

THE APPLICATION OF LABOV'S SOCIOLINGUISTIC MODEL OF NARRATIVE ANALYSIS TO A SHORT STORY *THE LOTTERY* BY SHIRLEY JACKSONDr. Adnan Rashid Sheikh¹, Dr. Naeem Afzal Awan², Faisal Rashid Sheikh³**Original Article**

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Abstract

The present paper highlights the peculiarities of a famous American short story, The Lottery, by Shirley Jackson through a sociolinguistic model of narrative analysis that William Labov developed. Although the model was initially developed for analysing oral narrative analysis based on the everyday discourse practices of "real speakers in real social contexts", linguists and stylisticians have found it equally productive and effective for stylistic analysis of short literary texts short stories such as Don DeLillo's Underworld (1997), which is composed of two interrelated stories; James Joyce's Ulysses (2000); Philip Roth's Portnoy's Complaint (2002). After a rigorous analysis of a large corpus of natural narratives, Labov identified recurrent features or structural elements, which include (i) abstract, (ii) orientation, (iii) complicating action, (iv) evaluation, narrative clauses, (v) result and orientation (vi) coda that underpin a "fully formed natural narrative". The application of Labov's six-schema enhances our comprehension of the story by providing an insight into the author's linguistic and narrative techniques.

Keywords: Labov, Lottery narrative analysis, Sociolinguistic Model, Shirley Jackson, Short story

1. Background

Narratives have a significant role in human culture, "creating the foundation of novels, short stories, poetic and prose epics, movies, folk tales, interviews, oral memoirs, chronicles, history, comic strips, graphic novels, and other visual media (Labov, n.d.). Narratives have been the concern of various disciplines (Riessman, 1993, p.1), but "linguistic research on narrative analysis, according to Gulich and Quasthoff (1985), began with the development of text and discourse analysis; but today, it is one of the best and most extensively researched areas of the multi-disciplinary study of discourse".

Since Aristotle's Poetics, in which he detailed the organisation of plots in narratives, the underlying structure of narratives has been a fundamental topic. He was the first to distinguish between diegesis (a history retold by a narrator) and mimesis (which is shown in a dramatic form). One of the most renowned structuralists, Vladimir Propp, applied the Russian Formalist method to the study of narrative structure in his essential work Morphology of the Folktale (1968) and found thirty-one functions, arguing that the number and order of the functions are fixed (Toolan, 2001, p. 17). Claude Lévi-Strauss (1966), influenced by Propp, explored the universal

patterns of narratives, although his concentration was on formal semantics. Afterwards, French structuralists such as Barthes (1966), Greimas (1966), Todorov (1967), and Genette (1983) began researching the structure of literary narratives, accentuating the underlying patterns of stories. Inspired by Russian formalists, William Labov conducted a rigorous analysis of a large corpus of the natural narrative of familiar people from various backgrounds, identified recurrent characteristics in "fully developed narrative", and developed a sociolinguistics model of narrative analysis, which proved "a productive model of analysis in stylistics" (Simpson, 2004, p.114). Besides being the first attempt to analyse narratives linguistically (Mishler, 1986), the model underscored the significance of analysing narrative content because it reveals how linguistic domains impacted story development. Although the model has its origin in the everyday discourse practices of native speakers in natural social contexts, linguists and stylisticians have found it equally productive and effective for stylistic analysis of short literary texts such as short stories. The current research seeks to apply Labov's sociolinguistic model to Shirley Jackson's *The Lottery*, a classic American short story that has enthralled the audience for three generations for its shocking surprise ending and astute reflection on cultural customs and has been adapted for radio, theatre, television, and even ballet.

1.2 Research Question

1. How far does the application of the sociolinguistic model of narrative analysis developed by William Labov reveal structural and linguistic features of the story *The Lottery* by Shirley Jackson?

1.3 Objectives

The objectives of this study are:

- To explore the structural and linguistic elements in *The Lottery* by Shirley Jackson by applying the sociolinguistic narrative analysis model developed by William Labov.
- To reveal Shirley Jackson linguistic mastery as a short story writer.

