
RESEARCH ARTICLE

Evaluating the Values of the Sheepish Slaves: A Synthetical Analysis of “The Lottery” and “The Ones Who Walk Away From Omelas” in Light of Nietzsche’s Ruminations

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ABSTRACT

“The Lottery” by Shirley Jackson and “The Ones Who Walk Away From Omelas” by Ursula Kroeber Le Guin are two stories depicting societies in which adhering to the traditionally imposed ‘scapegoating’ ritual ensures the prosperity of the majority of the population. Previous researches that analyzed the two texts, singularly or in tandem, predominantly emphasize the human capacity for evil as inherent in these communities through their traditions and some, admittedly, highlight the impact these traditions have on the individuals living in such communities. But no research has used the postulations of Friedrich Nietzsche in this regard. This paper intends to provide insight into this unexplored area by investigating the communities portrayed in the two stories, their respective traditional values and the community members in light of Nietzsche’s ‘master-slave morality.’ The purpose of this research is to find out how traditions exist in those communities, how these traditions are constituted by particular values, how these values are, in turn, enforced by these traditions, how those values correspond to the Nietzschean concepts, how the members represent different Nietzschean types, and how they respond to the aforementioned values. Thus, the theoretical framework is based on Nietzsche’s categorization of human beings into ‘master type and slave type’ categories as well as his theorization of ‘master-slave morality.’ Some definitional understanding of ‘tradition’, ‘master’ and ‘authority’ assist in this regard as well. The discourse of “The Lottery” as well as “The Ones Who Walk Away From Omelas” has been considered in light of such theoretical and conceptual understandings to assess the dynamics of the communities they depict. This paper’s investigation of the communities & the members found in “The Lottery” and “The Ones Who Walk Away From Omelas” shows that – traditions existing in those societies enforce particular values & these values, in turn, sustain those traditions; some of the members, e.g. – Tessie, who protests against the stoning ritual & the ones in Omelas who show dissatisfaction with the child’s cruel treatment, can be categorized to be master types as theorized by Nietzsche and the ones to comply with the scapegoating process(es) can be categorized as slave types. This adherence by the slave types and the consequential peaceful prosperity implicates the values being discussed as Nietzschean slave values. This study further shows that the scapegoating ritual(s) is imbued with a utilitarian stipulation for the ‘greater good for the greater number’ which creates a moral judgment & this moral judgment is used by the slave types to justify their complicity in the seemingly required cruelty and by the community itself to dominate the master types, as a result of which the master types are faced with a duality of choices – to accept the traditions of their communities, or to leave.

KEYWORDS

The Lottery, Omelas, Nietzsche, Tradition, Values, Master-Slave Morality, Master Type, Slave Type, Scapegoat

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1. Introduction

Shirley Jackson’s “The Lottery” and Ursula Kroeber Le Guin’s “The Ones Who Walk Away From Omelas.” are two short stories that are frequently juxtaposed for research purposes owing to their similar depictions of communities which use ‘scapegoating’ means to induce and ensure seemingly unending peaceful prosperity. Le Guin was influenced by the “idea” of the “psychomyth, the scapegoat” from the works of Fyodor Dostoyevsky and William James in her writing of the story. (Le G., 1975, p.97) Jackson, on the other hand, labelled an uphill climb with her daughter’s stroller and a cluster of groceries to be her inspiration for “The Lottery.”

