a single word with several meanings. (ibid)

**vi. Collocative Meaning**

The associations a word develops due to the meanings of other words, which often happen in its surroundings, make up collective meaning. For example, the terms "handsome" and "pretty" both refer to being attractive. However, they may be identified by the variety of nouns they frequently appear in or collocate with, such as "handsome man" and "pretty woman." Although they imply a distinct sort of attraction of the words, the ranges may easily coincide.(Leech 1974, 19)

**vii. Thematic Meaning**

It is the meaning conveyed by the way the writer or speaker arranges the message in terms of emphasis, concentration, and order. A statement like (1) below is frequently perceived as active. has a distinct meaning from its passive equivalent (2), despite the fact that their conceptual substance appears to be identical. First, The first award was provided by Mrs. Bessie Smith. 2. Mrs. Bessie Smith provided the first prize. We may infer that the passive statement responds to the implicit question "who donates the first prize?" whereas the active sentence responds to the implicit question "what did Mrs. Bessie Smith donate?" In other words, (1) in contrast to (2) implies that we are aware of Mrs. Bessie Smith's identity. (Leech 1974, 19).

**4.4. Cruse's Lexical Relations**

Cruse (1986) listed synonymy, antonymy, hyponymy, meronymy, polysemy, homonymy, and collocation. as the primary categories of lexical interactions.

**i. Synonymy**

Cruse (1986) defined synonyms as lexical items whose senses are the same in terms of "central" semantic qualities but differ, if at all, mainly in terms of "minor" or "peripheral" traits. Although he points out that such instances are incredibly rare in natural languages, Cruse suggests a scale of synonymy with absolute synonymy at the zero point, when two things are identical in meaning and in all contextual interactions. Beyond this, he distinguishes between plesionymy, or near-synonymy, where the semantic overlap is less complete, and cognitive synonymy, where things share core semantic features. Cruse (1986, 267-270). Two or more forms with very similar meanings. E.g broad –

wide, hide – conceal (Yule 2010, 117). Total synonyms include synonyms that are also known as perfect, complete, absolute, actual, or entire are some terms used to characterize total synonymy. Two lexical units that have the same meaning in every situation are said to be completely synonymy. Cruse notes that having a comprehensive list of synonyms is extremely rare because it is impractical to confirm their relationships in every scenario. (Cruse 1986, 268). According to Lyons, the category of cognitive synonymy alludes to lexical words that, while not always cognitive synonyms, are in some situations. The two lexical elements buy and receive provide the best example of this kind of synonymy. In the following context: I'm going to buy some bread in the market. Because of their interchangeable usage in this situation, these two terms are only cognitive synonyms in this particular context and not in others. For example, this statement can only utilize one. I'll pick up my youngster from school. (I got the notion.) (Lyons 1969, 452). Whereas expressions that have a similar meaning but differ somewhat are called near synonyms. For example, stream/brook, mist/fog. The participants in the pairs of synonyms For instance, fog and mist are nearly synonymous in that we might reject one while supporting the other.

- It was not loggy yesterday, it was just misty.

Clearly mistiness is a lower degree of fogginess. (Farghal 1998, 118)

## ii. Antonyms

Cruse (1986) states that pairings like long: short, fast: slow, easy: difficult, good: bad, and hot: cold are examples of how antonymy is utilized in a limited meaning. When intensified, the members of a pair move in opposite directions on the relevant scale; they do not strictly bisect a domain, allowing for a middle range between them; they are fully gradable and most frequently adjectives; and they indicate degrees of a variable property like length, speed, or weight. Consequently, assertions that include one member of an antonymous pair stand in a relation of contrariety rather than contradiction with the other (Cruse 1986, 204). Two forms that have different meanings. For instance, good-bad, fast-slow, and big-small. (Palmer 1981, 78). In general, antonymy can be classified into three main types. Gradable antonyms that are appropriate for usage in comparison sentences. For example, larger than or smaller than One member of the pair's negative does not always indicate the other. For example, "That dog is not old." (This does not necessarily imply that the dog is young.) (Yule 2010, 177). The second type is non – gradable antonyms as the negative of one element does not always entail the negation of the other, and comparative constructs are generally not used. For example, deader or more dead impossible. For example, that person is living and not dead. (ibid:118). Relational antonyms are a type of word pair that is the opposite of a relationship between words. For instance, parent/child, give/receive, and buy/sell. Words like parent and kid, which indicate that one cannot be called a parent without having a child, and vice versa, are examples of this kind of relationship. (Palmer 1981, 78)

## iii. Hyponymy

Cruse (1986) defined hyponymy as the lexical link that results from one class being included in another. The phrase schema A is f(X), where f(X) is an indefinite expression, is how he defines it. If A is f(X) implies but is not necessitated by A is f(Y), then X is a hyponym of Y. Therefore, the superordinate is implied by the hyponym but not the other way around. For instance, this DOG comprises This man is an animal, and the fact that he killed someone means He is a man who killed someone, but the opposite is not true (Cruse 1986, 88–89).

The link is known as hyponymy when the meaning of one form is integrated into the meaning of another. It is a transitive relationship in which one person's conduct influences another's result. Carrots are a vegetable, while roses are a sort of flower. • Animal (superordinate) => dog, bird, or horse. Horse, dog, and bird are co-hyponyms for the same animal. The higher-level phrase in hyponymy is called superordinate (e.g. Flower–daffodil). Words that belong to the same superordinate term are called co-hyponyms. For example, "rose" and "daffodil" are co-hyponyms of "flower." (Yule 2010, 118)

## iv. Homonymy

Cruse (1986) defines homonymy as the realization of lexical units from many lexemes in a given lexical form. This is different from polysemy, in which a single lexeme contains several connected senses, according to him. Although the terms polysemous and homonymous are frequently used, Cruse points out that they are not totally appropriate for his method because he concentrates on the individual lexical unit as the primary operational semantic unit, whereas they typically view the lexeme as the primary semantic unit (Cruse 1986, 80).