1.4 Rationale

Although various linguists such as Labov and Waletzky (1967), Pratt (1977), Polanyi (1981), Tannen (1979), Schiffrin (1981), and Heath (1983) researched the linguistic structure of the narrative, William Labov's (1972) sociolinguistic model of narrative analysis is efficient because it deals with narrative in very straightforward steps. The model has related more appropriately to the "discourse structure than the plot" because it incorporates formalist and structuralist approaches to structure and function (Afsar, 2006, p.495). He also added to literary and stylistic studies; Labov's scheme provides a valuable foundation for analysing written texts (Black, 2006, p. 40). The motivation behind the choice of this model for the analysis of the short literary text can be ascribed to its structural foundation and applicability in literary and non-literary contexts (Afsar, 2006, p. 495).

2. Theoretical Framework

2.1 Definition of Narrative

A narrative, according to Prince (1982), is "the depiction of at least two genuine or fictive occurrences in a chronological sequence, none of which implies or necessitates the other." (p. 1). Bal (2009) defines *narrative* as "a corpus consisting of all narrative texts and only those narratives" (p.3). According to Toolan (2001), "narratives always involve a tale, a teller, and an addressee, and these can be 'placed', notionally, at different degrees of mutual proximity or distance" (p. 2). Rimmon-

Kenan (2003) proposed a three-level division of narrative "story, text and narration." Bruner (1986) claimed that "the inherent sequentiality of a narrative involving human beings as characters or actors is its primary quality" (p. 43). Labov defined "minimal narrative" as a series of two phrases that are chronologically ordered and causally related and "completely developed narrative" as a sequence of two clauses that contain orientation and evaluation (and an abstract and a coda) as well (p. 360).

2.2 Labov's Sociolinguistic Model of Narrative Analysis

In the present study, William Labov's (1972) Sociolinguistic Model of Narrative Analysis provides a theoretical framework for analysing a selected American short story, *The Lottery*, by Shirley Jackson. He discovered linguistic narrative macrostructures such as structural components and evaluative functions. Later, Labov (1972) presented a six-schema sociolinguistic model of narrative analysis and explained how each part could be used to analyse narrative patterns and recognise recurring themes and ideas. A sequence of questions may alternatively represent this narrative structure:

- i. **Abstract:** What, in a nutshell, is this story about?
- ii. **Orientation:** Who, when, where, what?
- iii. **Complicating action:** Then what happened?
- iv. **Evaluation:** So, what, how is this interesting?
- v. **Result or resolution:** What finally happened?
- vi. **Coda:** That's it, I have finished and am 'bridging' back to our present situation. (Labov, 1972 p. 370).

Labov explicitly says that all six elements are not included in every story; for example, some stories may not contain an abstract or a coda. Furthermore, these elements do not have to

be in any sequence, and each might occur in several forms; these considerations are also considered in the final analysis.

3 Review of Related Literature

Labov's narrative analysis model has been frequently used to analyse oral narratives. Pratt (1977) used this approach to first-person narrative novels and short narratives, including Herman Melville's *Bartleby the Scrivener*, Charlotte Bronte's *Jane Eyre*, and Henry Miler's *Plexus* in literary studies. Lambrou (2005) used this model to examine variances in oral narratives generated by members of the Greek Cypriot community in London and discovered that personal narratives are linked to features of a person's culture on a schematic level. In another research, Afsar (2006) offered a tentative and preliminary application of the Labovian analysis paradigm to Quranic and biblical narratives discovering many structural similarities on the surface and significant differences at the more profound level. Junqueira (2010) used a Labovian technique to examine Brazilian tales' rules to the narrative framework for American narratives. The findings demonstrated that the overall architecture of Brazilian narratives is like the Labovian framework for American narratives, with some fundamental deviations. Uzma (2017) Applied Labov's narrative structure model to a short story titled *My Mom had only one Eye*. Due to the scarcity of research on applying Labov's model on short literary texts such as short stories, the researcher was motivated to carry out a linguistic analysis of a short story titled *The Lottery* through the Labovian approach and add up to the existing body of research on this topic.