(Bloom, 2001, p.36) While the inspirations for the stories of these two American writers may have come from two fairly different sources, these sources are shaped by the modern civilizations' necessitation of the sacrifice of the individual for the sake of some greater good. As a logical consequence – the two stories depict similar communities in which the respective traditions contain values which collectively embody the impetus for the individual's sacrifice to achieve the before mentioned utilitarian 'greater good' of the whole community. So an amalgamative analysis of the two communities depicted in the stories would reasonably shed light on the nature of the relation between the individuals and the communities they are members of, and several such analytical explorations can evidently be found. Such researches prevalently highlight the inherently 'evil capacity' of human beings, gender roles etc. Some existing researches do emphasize the connotations regarding to traditional values and their impact on individuals. However, no such research used Nietzschean hypotheses for their analyses. As such, it can be perceived as an opening that this particular study seeks to capitalize on. The objective of this research is to investigate how the communities depicted in the two stories resonate with Friedrich Nietzsche's ruminations on 'master-slave morality' as well as how the members are affected by the values of their respective communities and how they respond to them. It is a library research and therefore, data will be collected from printed books and journals as well as online resources. Also being an analytical research, it will employ the method of critical discourse analysis in its study of "The Lottery" and "The Ones Who Walk Away From Omelas." The central theoretical framework used for this research will, logically, be taken from Nietzsche's theorizations on morality and master/slave type categorization. The investigation here will be focused, specifically, on - how traditions can be perceived in those communities and how they enforce as well as are sustained by certain values, how those values benefit certain types of human beings while limiting others and how those types respond varyingly to such varying modes of treatment. The section titled "Theoretical Framework" will deliberate on the key concepts relevant to this research, which are – Nietzsche's categorization of human beings according to their biological evolution and a further categorization into master types & slave types, what he theorized on the concept of 'morality' & values, and how a certain "moral judgment" (Nietzsche, 1967, p.189) is produced by the slave types' values & how this judgment works to ensure that the slave types thrive while the master types suffer. This section will further consider the meanings of 'tradition,' 'master' & 'authority' and contemplate their relation(s) to the aforementioned Nietzschean hypotheses. The section "Discussion" will analyze the discourse of "The Lottery" and "The Ones Who Walk Away From Omelas" in light of these theories & concepts, focusing on the communities and the respective members depicted in them. In this paper, the said communities and members depicted in Shirley Jackson's "The Lottery" and Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas" will be analysed to establish how tradition(s) exists in those societies, how particular values are enforced by these traditions & how such values, in turn, sustain those traditions, which of the members are slave types & who are the master types, how the values create a moral judgment & how this affects the two types varyingly, and how the people of different types respond to the aforementioned values & the moral judgment incurred by them.

2. Theoretical and Conceptual Framework

According to German philosopher Friedrich Nietzsche, all organic nature is divided into two categories of species: those who are naturally herd animals (e.g. sheep, cattle etc.) and those that are naturally more independent (e.g. wolf, hawk etc.). This divide is also, according to Nietzsche, applicable to the human species, both psychologically and physically - a split which then extends into the dual classification of the 'slave type' and the 'master type'. When Charles Darwin's book *On the Origin of Species* was released in 1859, Nietzsche was a bright fifteen years old. And even before Darwin, evolutionary ideas had been circulating, and much of the intellectual world was shifting away from thinking of reality in terms of immutable, immutable absolutes and toward thinking of it in terms of process and change. All of this holds true for morality as well. It is not farfetched to assume that Nietzsche was also influenced by this shift and his concept of morality, or rather 'slave morality', bears indications towards that. A number of texts by Nietzsche, aided by the interpretations found in Stephen Hicks' *Nietzsche and the Nazis*, create a well-grounded composite assumption of what he meant by 'slave morality', in addition to how he presumed the slave/master dual typing is formed and how it operates. This paper focuses on the investigation of the groups & the individuals in Shirley Jackson's "The Lottery" as well as Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas" - in order to find out how these components correspond to the notions conjectured by Nietzsche. Thus, Nietzsche's postulations on the categorizations of the human species as well as the formation of morality will provide the central theoretical lens for this study and furthermore, a conceptual understanding of the idea of tradition will be essential for a comprehensive understanding this research.

In terms of Nietzschean ruminations, just like with the other species – the traits that human beings possess are biologically bred into them. "It is utterly impossible that a person might fail to have the qualities and propensities of his elders and ancestors in his body: however much appearances might speak against it." (Nietzsche, 2002, p.161) Each human being inherits a continuous line of intrinsic qualities from his or her parents and their ancestors before them, and as such - a human being cannot escape the biologically inherited nature. As per the interpretation of Stephen Hicks - just as a sheep cannot help but be sheepish and a hawk cannot help but be hawk-like, a human being also cannot evade his/her nature and this nature falls under the herded 'sheep' category or the more autonomous 'hawk' category. This comparison with animals is not spontaneous as Nietzsche himself frequently uses animal imagery to induce his point. It is evident in this quote from Nietzsche: "there is nothing strange about the