When a single form can be used to convey two or more disparate meanings in both written and spoken forms. When two terms are considered homonyms, they usually have two distinct entries. The majority of dictionaries treat the words bank, mail, and lone as homonyms. For example, bank (of a river) and bank (financial institution). There are two types of homonymy full homonymy although they have different meanings, they are spoken and spelled the same way, such as pupil (at school) and pupil (in the eye). (Yule 2006, 107)

Partial homonyms are the second category referred to as partial homonyms since they have different spellings and meanings but the same sound. Two instances are right/write and meat/meal. (Crystal 2003, 220)

#### **v. Polysemy**

Cruse (1986) states that a lexeme with several meanings is frequently referred to as polysemous or as exhibiting the polysemy feature. In contrast, homonymy is the realization of lexical units from several lexemes by a lexical form. Because his method regards the individual lexical unit as the basic operational semantic unit, Cruse contends that even if these phrases are often used, they are not totally appropriate for his goals because they presume the lexeme as the fundamental semantic unit (Cruse 1986, 80).

When a spoken or written form contains multiple meanings that are all connected by extension. For example, head => top of a company, top of a beer glass, or top of your body. There will only be one voice if the word has several meanings. A numbered list of the word's various meanings is provided, with the terms "face," "leg," and "run" being considered instances of polysemy. (Yule 2010, 120)

#### **vi. Meronymy**

The semantic relationship between a lexical term that indicates a part and that that indicates the matching whole is known as meronymy or partonymy. The holonym elevator in the building is a part of the meronym building, the holonym roof in the church is a part of the entire church, and the room (the meronym or partonym) is a part of the entire house (the holonym). When we discuss a house, we immediately think of its many components, including its walls, roof, rooms, and entrances. (Cruse 1986, 159)

#### **vii. Collocation**

Cruse (1986) asserts that although congruence relations like hyponymy and incompatibility cannot be applied directly to cognitive synonyms due to their shared criterial features, distinctions may nevertheless exist in their domains of normal collocation. He suggests that the link between each cognitive synonym's range of normal occurrence might be used to determine the sense relation between its members. These ranges can overlap, as in engine: motor, producing a connection akin to compatibility, or they can be disjunct, as in added: rancid, offering a relation analogous to incompatibility (Cruse 1986, 289).

The words that go together naturally. For instance, hammer, nail, table, chair, salt, and pepper. They frequently occur at the same time. The terms that regularly occur together are known to us. Inquiring about the connection between hammers and nails, over half a thousand people will say "nail." If we mention a table, they typically say "chair," butter makes them think of bread, a needle is thought of as thread, and salt is thought of as pepper. Sorting words according to how often they occur together is one way we classify them. Collocation is the study of which words occur together most often and how often they occur together. (Yule 2010, 121-122)

The statistical likelihood of two words coexisting is known as collocation. Because red can join many nouns whereas wine only appears with a few adjectives, one of the terms in a pair may be more attractive than the other. For instance, the word wine is more likely to link with the word red than the other way around. (Jackson 2002, 18)

#### **viii. Shirley Jackson's short story "The Lottery" (1948)**

Shirley Jackson's short story "The Lottery" exemplifies the terrible idea of social dominance over individuals by showing how groups can condemn innocent people for wildly random reasons that stem from a lack of moral responsibility and blind tradition. The title lottery, which symbolizes a mindless and terrible act of violence posing as a civic duty, is only one example of how Jackson skillfully conveys the horrific and brutal nature of this institution



through the use of powerful symbolism, characters, and a falsely beautiful environment. As seen by Tessie Hutchinson's tragic fate, the story highlights the fierce struggle between morality and societal conventions that finally results in fatal consequences. In a horrifying act of group brutality and obedience, is stoned to death by her own people, including her relatives. Jackson challenges readers to consider the darkest sides of human nature and the perils of blindly adhering to tradition by delving into this sinister subject.

(Alawaysheh 2020, 1-2)

#### ix. Applying Leech's Seven Types of Meaning and Cruse's Lexical Relations to Shirley Jackson's "The Lottery"

Here are key quotes selected directly from the text provided, analyzed using **Leech's Seven Types of Meaning** and **Cruse's Lexical Relations** to show how the language functions under the surface.

##### Quote 1: The Gathering of the Stones

*"Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones..."*

##### Linguistic Analysis & Explanation:

- **Leech's Connotative Meaning:** From a conceptual standpoint, "stones" are straightforward, organic geological things. But there is a strong subversion of the meaning here. When kids gather stones, it usually means they are playing outside innocently. The meaning of this rite changes to include the loss of youthful innocence, ammo hoarding, and planned bloodshed.
- **Cruse's Collocation ("smoothest and roundest stones"):** The terms "roundest" and "smoothest" are inherently associated with enjoyable, tactile activity (such as skipping stones on water). The unsettling, careless aspect of the village's brutality is highlighted by using this delicate collocation to describe deadly weaponry.
- **Cruse's Hyponymy:** "Stones" function as a superordinate category, while "smoothest and roundest stones" function as particular hyponyms, demonstrating the boys' meticulous classification of their weapons of mass destruction.