4. Application of Labov's Model to *The Lottery* by Shirley Jackson

The following section delves deeper into the six structural aspects of Labov's sociolinguistic model to explain how language functions in Shirley Jackson's narrative *The Lottery*. This

analysis will assist us in comprehending the reasons for critical points in the narrative being placed in a specific location to elucidate the narrative's meaning.

4.1 Abstract

The abstract, which consists of one or two phrases that summarise the whole tale and convey the story's message, is the first component of the Labovian structure (Labov, 1972). The abstract is the introductory part of the narrative. An abstract is the first phrase that outlines the entire story's sequence of events (Labov p. 4-5). To some linguists in written narratives, the abstract can be minimally summarised in their titles (Pratt 1977, Toprak 1992). The abstract may include the entire idea of the story, or it may be a free sentence inserted anywhere in the narrative without affecting the meaning. Accordingly, the present story titled *The Lottery* indicates that the story is about an annual ritual known as "The Lottery." Related to Labov's (1972) definition of abstract is indicated "the village people began to gather in the square, between the post office and the bank, around ten o'clock. "The initial phrase draws the attention of the reader and sparks interest to know why people were gathering in the morning time.

4.2 Orientation

An orientation clause provides information about the time, place, and names of the characters in a story, as well as their initial behaviour (Labov, 1997 p. 5). The orientation typically gives details of time, story participants, activity setting or context in which the narrative unfolds. The orientation is generally stated in the past progressive, indicating what happened before the event described (Afsar, 2006, p, 504). According to Labov (1972), the orientation section consists of free clauses generally at the beginning of the complexity (p. 364). The orientation may be utilised as an evaluation and to assist in generating suspense by delaying the resolution or offering more information in the

problematic action if presented later in the story. While Toolan (2001) associates' orientation with the setting by emphasising the narrative's participants, context, and time, Johnstone (2001) claims that orientation does not occur near the story's beginning.

4.2.1 Setting

The narrator is diligent in rooting us in precise details in the current short narrative, intensifying the brutality and making the ending immensely startling. At the start of *The Lottery*, Jackson creates the backdrop by providing particular facts about the lottery's day. She informs us of the date (June 27th), the hour (about 10 a.m.), and the temperature (warm) location (situated between the bank and the post office), town's approximate population (300 persons). The lottery's dreadful reality contrasts sharply with this ostensibly familiar and upbeat setting. Shirley Jackson teases the reader with indications regarding the town's peculiarities periodically. She describes the critical structures on the town square but does not explain a church or a typical judicial building to each group of people. It is also strange that these individuals do not celebrate *Christmas*, *Easter*, or *Thanksgiving*. Furthermore, she observes that the youngsters are constructing "a large mound of stones in one part of the plaza" as if they are working rather than collecting these pebbles for fun.

4.2.2 Point of View

The Lottery" uses third-person objective narration, which implies that the narrator is impersonal, detached and neutral, creating a distance between the audience and the characters in the story. Unlike a third-person omniscient narrator who has access to the character's internal thoughts, an objective narrator can eavesdrop on every individual and group without making any judgments. That distance and objectivity of the narrator is an aesthetic choice of the writer because if readers knew the characters' thoughts, the

final shocking moments of the story would not be as shocking. The objectivity and detachment of the narrator is manifest in the panoramic description of the village, its residents and its nearby villages. The objective narrator presents a panoramic perspective of the town, with youngsters assembling and engaging in raucous play, men congregating and discussing planting, rain, tractors, and taxes, and the ladies gossiping about each other.