fact that lambs bear a grudge towards large birds of prey: but that is no reason to blame the large birds of prey for carrying off the little lambs. And if the lambs say to each other, 'These birds of prey are evil; and whoever is least like a bird of prey and most like its opposite, a lamb, – is good, isn't he? then ...the birds of prey will view it somewhat derisively, and will perhaps say: 'We don't bear any grudge at all towards these good lambs, in fact we love them, nothing is tastier than a tender lamb.'" (Nietzsche, 2006, p.25-26) This excerpt evidences how Nietzsche viewed the human species as categorically divided into the sheep-hawk or rather, 'herd animal'-'independent predator' dual categories; but more importantly – this bears indication towards how the notion of the "good" as held by these two different categories are rather opposing. (Nietzsche, 2006, p.XXV) These two polarizing classifications are extended further by Nietzsche into what Hicks calls the "slave types" and the "master types". (Hicks, 2010, Ch. 24) For Nietzsche, some individuals are born afraid and drawn to herds, while others are confident and drawn to lonely heights; also, some are born passive and lethargic, while others are born with a sense of purpose and a desire for adventure. (Nietzsche, 2005, p. 208-212) Strength, inventiveness, independence, assertiveness, and other associated attributes are adhered to by master types in their mode of living. They admire strength, bravery, aggressiveness, risk-taking, and even recklessness. It is natural for them to go their own way regardless of the circumstances, to defy societal pressure and conformity. (Nietzsche, 2006, p.5) And in contrast, slave types exist in a state of compliance. They have a proclivity for passivity, reliance, and humility. It's instinctive for them to band together for safety, just as it is for herd animals. (Nietzsche, 2002, p.199) So, in light of Nietzsche's concepts – some people are born to be masters, while others are born to be slaves. Those that are slaves or masters – have no control over such natures as those are biologically inherited. The slave types, similar to herd animals, are passive, dependent, humble and seek safety/prosperity in collectiveness, whereas, the master types – similar to self-regulating animals of prey, are active, independent, unabashed and seek to break free from the rules imposed by the system(s). This split, along with the aforementioned notions of 'goodness', brings the idea of morality into contention.

'What exactly is morality? What does it mean to be good? Why is individualistic egoism deemed evil?' In his work *On the Genealogy of Morality*, Nietzsche attempts to answer some of these queries. Nietzsche rejects several ludicrous solutions presented in his day and begins over, with the purpose of not only resolving that issue, but also establishing where the concepts of good, bad, and evil originate. He attempts that by depicting an ancient civilization divided into two classes: Masters and Slaves. These masters are powerful, affluent, and inventive. They are free to do anything they choose. They adore themselves and think of themselves as admirable. They label their polar opposites, the weak and frail, as evil. Being awful is just who they are; they didn't decide to be that way; they're simply losers. In contrast, the slaves' situation is less congenial. They are unable to accomplish what they want since they are enslaved by the Masters. They are helpless, impoverished, and spiteful. They, like the Masters, see themselves as awful at first because they lack the designs to do differently. But, a revolution, according to Nietzsche, occurs after a length of time. The slaves are too feeble for such retaliation; therefore, this is a psychological revolution rather than a physical one. Slaves decide that the only way they can tolerate their suffering is to reframe it as both beneficial and a choice in this 'revolution'. Slaves learn to praise the weak, the poor, and those who are powerless to end their pain. The masters have been described as wicked because they chose to be wealthy, powerful, and capable. The slaves are deemed virtuous being diametrically opposed to their owners. Thus, the slaves' psychological makeup impacted their evaluation of certain attributes and influenced their moral code. This gives them the mental fortitude to keep going and allows them to retaliate against the Masters by destroying the values system that pushed them to flaunt their prowess. Those with mental and physical competencies, and who view themselves as good, belong to the master morality. Riches, grandeur, aspiration, excellence, and self-actualization are all valued in this. It is a powerful affirmation of life and all that is in it. Because the dominant or those with some authority embrace the master morality, its adherents are scarce. Those few, on the other hand, are indifferent to the public's criticism. This also implies that the masters are creative since they have no desire to obey a set of rules and are prepared to experiment with new lifestyle choices that fit them despite broad opposition. And thus, this group also includes all great artists, philosophers, and prophets, according to Nietzsche. Keeping that in consideration, it is important to note a distinction between a master, i.e. someone who owns/dominates slaves and a master type, i.e. someone more creative, independent and who refuses to be bound by rules. Slave morality, on the other hand, condemns the despised owners' might while praising their own frailty. This act, the transvaluation of values, is seen by Nietzsche as the slave 'revolution's' defining triumph; he even hails it as a brilliant deed that has dominated Western thought for two thousand years, particularly referring to the growth of the ascendancy of Judeo-Christian values. Things that the masters possessed were regarded as wicked after this psychological revolution since the slaves used to lack them, and the lack was turned into something positive. Chastity, for example, was commended because the individuals who wrote the moral code were unable to have the sex they desired. Since they had hardly anything to be proud of, humility was seen as a virtue. Because they needed assistance, they were recognized for their generosity. Nietzsche, recognized as being one of the first to apply evolutionary principles to morality, basically entails that moral codes are an important aspect of a biological type's survival strategy, e.g. slave morality was engineered to ensure the survival of the sheepish slaves. For Nietzsche, in simple words, a person's morality is a result of his/her psychological composition, which is - in turn - a function of one's biological composition. Nietzsche holds a person's "morals bear decided and decisive witness to who he is – which means, in what order of rank the innermost drives of his nature stand concerning each other." (Nietzsche, 2002, p.9) And, slaves in captivity created slave morality that valued their submissive sheepish qualities (e.g. docility, humility, compliance etc.) for those slaves to survive said captivity. While so doing, they condemned