##### Quote 2: The Introduction of the Officials

*"...greeted Mr. Summers gravely and selected a slip of paper from the box."*

##### Linguistic Analysis & Explanation:

- **Leech's Reflected Meaning:** "Summers" is a name that conveys warmth, vitality, and plenty. However, the homophonous noun "grave" (a site of burial) is evoked by the word "gravely" (meaning seriously/solemnly). The thick, icy shadow of the "Grave" (death) greets the figure of "Summer" (life), creating a startling conceptual conflict.
- **Cruse's Polysemy ("Gravely"):** "Gravely" has several meanings. Its tight semantic tie to "the grave" (death) reflects the actual fate of whoever pulls the designated paper from the box, even if it syntactically operates here as an adverb meaning with a solemn or serious mood.
- **Cruse's Collocation ("slip of paper"):** It's a really fixed collocation. The instrument of life and death is reduced to a commonplace "slip of paper," highlighting the ritual's antiseptic, bureaucratic coldness, rather than a magnificent, ceremonial scroll.

##### Quote 3: The Climax and Betrayal

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

**Linguistic Analysis & Explanation:**

- **Leech's Affective Meaning:** This quotation has a strong emotional impact. The story's emotional tone is drastically changed by Tessie's transition from lighthearted, conversational discourse earlier in the day ("Wouldn't have me leave m'dishes in the sink...") to the sheer fear of "screamed" and "It isn't fair"). It compels the reader to experience the excruciating terror of a woman discovering that her community has betrayed her.
- **Leech's Thematic Meaning (Syntax):** The collective pronoun "they" in the sentence "and then they were upon her" is ambiguous. The terminology highlights the mob's scary, faceless power by refusing to identify specific neighbors. The communal power totally erases the individual (Tessie).
- **Cruse's Homonymy ("Fair"):** "Fair" is a homonym. A "fair" may be a joyous communal event in everyday life (the lottery's social structure is similar to this). Tessie, on the other hand, uses the word "fair" in an entirely other sense, which is just, moral, and equitable. Her sobs draw attention to the terrible irony that a "fair" community is actually wholly unjust.

**Quote 4: The Symbol of Tradition (The Black Box)**

*"When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers..."*

**Linguistic Analysis & Explanation:**

- **Leech's Conceptual Meaning:** The actual arrival of a city administrator with a working wooden container is described in this remark.
- **Leech's Connotative Meaning:** It's more than simply a tool; it's "the black wooden box." Black is often associated with death, grief, evil, and the unknown in literature and culture. The ancient and broken box itself symbolizes an inflexible, deteriorating custom that the villagers won't give up despite the pain it causes them.
- **Cruse's Meronymy:** The "box" stands for the entire thing. Jackson lists its components: the wood, the black paint, and the top slot in the larger letters. This synonymous relationship demonstrates how the fate of the entire community is contained within the walls of a seemingly insignificant physical entity.

**Quote 5: The Clinging to the Past (Old Man Warner)**

*"Old Man Warner snorted. 'Pack of crazy fools,' he said. 'Listening to the young folks, nothing's good enough for them... Used to be a saying about 'Lottery in June, corn be heavy soon.'"*

**Linguistic Analysis & Explanation:**

- **Leech's Social Meaning:** Regional contractions and country language are used in Warner's speech ("Pack of crazy fools," "young folks"). This register labels him as the voice of the elder, illiterate generation whose worldview is solely based on agricultural survival and superstition.
- **Leech's Affective Meaning:** He expresses a profound annoyance and protective rage in his harsh, petulant tone ("snorted," "crazy fools"). He views the practice of human sacrifice as a necessary, practical task, like pulling weeds from a garden, rather than as a moral horror.
- **Cruse's Antonymy (Young ← Old):** "Young folks" are squarely pitted against Old Man Warner. This makes the text's binary opposition obvious: Age/Tradition/Violence vs Youth/Change/Mercy.
- **Cruse's Collocation ("Lottery in June, corn be heavy soon"):** This folk rhyme is organized. The collocation of "Lottery" with "June" and "Corn" establishes a clear connection between farming and human sacrifice. By equating murder with the natural cycle of agriculture, it demonstrates how the peasants' language has normalized murder.



**Quote 6: The Normalization of Violence**

*"Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. 'Come on,' she said. 'Hurry up.'"*

**Linguistic Analysis & Explanation:**

- **Leech's Thematic Meaning:** Jackson highlights the active, hands-on involvement of Tessie's close friends by structuring the phrase to highlight Mrs. Delacroix's physical effort ("so large she had to pick it up with both hands"). The stone's enormous size serves as an image for the massive, oppressive weight of mob mentality.
- **Leech's Collocative Meaning:** We use the polite, informal collocation "Come on... Hurry up" to encourage a buddy to go to lunch, catch a bus, or stroll more quickly. The story's greatest linguistic betrayal occurs when this kind, commonplace statement is contrasted with the deed of bringing a huge stone to kill that same buddy.
- **Cruse's Synonymy (Hurry up / Come on / Rush):** The audience uses both expressions interchangeably to express their eagerness to complete the work. Most importantly, they want to move quickly not because they are malicious, but rather because they view this execution as a routine task that needs to be completed before "noon dinner."
- **Cruse's Polysemy ("Stone"):**
  - An organic fragment of minerals.
  - A word that means to hit stones aimed at or murder someone.
  - The noun form of violence physically changes to the active verb form in this statement.