4.2.3 Characters

After describing the village, the narrator gradually introduces important characters as their role in the subsequent events. First, Bobby Martin is introduced "who had already stuffed his pockets full of stones", Then minor characters are introduced named Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy." Then Mr Summers is introduced with nominal description ("round-faced", "cheery man") and insignificant information about his family, job, and people's feelings for him. Mr Summers' name is supposed to connote joy. Then another character Old Man Warner is introduced, the town's longest inhabitant who has won seventy-seven lotteries and is a staunch supporter of the status quo. He also believes that peasants will be compelled to eat "chickweed and acorns if the lottery is cancelled." Mr Graves, the postmaster, aids Mr Summers in preparing the lottery papers and during the ceremony but is never named or given a word of the conversation. Despite his seeming significance, Mr Graves appears with the stool to hold the black box, swears in Mr Summers, and then fades from the story. Another character, Tessie Hutchinson, appears frantic and out of breath to the lottery, claiming "she forgot what day it was." She is the only one in the village, making her a potential rebel against society's structure and lottery. Tessie's sense of humour sets her different from the others. Rendering her eventual fate is more surprising and

disturbing. Bill, Jr., Nancy, and Dave Hutchinson are the Hutchinson siblings. Nancy's supporters publicly express their wish that she will not be picked. The consideration of Mrs Dunbar's participation in the ceremonial events emphasises the issue of family structure and gender roles. Women are so devalued that even an adolescent kid would take the place of a mother as "head of household." Another character, Jack Watson, gains the villagers' respect and status as a man by winning the lottery. The narrator introduces all the story participants with objective commentary about their roles in drawing the lottery.

4.2.4 The Black Box

The narrator describes the black box, which represents a long worn out and unchangeable tradition tagged with the fate of the people who never owned it. The notion of the tradition resonates so powerfully; they refuse to part with it, the villagers say, even if they cannot be sure the new box has pieces of the original box. The black box symbolises a tangible reminder of the lottery's historical background, inconsistency of the townspeople's adherence to tradition for readers, as well as the compromises that the townspeople have already made concerning tradition. The way the box is kept also reveals the box's increasingly marginalised status of the black box is also underscored.

4.2.5 Rituals of the Lottery

Mr Summers ran the lottery, square dances, teen club, and Halloween programme. The numerous rituals before the conduct of the lottery, such as "a proper swearing-in" of Mr Summers by the postmaster, "a recital of some sort, performed by the official of the lottery", "a perfunctory, tuneless chant" that had been rattled off duly each year; standing during the song, walking among the people, a ritual salute" but many of these had been discarded over a while. The description of the lottery's formalities piques the reader's

interest, leading to a perplexing and frightening ending. What happens to the lottery's "winner" determines the plot's direction. People remembered to use stones despite forgetting "the ritual" and missing the original black box.

4.3 Complicating Action

The complicated action refers to the story's real happenings, which propel the plot and keep the audience engaged. The backbone of the tale is made up of a series of narrative phrases that describe the following occurs in response to the inquiry, "And then what happened?" (Labov, 1997) This is usually the longest part of a story, and it contains both orientation and assessment (Afsar, 2006, p. 498). The audience is kept interested in the plot by the tension caused by the complex action (Johnstone, 2001, p 639).

The complicating action or conflict occurs when Tessie Hutchinson discovers her husband; the villagers' attention is drawn to Bill. He scribbled something on the sheet of paper he took. Tessie cries that it is not right and that Mr Summers did not allow Bill enough time to select the paper he preferred. People began searching for the Hutchinsons. Bill Hutchinson remained still, his attention locked on the piece of paper in his hand. Tessie Hutchinson yelled at Mr Summers, "You did not allow him enough time to choose whatever paper he wanted." I saw you. 'It wasn't fair! Tessie is urged to "be a good sport" by Mrs Delacroix, but Mrs Graves reminds her that they all accepted the same risk. "Shut up," Bill Hutchinson tells his wife. Mr Summers tells Bill that they must rush to finish on time, and he inquires about Hutchinson's other properties. Tessie laments that her daughter Eva and Eva's husband Don are good friends and should be forced to take a chance. Mr Summers explains to her that, as she is aware, daughters are bound to the families of their husbands, eloquently demonstrating humanity' self-serving survival drive. Everyone

who speaks out is defending their skin; all tribes and people share a survival instinct. Tessie is ready to jeopardise the lives of her daughter and son-in-law to save herself. The other female candidates are relieved that they were not picked.