**Quote 7: The Blind Acceptance of Tradition**

*"There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."*

**Linguistic Analysis & Explanation:**

- **Leech's Social Meaning:** The strict socioeconomic distinction between the village's generations is reflected in this quotation. Old Man Warner calls the town's well-known administrator "young Joe Summers" and uses the phrase "petulantly" (expressing unjustified annoyance). The older generation considers Mr. Summers to be "young" and overly contemporary, despite the fact that he is a prominent, middle-aged leader of the community. This dynamic illustrates a civilization in which moral authority is determined by age and any departure from somber, mindless adherence to tradition is socially disapproved of.
- **Cruse's Meronymy (Part-to-Whole) :** In this instance, "young Joe Summers" and "Old Man Warner" stand in for the individual Parts (Meronyms) that comprise this collective body, while "everybody" refers to the social Whole (the entire village community). This structural connection highlights how the inflexible social framework (the total) fully absorbs, defines, and ultimately controls individual humans (the pieces).

**Quote 8: The Illusion of Order**

*"There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up--of heads of families, heads of households..."*

**Linguistic Analysis & Explanation:**

- **Leech's Conceptual Meaning:** Words like "lists," "heads of families," and "households" have purely administrative, bureaucratic, and organizational conceptual meanings. From a conceptual standpoint, it relates to the rational arrangement of names on paper to guarantee correct documentation and civic structure.
- **Cruse's Homonymy:** "Heads" serves as a clever homonym in "heads of families":
  - Meaning A: The head of a household or group, director, or top representative.
  - Meaning B: The physical, anatomical region of the human body that houses the face and brain.

Jackson employs the word "heads" to hint at the physical violence of the climax, in which a literal "head" is attacked by stones ("A stone hit her on the side of the head" - Meaning B), but the villagers use it in the administrative, organizational sense (Meaning A).

**Quote 9: The Tragic Transition**

*"Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank."*

**Linguistic Analysis & Explanation:**

- **Leech's Reflected Meaning:** Here, the character "Mr. Graves" is quite active. The dominating homophonous connotation of "graves" (burial plots for the deceased) necessarily reflects onto the scene, despite the fact that "Graves" operates structurally as a real family surname. Even though the individuals are physically responding to a safe, "blank" paper, its mirrored message continually reminds the viewer of the ritual's dreadful, fatal stakes.
- **Cruse's Polysemy:** In this context, the word "Blank" is extremely polysemous:
  - Physical meaning: The paper slip is devoid of any writing or marks.
  - Abstract meaning: The family's safety is unaffected by suspicion, guilt, or tragic condemnation.

These two interpretations are conceptually related: the family's psychological relief (the "general sigh") is directly caused by the physical emptiness of the paper slip as they are now "blank" (clear) from the death sentence.

**Quote 10: The Speed of Execution**

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

**Linguistic Analysis & Explanation:**

- **Leech's Thematic Meaning:** The word "quickly" is positioned at the very end of Mr. Summers' order, organizing the sentence's topic of productivity and time management. By focusing on speed, Jackson sets up the scene to convey that the villagers do not necessarily like or enjoy the physical act of murder; rather, it is a tiresome civic duty, a chore that needs to be completed as quickly as possible so they can resume their regular work.
- **Cruse's Collocation:** The expression "finish quickly" usually refers to routine, everyday activities like ending a business meeting, cleaning the dishes, or doing schoolwork. The direct order to start a violent stoning contrasts with this informal, professional collocation, highlighting the community's complete normalization of violence (what theorists refer to as "the banality of evil").

**Quote 11: The Efficiency of the Ritual**

*"But in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner."*

**Linguistic Analysis & Explanation:**

- **Leech's Conceptual Meaning:** A brief, realistic account of the village's population (three hundred) and the event's duration (less than two hours, beginning at ten o'clock and finishing before noon).
- **Leech's Connotative Meaning:** The combination of "noon dinner" with the lottery has a very unpleasant meaning. "Noon dinner" refers to the cozy routine of everyday life, family unity, and domestic warmth. When a violent public execution takes place within the same period as a comfortable family dinner, it implies that violence has been completely subdued and accepted as a regular part of daily life.
- **Cruse's Antonymy:** The oppositional pair "begin" and "through" (in the sense of being finished/completed) are used in the phrase that is constructed around the temporal limit of the occurrence. This binary opposition highlights the ritual's rapidity and change, demonstrating how swiftly the community may go from peace to murder and back again.

**Quote 12: The Gendered Hierarchy**

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

**Linguistic Analysis & Explanation:**

- **Leech's Affective Meaning :** Mr. Summers uses the adverb "gently" to impose a patriarchal, structurally cruel regulation. A strong emotional clash results from this. Systemic violence may be carried out with soft-spoken, bureaucratic politeness rather than overt rage or hatred, as seen by the calm, courteous delivery of a regulation that seals a woman's isolation and eventual death.
- **Cruse's Polysemy:** The verb "**draw**" has several polysemous meanings in English:
  - to haphazardly remove an item from a container (the lottery sense).
  - to use a pen or pencil to create an image or diagram.
  - to go or move in a particular direction.
  - In this context, the primary meaning is extraction (Meaning 1), but it is conceptually tied to their fate being "drawn" or decided permanently by the system.

**Quote 13: Arming the Next Generation**

*"The children had stones already, and someone gave little Davy Hutchinson a few pebbles."*

**Linguistic Analysis & Explanation:**

- **Leech's Connotative Meaning :** The term "pebbles" often refers to painful, mild nature play, such as gathering smooth small rocks near a stream or skipping them over water. The story turns this harmless meaning into something incredibly macabre by delivering these "pebbles" to a toddler (little Davy) to toss at his own mother: the methodical indoctrination of a youngster to take part in his parent's murder.
- **Cruse's Hyponymy :** This passage offers a precise taxonomy classification of actual weapons:
  - Superordinate: Projectiles and geological objects.
  -

- Hyponyms: stones are larger, heavier rocks utilized by adults and older children, Whereas Pebbles are smaller, lighter rocks that are appropriate for a toddler's little hands,
- This hierarchy demonstrates how even the execution tools are correctly sized to accommodate all of the village's age groups.