The climax is reached. Bill Hutchinson approaches his wife and snatches the slip of paper from her grip, which had a "black stain on it". The crowd erupted as Bill Hutchinson held it up. Each Hutchinson family member takes a slip of paper from the box. Except for Tessie's, all the papers are blank, a black dot in pencil. Regardless of how well-liked Tessie is, the people express no sorrow. Tessie's children are delighted that she has been saved despite their mother's look. As the narrative draws to a close, Jackson heightens the sense of impending doom. Tessie begins to scream, "it's not fair, it's not right". The villagers begin to pick up the stones they had gathered earlier and circled Tessie to complete the task before the midday feast. The lottery no longer has any theological or practical validity; it is just a primitive kind of murder for the sake of tradition.

4.4 Result or Resolution

"The resolution of a personal narrative is the collection of complicating actions that follow the most reportable incident," writes Labov (1997: 12). The conclusion or outcome relieves stress and provides an answer to the inquiry, "What finally happened?" (Johnstone, 2001, p. 640). It frequently begins with the complicating action's last narrative sentence, which explains how it was resolved. Davy Hutchinson is given a few pebbles as the youngsters pick some stones. As the crowd surrounded Tessie, she screamed, "It isn't fair, it isn't right!" She expressed her dissatisfaction with the situation by saying, "It's not right." A stone slammed against her on the side of her skull. Old Man Warner said, "Come on, come on, everyone." Jackson abruptly finishes her narrative with the revelation of what happens

due to the lottery, leaving the audience surprised and horrified. Ordinary villagers, who appear to be harmless, turn aggressive and murder one of their own with stone weapons. So, the writer consciously evades an elaborated resolution to create surprise with greater force without providing a chance of dramatic catharsis.

4.5 Coda

Codas are free clauses that appear at the end of stories to indicate the story's conclusion. The coda is a mechanism for bringing the vocal perspective back to the tale's timeline (Afsar, 2006, p. 497). A coda allows the storyteller to connect the story's ending to the present. According to Toolan (2001), a coda marks the end of the story and renders the question, "And then what happened?" impossible and nonsensical. According to Toprak (1997), the narrator transitions from the past to the present. The coda is a phase in the storytelling that can be skipped if desired. The current narrative has no lines, and there is no indication of its conclusion. There are no hints in this narrative, in which the narrator abruptly concludes the narrative after stopping previous narrating events and bringing the reader to the present, quickly ending the story, leaving the audience startled and bewildered.

4.6 Evaluation

Labov (1972) defines *evaluation* as "that part of the narrative which reveals the narrator's attitude towards the narrative by emphasising the relative importance of some narrative units compared to others." Evaluative strategies are employed for different purposes. First, "self-aggrandisement" refers to the narrator's desire to present himself in the best light possible. This is achieved by demonstrating that the narrator was engaging, intelligent, perceptive, or had other characteristics relevant to the story's context. The second evaluation aids the listeners in following the narration by underlining its structural features; for instance, by "emphasising the point where the complication has reached a maximum: the break between the complication and the result" (Afsar 2006 499). Most crucially, Labov argues that evaluation happens before the resolution and is dispersed across the narrative, offering ripples of evaluation that permeate the narrative: Figure 1 shows how evaluation may expand to all other parts of the story.