#### Quote 14: The Shock of Selection

*"Bill Hutchinson was standing quiet, staring down at the paper in his hand."*

#### Linguistic Analysis & Explanation:

- **Leech's Thematic Meaning :** The phrase greatly emphasizes Bill's motionless position ("standing quiet", "staring down"). The grammar communicates a sense of complete psychological paralysis by opting to show his motionlessness and quiet rather than aggressive anguish or yelling. The knowledge that his family has been chosen freezes him.
- **Cruse's Collocation :** The expression "staring down" usually refers to shock, surprise, or introspection (e.g., staring down at terrible news, a test score, or an empty emptiness). The collocation highlights Bill's total emotional detachment and submission to communal norms, which he prioritizes over his wife's safety.

#### Quote 15: The Gathering of the Crowd

*"The people of the village began to gather in the square... The children assembled first, of course."*

#### Linguistic Analysis & Explanation:

- **Leech's Social/Stylistic Meaning :** In this society, the words "gather" and "assembled" refer to regular, wholesome civic engagement. Jackson observes later in the book that Mr. Summers ran the lottery in the same manner that he ran the "square dances, the teen club, the Halloween program." The language first presents the event as a joyful, democratic town rite rather than a deadly trap by use verbs that socially collocate with joyous, consensual community meetings.
- **Cruse's Synonymy:** In this context, the verbs "gather" and "assemble" serve as cognitive synonyms.
  - **Gather:** symbolizes a casual, organic gathering of individuals.
  - **Assemble:** has a little more formal, organized meaning. Jackson thematically mimics the villagers' transformation by putting them in close proximity: they start off as a casual, conversational group ("gather") and progressively arrange themselves into a formal, cooperative administrative unit ("assemble") prepared to carry out the lottery.

#### Quote 16: The Unit of Sacrifice

*"...Bill, you draw for the Hutchinson family. You got any other households in the Hutchinsons?"*

#### Linguistic Analysis & Explanation:

- **Leech's Conceptual Meaning:** Conceptually, "household" and "family" relate to the fundamental domestic and social units of a human civilization.
- **Leech's Connotative Meaning:** Jackson subtly challenges the safe, cozy meanings of "family" and "household." These terms often imply mutual defense, safety, and unconditional affection. However, the state uses the "household" as a weapon in this situation. It is reduced to an administrative targeting bracket that is chilly. The idea of family is changed from a safe haven to a circle of peril when the family is compelled to withdraw inward and turn against its own members.
- **Cruse's Meronymy (Part-to-Whole) :** This quotation creates a rigid hierarchy of Meronymous:

- **The Family/Household** : is the whole.
- The **Individual Members** : The parts (meronyms) are the Individual Members (Bill, Tessie, Bill Jr., Nancy, and Dave). The total safeguards the parts in a healthy society. By first choosing the "whole" (the Hutchinson home) and then making the "parts" (the family members) compete with one another until only one condemned portion is left, the administrative system employs meronymy in this ritual to methodically narrow down its target.

### Quote 17: The Banality of Sportsmanship

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

#### Linguistic Analysis & Explanation:

- **Leech's Affective Meaning** : "Be a good sport" has a chilling emotional impact. "Fair play, leisure activities, and minor setbacks (such as losing a card game) fall under the category of "sportsmanship." Mrs. Delacroix shows a complete lack of empathy by addressing a lady who is going to be stoned to death in this informal, amusing register. The emotive tone is one of mild anger at Tessie for "ruining the game," demonstrating the villagers' total disengagement from the moral consequences of their behavior.
- **Cruse's Collocation**: There are two very common, constant collocations in this passage:
  - **"Good sport"** : When someone accepts a loss with grace, this combination is frequently used to commend them.
  - **"Took the [same] chance"**: A common collocation in business, gambling, and recreational risk-taking. The narrative draws attention to the startling normalization of violence by applying these commonplace, game-centric collocations to a human sacrifice rite. Because of their common lexicon, the villagers are able to interpret a horrible murder as nothing more than a random, fair game in which everyone only needs to "follow the rules."

### Quote 18: Domestic Chores and the Ordinary Day

*"Wouldn't have me leave m'dishes in the sink, now, would you, Joe?" and soft laughter ran through the crowd...*

#### Linguistic Analysis & Explanation:

- **Leech's Connotative Meaning** : The phrase "dishes in the sink" has a strong connotative weight because, in everyday life, unwashed dishes in a sink signify unfinished routines, domestic normalcy, and the expectation of a future. Tessie fully expects to return home, wash those dishes, and eat "noon dinner." The unsettling irony of this connotation is that these routine household tasks will remain unfinished forever, emphasizing how abruptly and carelessly the state-sanctioned murder bursts into everyday domestic life.
- **Cruse's Collocation** : This passage uses the cozy, sociable collocation "soft laughter." In everyday speech, "soft laughter" is associated with camaraderie, mild teasing, and mutual delight. Jackson reveals the village's ingrained cognitive dissonance by contrasting this cozy, amiable linguistic sequence with a mob that is assembling to methodically kill one of their neighbors. The incident itself is brutal and violent, yet the laughing is kind and friendly.

### Quote 19: The Husband's Betrayal

*"Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it..."*

**Linguistic Analysis & Explanation:**

- **Leech's Thematic Meaning** : This sentence's whole theme revolves around Bill's aggressive physical control over his wife ("went over," "forced... out of her hand"). Jackson concentrates on the husband's physical adherence to the lottery's regulations rather than structuring the phrase to highlight Tessie's opposition. The grammar draws attention to a deep thematic reality: in our culture, the marriage connection is totally subordinated to adherence to the harsh, bureaucratic ritual. Bill becomes a state agent who actively targets his own family.
- **Cruse's Meronymy (Part-to-Whole)** : The present text employs a rigid physical hierarchy of meronymy. The part-to-whole relationship is extracted from this physical chain of parts: The black spot (part/meronym) the slip of paper (whole). Another meronymy is Tessie's "hand" (a portion of her body) being physically broken open by Bill to disclose the "black spot" (a portion of the paper) is a visual and verbal expression for how the state violently takes away her safety, privacy, and eventually her life. In short, the "black spot" is a physical component of the "slip," which is a physical component of the "lottery," and Jackson used these minuscule details to force us to face the misery of the entire custom, which is why it is a meronym.

**Quote 20: The Reluctance of the Flesh, Not the Mind**

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

**Linguistic Analysis & Explanation:**

- **Leech's Affective Meaning** : Mrs. Dunbar's kind, regretful tone makes this emotive connotation quite unsettling. "I can't run at all," she said. "You'll have to go ahead..." sounds like an apology from a buddy for moving too slowly on a shopping trip or a leisurely morning stroll. She is physically, not morally, exhausted ("gasping for breath"). She is only apologizing for her physical limitations in carrying out the murder; there is no ethical hesitancy or compassion in the statement.
- **Cruse's Synonymy** : The phrasal verbs "catch up" and "go ahead" serve as relational synonyms that indicate physical advancement along a road.
  - **Go ahead**: to advance in front of other people.
  - **Catch up**: must speed up in order to catch up to people ahead of you.

The language fundamentally turns a terrible execution into a shared, cooperative trip or group sport by presenting Tessie's stoning as a physical race or common road where neighbors might "go ahead" or "catch up."

**Quote 21: The Casual Leader**

*"...carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, 'Little late today, folks.'"*

**Linguistic Analysis & Explanation:**

- **Leech's Social / Stylistic Meaning** : Mr. Summers skips the pronoun in his phrase ("Little late today" instead of "I am a little late today") and uses the extremely colloquial, regional greeting "folks". He and the residents of the town have a close-knit social standing, which is shown by this easygoing, informal register. It strengthens his identification as a welcoming, familiar neighbor rather than a cold, aloof government oppressor. His leadership of a deadly lottery is made even more frightening by this social friendliness.
- **Cruse's Collocation** : The collocation "murmur of conversation" is quite natural. A "murmur of conversation" usually refers to the background sounds of calm, laid-back social events, as those waiting for a school play or theatrical production to start. The story emphasizes how perfectly at ease and unconcerned



the villagers are about the imminent execution by combining this cozy, low-anxiety language collocation with the advent of the instrument of death (the black box).

### Quote 22: Complicity at the Frontline

*"Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him."*

#### Linguistic Analysis & Explanation:

- **Leech's Thematic Meaning :** at this passage, Jackson places Mrs. Graves and Steve Adams at the center of the theme ("beside him", "in the front of the crowd"). Syntactically, this is important. Steve Adams was the one who mentioned earlier in the text that other cities were debating eliminating the lottery. The sentence's thematic structure emphasizes the final failure of individual intelligence by placing him at the actual "front of the crowd" with stones at the end. Adams follows the group's lead and spearheads the brutal assault despite his reservations.
- **Cruse's Meronymy (Part-to-Whole) :** This phrase clearly illustrates the social and physical order of meronymous:
  - The crowd of villagers serves as the whole collective..
  - Steve Adams and Mrs. Graves serve as distinct parts (Meronyms).
  - The spatial preposition "beside" structurally connects these two sections, illustrating how the village's many units line up side by side to create a cohesive, crushing front. To forward the destructive goal of the whole, the individual components lose their morals.

### Quote 23: The Relief of the Innocent Children

*"Nancy and Bill, Jr. opened theirs at the same time and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads."*

#### Linguistic Analysis & Explanation:

- **Leech's Affective Meaning :** The affective force of the verbs "**beamed**" and "**laughed**" in this context is incredibly jarring. Normally, children beaming and laughing while holding up paper suggests they have won a school prize, a drawing contest, or a festive game. The emotional energy is celebratory. However, because this is a lottery of death, their laughter actually celebrates the fact that *they do not have to die* meaning they are celebrating the increased statistical probability that their mother (Tessie) will be the one executed. The language exposes the raw, primitive survival instinct overriding family empathy.
- **Cruse's Synonyms :** In this line, Shirley Jackson amplifies the children's sensation of relief and delight by using the word combination "beaming and laughing" as a near-synonym. Although both terms target distinct sensory qualities, they are part of the same semantic field of happiness: The ""Beaming" is a brilliant, dazzling face expression that serves as the visual synonym. The "Laughing" is the vocal expression of relief and the auditory synonym.