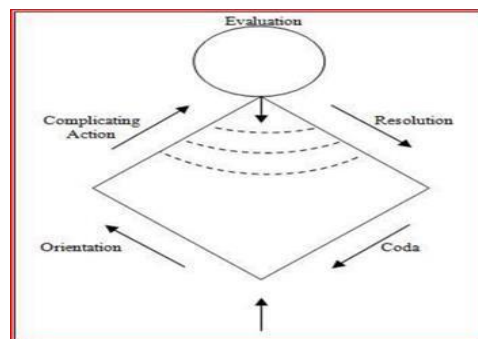


Figure 1 Narrative schema (Labov, 1972, p. 369)

4.6.1 Types of Evaluation

Evaluation devices are broadly categorised into internal and external strategies.

4.6.1.1 Internal Evaluation Strategies

Labov (1972) characterised internal assessment mechanisms in stories that deviate from fundamental narrative grammar

as intensifiers, comparators, correlatives, and explicatives.

Intensifiers: Gestures, expressive phonology, quantifiers, repetition, and ceremonial utterances are examples of intensifiers. They are 'woven' into complicating action sentences, depart from basic narrative syntax and do not complicate basic narrative syntax.

gestures , e.g., pointing accompanying deictic <i>this</i> or <i>that</i>	<ul style="list-style-type: none"> • “A tall boy in the crowd raised his hand.”“Here,” he said.” • “Here,” a voice said, and Mr Summersnodded. • “but in this village, where there were only about three hundredpeople.”
exaggerating quantifiers , e.g., ' <i>all</i> ', ' <i>very</i> ', ' <i>a lot</i> ', ' <i>so</i> ', ' <i>absolutely</i> ', ' <i>completely</i> ', ' <i>highly</i> ', ' <i>rather</i> ', ' <i>really</i> ', ' <i>too</i> ', ' <i>totally</i> ', ' <i>utterly</i> ', and ' <i>at all</i> '	<ul style="list-style-type: none"> • “Mrs Dunbar ... said, "I can't run atall.” • “Delacroix selected a stone so large” • “The people had done it so many times” • ...Mr Summers...knew the answer perfectlywell....” • “The black box ...completely black” • “...very small children....” • a great pile of stones”
repetitions	<ul style="list-style-type: none"> • the word Lottery-16times, • the word Black box- 9times, • the expression "wasn't/isn't fair", five times • the word Stone/s-10times
expressive phonology , e.g., <i>shhh! a lo-o-on ti-i-me</i>	“Delacroix-- the villagers pronounced this name ‘Dellacroy’”
ritual utterances (culturally specific)	<ul style="list-style-type: none"> • “There was the proper swearing-in of Mr Summers,” • “...there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant ...a ritual salute, ” • “The lottery was conducted--as were the square dances, theteen club, the Halloween program--by MrSummers.”
WH-exclamations	<ul style="list-style-type: none"> • “Clean forgot what day it was, she said to Mrs Delacroix.” • “I wish they'd hurry, Mrs Dunbar said to her older son.”

Comparators: Comparators have a more complicated syntactic structure than intensifiers, and they compare events that did not occur. When narrating stories, narrators frequently speak about events that may or may not have occurred in the past. In the evaluative points of narratives, modals, negatives, futures, imperatives, quasi-modals, questions, or-clauses, superlatives, and comparatives are utilised (Junqueira, 2010, p. 22).

<p>Negative evaluators – such as the element has no plans</p>	<ul style="list-style-type: none"> • "I guess not, Joe," Bill Hutchinson said regretfully. "... A girl whispered, I hope it's not Nancy,"
<p>Questions usually embedded in the speech of the actors</p>	<ul style="list-style-type: none"> • He has broke his leg, hasn't he? Who's drawing for him?" • "Right, Mr Summers asked Watson, boy, drawing this year?" • "...who is it? Who's got it? Is it the Dunbars? Is it the Watsons?" • "...Bill, You got any other households in the Hutchinsons?" • "Mr Summers said. Don't you have a grown boy to do it for you, Janey?"
<p>Modal evaluators –make possible speculation about events that could or might or should come to be, but that is not the case at present. (modal verbs and quasi models) and adverbs including 'possibly', 'surely', 'usually', 'always.'</p>	<ul style="list-style-type: none"> • "I think we ought to start over, Mrs Hutchinson said,as quietly as shecould." • "the whole lottery ...could begin at ten o'clock...." • "It's not the way it used to be, Old Man Warner saidclearly." "People ain't the way they used to be." • "...Mr Summers said soberly, "guess we better get started...." • "We were going to have to get on without you, Tessie." Mrs Hutchinsonsaid
<p>Imperatives</p>	<ul style="list-style-type: none"> • "Go tell your father, Mrs Dunbar said to her olderson." • "Remember, Mr Summers said, "take the slips and keep them folded ...Harry, youhelp littleDave." • "Be a good sport, Tessie, Mrs Delacroix called, andMrs Graves said, • "Shut up, Tessie, Bill Hutchinsonsaid" • "Mr Summers said. Let's finishquickly."