### Quote 24: The Hesitation of Death

*"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..."*

**Linguistic Analysis & Explanation:**

- **Leech's Thematic Meaning** : Tessie's internal resistance and abrupt physical capitulation are central to the passage's grammar ("hesitated," "looking around defiantly," "set her lips," "snatched"). Jackson purposefully placed the verb "snatched" and the adverb "defiantly" in high-focus areas. This group highlights her last, fleeting moment of defiance. Unlike the others, she must physically harden herself ("set her lips") in order to confront the system that is going to imprison her.
- **Cruse's Collocation** : The use of "set her lips" just before she "snatches" the paper emphasizes her abrupt shift from defensive hesitation to a desperate, aggressive action; she views the black box not as a civic opportunity but as a dangerous predator that she must swiftly snatch her hand away from. This passage relies on the highly physical collocation "set her lips." This pairing typically collocates with resolve, stubbornness, or preparing to face something painful.

**Quote 27: The Playful Arsenal**

*"...eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys."*

**Linguistic Analysis & Explanation:**

- **Leech's Connotative Meaning** : The phrases "guarded," "pile of stones," and "raids" have lively, amusing connotations. These terms often refer to harmless backyard games, constructing dirt forts, or engaging in "capture the flag." Jackson subverts these reassuring implications by using the language of youthful play to describe the preparation for a horrific stoning. The story reveals a horrifying reality: the kids are being taught to see group violence as an enjoyable, competitive game.
- **Cruse's Collocation**: Defensive and military collocations like "guarded it against" and "raids" are used in this passage. These phrases are typically used in conjunction with troops, castles, or times of conflict. Jackson uses them on a mound of stones and young schoolboys. The youngsters already see the lottery as a struggle, as seen by this strange collocation. It highlights how, before the younger generation even knows what the lottery is, violence and tribal conflict are institutionalized and handed on to them.

**Quote 28: Warner's Slippery Slope**

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

**Linguistic Analysis & Explanation:**

- **Leech's Social Meaning** : In addition to dramatic, exaggerated images ("living in caves," "eating stewed chickweed and acorns"), Old Man Warner's accent is full of regional slang. Because of his speech pattern, he is perceived by others as an extremely traditional, illiterate senior. His words reveal that he only sees the continuation of this one horrific rite as a prerequisite for the advancement of civilization. He sees giving up the lottery as a return to basic barbarism rather than a social gain.
- **Cruse's Antonymy** : The link between the terms "Old" (in Old Man Warner) and "Young" (in young people and young Joe Summers) is the most obvious example of Antonymy in this paragraph. Because they represent opposing extremes of a continuous scale of age, these two phrases are categorized as Polar Antonyms (a form of gradable antonyms) according to Cruse's lexical connections. Denying one word does not immediately prove the other, even if it logically rejects the other (if someone is old, they cannot be

young). For example, stating that someone is "not old" does not suggest that they are "young," as they may just be middle-aged.

- **Cruse's Hyponymy** : It is demonstrated in the text using particular botanical names like "corn," "chickweed," and "acorns." These particular terms serve as hyponyms in lexical semantics and are part of a larger, inferred hypernym (superordinate category) that is "plants" or "crops." Additionally, because "corn," "chickweed," and "acorns" are all classified at the same level under this broad category, they are regarded as co-hyponyms, which means that an item cannot be more than one of them at once.

### Quote 29: The Child's Innocence

*"Davy put his hand into the box and laughed. 'Take just one paper.' Mr. Summers said. 'Harry, you hold it for him.'"*

### Linguistic Analysis & Explanation:

- **Leech's Affective Meaning** : Little Davy "laughing" as he reaches into the box of death has a horrible emotional impact. Laughter from a toddler typically inspires sentiments of happiness, coziness, and purity. In this case, it produces a strong emotional contradiction (grotesqueness). Davy lacks the cognitive awareness that the "paper" he is sketching may cause his mother's or possibly his own death. The stark severity of the scenario is emphasized by the contrast between his carefree, joyful laughing and the solemn, quiet adults surrounding him.
- **Cruse's Synonymy**: In this context, the verbs "take" and "hold" serve as sequential action synonyms that are physically related:
  - **Take**: To actively seize or remove something (Davy's action).
  - **Hold**: The act of physically holding or securing something (Mr. Graves' action).
  - Davy needs an adult to "hold" the paper for him because he is too young to comprehend the rules. This linguistic and physical sequence demonstrates how elders must physically direct and coerce the younger generation's hands in order to maintain the violent cycle.

### Quote 30: The Persistent Weaponry

*"Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones."*

### Linguistic Analysis & Explanation:

- **Leech's Social Meaning**: A depressing social reality is revealed by contrasting what is "remembered" (the stones) with what is "forgotten" (the spiritual songs, the formal recitals, and the correct procedures). It demonstrates how a society's intellectual, cultural, and spiritual traditions deteriorate first, but its potential for organized violence is unaffected.
- **Leech's Affective Meaning**: The tone of this statement is icy and matter-of-fact, which makes the reader feel deeply cynical and horrified. We are forced to face the primordial nature concealed under their sophisticated exterior by the dry delivery of the truth that they readily forgot the "culture" yet recalled the "tools of murder" flawlessly.
- **Cruse's Antonymy** : Forgotten and Remembered form a powerful structural binary opposition that forms the foundation of this piece.
  - **Forgotten**: Associated with the ritual's ordered, civilized elements (the original box, the chanting).
  - **Remembered**: Associated with the ritual's violent, untamed, and primordial elements (the stones).
  - This semantic difference demonstrates how the collective memory of the community discards the cultural framework that purportedly supported violence while selectively preserving it.

## 5. Results and Discussion

According to an analysis of Shirley Jackson's story "The Lottery," language is employed to hide violence and give the ritual a regular appearance. The findings show that lexical difference and antonymy promote dramatic irony. Oppositions like young vs old, cheerful versus serious, and blank versus black areas are established throughout the story. This difference serves as a binary opposition in the lottery setting, with black denoting death and blank denoting survival. This resistance uses neutral rhetoric to conceal the violence. Although it is spoken in casual conversation, the contrast between black spot and blank is crucial because it determines life or death. Violence may be concealed under everyday talk thanks to these differences. The conversation also shows how benign words may have dreadful connotations due to collocative meaning. Terms like "raids," "black box," and "stones" are frequently used in relation to the lottery. Here, words that are often associated with play or public gatherings are associated with murder and ritual. This change has a menacing impression and helps to conceal violence.

## 6. Conclusions

In conclusion, combining Cruse's lexical semantics with Leech's types of meaning illustrates how a complex web of linguistic and cognitive biases sustains the lottery tragedy, ultimately illustrating how people become tragic victims of their own social traditions and customs.

The story demonstrates how traditionalists use language as a weapon to discredit progressive ideas and conceal their own concerns of change by framing the generational split through antonyms full of negative connotative and emotive connections. Furthermore, the society is trapped in a distorted, superstitious logic where human sacrifice is seen as a necessary condition for life due to the hyponymous and incompatible links between agricultural products and wild flora, which are reinforced by the social significance of local proverbs. Moreover, innocent terms like "stones" and "black box" have awful connotations due to collocative meaning, and the ultimate semantic shock is produced by the contextual interaction of lexical elements. Tension is also increased and the reveal of violence is postponed by the methodical use of sensory lexicon in touch, sight, and sound. Jackson provides a powerful criticism of the human condition through these organized semantic patterns, demonstrating that individuals are not only cultural participants but rather are governed by a language and social legacy that makes an unthinkable rite seem normal and essential.

## References

- Abrams, M. 1999. *A Glossary of Literary Terms*. 7th ed. New York: Cornell University Press.
- Alawaysheh, Y. A. 2020. "An Outline for 'The Lottery' by Shirley Jackson." Hashemite University, April 16, 2020. doi.org.
- Cruse, D. A. 1986. *Lexical Semantics*. Cambridge: Cambridge University Press.
- Cruse, D. A. 2004. *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Crystal, D. 2003. *A Dictionary of Linguistics and Phonetics*. 5th ed. Oxford: Blackwell Publisher Ltd.
- Crystal, D. 2003. *The Cambridge Encyclopedia of the English Language*. 2nd ed. Cambridge: Cambridge University Press.
- Geisler, H. 2011. *Sense Relations - Identity*. GRIN Verlag.[online]
- Jackson, H. 2002. *Lexicography: An Introduction*. New York: Routledge.
- Kreidler, C. 1998. *Introducing English Semantics*. London: Routledge.
- Kroeger, P. 2019. *Analyzing Meaning*. Language Science Press.
- Larson, M. L. 1984. *Meaning-Based Translation*. USA: University Press of America.
- Leech, G. N. 1974. *Semantics*. Penguin Books.
- Leech, G. N. 1981. *Semantics*. 2nd ed. Penguin Books.
- Lovinger, P. W. 2000. *The Penguin Dictionary of American Usage and Style*. USA: Penguin Group.
- Lyons, J. 1977. *Semantics*. 2 vols. Cambridge: Cambridge University Press.
- Lyons, J. 1982. *Language and Linguistics*. Cambridge: Cambridge University Press.
- Matthews, P. H. 1997. *The Concise Oxford Dictionary of Linguistics*. Oxford: Oxford University Press.
- Palmer, F. R. 1981. *Semantics*. Cambridge: Cambridge University Press.

- Palmer, F. R. 1997. *Semantics: A New Outline*. 2nd ed. Cambridge: Cambridge University Press.
- Palmer, F. R. 1999. *Constructing Aspectual Meaning of English Verbs*. New York.
- Perrine, L. 1983. *Sound and Sense: An Introduction to Poetry*. London: Southern Methodist University.
- Richards, J. C., and Richard Schmidt. 2010. *Longman Dictionary of Language Teaching and Applied Linguistics*. 4th ed. Great Britain: Pearson Education Limited.
- Saeed, J. 2016. *Semantics*. Blackwell Publishing.
- Stringer, D. 2019. *Lexical Semantics: Relativity and Transfer*. Indiana University Bloomington.
- Yule, G. 1996. *The Study of Language*. Cambridge: Cambridge University Press.
- Yule, G. 2010. *The Study of Language*. 4th ed. Cambridge: Cambridge University Press.

## Appendix (1)

### "The Lottery" (1948) by Shirley Jackson

The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2<sup>nd</sup>. But in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys.

The 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. 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."

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up--of heads of families- heads of households in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery.

Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie."

Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so we can go back to work."

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

"Clark.... Delacroix."

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

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

"Harburt.... Hutchinson."

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

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

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating

stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

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

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

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

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

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

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

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

"Shut up, Tessie," Bill Hutchinson said.

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

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

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

"It wasn't fair," Tessie said.

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

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

"Right," Bill Hutchinson said.

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

"Three," Bill Hutchinson said. "There's Bill, Jr., and Nancy, and little Dave, and Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?" Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed.

"Take Bill's and put it in."

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

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

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

"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children nodded. "Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave."

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

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box

"Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out.

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



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

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

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

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

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

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

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

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

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

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

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

The children had stones already, and someone gave little Davy Hutchinson a few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her.

"It isn't fair," she said. A stone hit her on the side of the head.

Old Man Warner was saying, "Come on, come on, everyone."

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

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