Correlatives:

While comparators evaluate unrealised occurrences, correlatives combine two actual events into a single clause (Labov,1972). This is a problematic syntactical form that younger narrators rarely use. Progressives attached participles (one or more verbs in -ing are aligned, and the tense marker and he are eliminated), double appositives, and double attributives are all examples of correlatives.

<p>The simultaneity of occurrence of actions, e.g., <i>while</i>. <i>be + V- ing</i></p>	<ul style="list-style-type: none"> • “Mr Martin ... came ...while Mr Summers stirred up the papers insideit.” • “Mr Summers waited ...while Mrs Dunbar answered.” • “Mrs Delacroix ...held her breath while her husband went forward.” • “Mrs Dunbar went ...to the box while one of thewomen said,
<p>Double...-ing appended participles (doubled progressives with <i>be</i> deleted), e.g. <i>I was sitting on the corner smoking</i></p>	<ul style="list-style-type: none"> • “The people ... wetting their lips, not looking around.” • “men were holding the small, folded papers..., turning them over and over nervously.” • “Bill Hutchinson was standing quietly, staring down at the paper in his hand.” “Nancy and Bill, Jr., beamed and laughed, turning around to the crowd, and holding their slips of paper... surveying their children, speaking of planting and rain, tractors and taxes.”
<p>Double attributive</p>	<ul style="list-style-type: none"> • “morning ...clear and sunny, with the fresh warmth of a full-summer day.” • “Mr Summers... round-faced, jovial man.” • “...small, folded papers.” • “...the smoothest and roundest stones.” • “a three-legged stool,”
<p>Nominalizations(gerunds)</p>	<ul style="list-style-type: none"> • “There was a great deal of fussing to be done before. • There was the proper swearing-in of Mr Summers by the postmaster.

Explicatives: In independent sentences, explicative evaluative clauses assess and explain the story. They might be qualifiers for conjunctions like *while*, *however*, or causal, introduced by *since* or *because* (Labov, 1972, p. 389).

<p>Additional subordinate clauses:</p>	<ul style="list-style-type: none"> • “Mr Summers, who had time and energy..., round-faced, jovial man, ... people were sorry for him because he had no children, and his wife was ascold.” • “The lottery was conducted--as were the square dances, the teen club, the Halloween program--by MrSummers.”
<p>Compound sentences:</p>	<ul style="list-style-type: none"> • “Mr Summers began talking again about a new box, but every year the subject was allowed to fade off” • He was a round-faced, jovial man, and he ran the coal business, and people weresorry.”
<p>Complex sentences:</p>	<ul style="list-style-type: none"> • “Although Mr Summers and everyone else in the village knew the answer perfectly well, it was the business of the official....”
<ul style="list-style-type: none"> • Other syntactic strategies include deletions, passives, ellipses; re-orderings such as flashbacks and orientation displacement; and dysfunctional characteristics such as person confusion, anaphora, and temporal linkages. 	

4.6.1.2 External Evaluation

The external strategies can be further divided into the following categories, as posited by Labov (1972)

- i) External evaluation
- ii) Embedded evaluation
- iii) Evaluative action and
- iv) Evaluation by suspension of the action.

A narrator uses external evaluation to go straight to the audience and inform them what the point is," disrupting the narrative flow in the process. Embedded assessment entails the narrator explaining his feelings as though they happened now of the event, rather than telling or attributing them to a third person acting as an observer. The embedded evaluation consists of three processes for analysing narratives while maintaining the story's dramatic continuity (Labov, 1972). First, narrators might paraphrase the feeling of what is happening. Second, narrators might address other individuals by quoting themselves (p. 372). Third, storytellers might insert a third person, a neutral observer, to assess the antagonist's behaviour to create a more dramatic impact (Junqueira, 2010, p. 22). This fourth type of evaluation necessitates a high level of linguistic ability, which Labov describes as "large-scale, external evaluation processes." Labov (1972) notes, "The narrator can stop the narrative, turn to the audience, and tell him what the point is "(p. 372).

i) External evaluation	<ul style="list-style-type: none"> • "...in some towns, there were so many people that the lottery took two days and had to be started on June 26th. However, in this village, ... the whole lottery took less than two hours...." • "The lottery was conducted--as were the square dances, the teenclub, the Halloween program--by Mr Summers," • "The original paraphernalia for the lottery had been lost long ago, and the black box was now resting on the stool..."
ii) Embedded evaluation	<ul style="list-style-type: none"> • "The pile of stonesthe boys had made earlier was ready; there were stones on the ground ... "Delacroix selected a stone so large she had to pick it up with both hands...." • "There was a great deal of fussing to be done...Lottery open." • "Tessie Hutchinson ...held her hands out desperately...."
iii)Evaluative action	<ul style="list-style-type: none"> • "He blinked his eyes nervously and ducked his head" • "They grinned at one another humorlessly and nervously... held it firmly ...and went hastily...." • "Mr Summers gravely and selected a slip of paper from the box. ...men turning them over and over nervously." • "She hesitated ...looking around defiantly." • "Mr Dunbar... gasping for breath. I cannot run at all. You'll have to go ahead, and I'll catch up with you."
iv) Evaluation by suspension of the action.	<p>"some people remembered, there had been a recital of some sort.... tuneless chant that had been rattled off duly each year; some people believed ...or sang it, others believed ... but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person ...but this also had changed with time...."</p>

5. Conclusion

In conclusion, the structural analysis of the short story *The Lottery* by Shirley Jackson through William Labov's sociolinguistic model of narrative analysis enhances our understanding of the text by highlighting the author's linguistic and narrative techniques. The story has an abstract that is, followed by detailed orientation providing us detailed information about the setting of the town highlighting its unusualness and panoramic view of activities of the town people, situation, and primary and minor characters, point view of the narrator that is third-person omniscient objective and detached narrator, the rituals of lottery and the description of black box which is the primary symbol of tradition in the story. After detailed orientation, the complicating action starts when the lottery process starts and reaches its climax when Tessie is the lottery winner. Still, she resists by reiterating, "It's not fair. It's not right. The climax is shortly followed by a quick and abrupt resolution, creating suspense and disgust in the reader. There is no coda clause in the story as Labov considered it an optional element. The evaluation strategies, both internal and external, permeate through the whole text. Internal textual strategies include intensifiers such as quantifiers, repetition, and ritual utterances; comparators such as modals, negatives, futures, imperatives, quasi modals, questions, or-clauses, superlatives, and comparatives; explanatory clauses connected with conjunctions such as while, though; or causal, introduced by since or because; and correlative clauses, which combine two events that happened in a single clause. External evaluative procedures, such as external evaluation, embedded evaluation, evaluative action, and evaluation by suspension of the activity, provide the text bivocality or multivocality and a "polyphonic impact" (Bakhtin, 1981).

6. Scope for Further Research

William Labov's sociolinguistic model of narrative analysis has been of particular use to linguists and statisticians because it was concerned with structural elements of a fully grown narrative. It provides an enormous space to be applied to other short stories and longer literary texts such as novels.

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