the values endorsed by the master morality, such as power, creativity, autonomy and individuality. Moral codes are an important aspect of any biological type's survival strategy, and the more one studies the evolution and biology of morality, the more one notices radical shifts in moral codes throughout history. There is a perceivable alarming reversal - a moral inversion - in the historical record. Nietzsche contemplates this reversal in reference to the rise of the Judeo-Christian morality in Europe as well as the upsurge of democracy in the global political sphere. We used to value perfection and power above all else, and we looked down on the weak. The meek, the humble, the obedient and the ordinary men who adhere to rules are now considered "good," while the aggressive, powerful, strong, and prideful are considered "evil." (Nietzsche, 2006, p.XXV) The slave types have herded together and their morality has become the dominating morality via the transference of power to the larger collective entity of the human herd of the slave types. Nietzsche says, "everything is being made ... plebeian" (Nietzsche, 2006, p.19). This refers to how everything is transforming in line with the morality of the commoners - of the herd of the sheepish slave types. Historically, and specifically from the 19th century onwards, the number of societies and communities are on the rise in which slave types' values of obedience, humility and adherence are emphasized to the point where - while it is quite comfortable for the sheepish slave types to survive, the ones who are the master types find it hard to exist. Thus, such societies, cultures or even nations have become the grounds on which the slave type can hold dominion over the master types as "all communalities and societies are a hundred times more upright and instructive about the nature of man than is the individual." (Nietzsche, 1967, p.382) In this struggle of domination, "moral judgment" works as the means by which the "weak and mediocre" endeavour and succeed to "weaken and pull down the stronger." (Nietzsche, 1967, p.189)

Now this paper will contemplate the meanings of tradition, master and authority, and their relation to the discussion above. Tradition usually means the inherited customs, social procedures, governing modes, and social institutions which constitute the style of functioning in a community or group. Traditionalists think that inherited customs, social forms, governing modes, and social institutions have developed over time as successful responses to people's needs, and as such have "a default authority". (Blackburn, 2016, p.938) Now, if we look at any dictionary meaning of "master" it denotes an entity which is in the authority of a certain circumstance. Speaking of 'authority' - when the power exercised by a person, institution, or organization is presumed legitimate, that is, approved by some system of standards to which the speaker assents, the speaker is said to have authority. The formation of such standards in human society is a complicated process including convention, habit and custom: in other words - tradition. In the "communalities and societies" (Nietzsche, 1967, p.382) from the 19th century onward which Nietzsche particularly referred to, slave values create the inheritable traditions by the conventions, habits and customs that embody said values. And these traditions, by their "default authority" (Blackburn, 2016, p.938), work as the 'masters' in those "communalities and societies" (Nietzsche, 1967, p.382). So, the slave values, essentially, engender a master that holds dominion over all the human beings in those societies - over both the slave types and the master types. But as the slave types' values decide the traditions or the mode of functioning, those societies ensure for the slave types a very comfortable continual nurturing existence while, at the same time, the master types are condemned to the predicament of a problematic actuality in which a "moral judgment" (Nietzsche, 1967, p.189) is incurred to debilitate them. Now, the task of this paper is to apply the reflections deliberated in this section to analyze Shirley Jackson's "The Lottery" and Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas".

3. Discussion

'Scapegoating an individual for the good of the larger portion of the population' creates a narrative pattern that applies to both "The Lottery" by Shirley Jackson and Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas." In "The Lottery," a small village's residents assemble in the town square for the yearly lottery. While waiting for the ceremony to begin, they trivially discuss unimportant matters. Each family's males choose a slip of paper from an antiquated black box to start the lottery. Meanwhile, some of the villagers emphasize the necessity of this lottery as it ensures, in some way, the continued prosperity of their community. A black dot has been placed on one of the papers. The Hutchinson family must return their papers to the empty box after drawing the dot. They will draw once more to determine the winner. Mrs. Hutchinson scribbles a black dot on the page and complains about how unfair the lottery was. The rest of the villagers, including her own husband and children, set upon her with rocks while she protests the whole nature of this ritual. This story depicts a society in which an individual is sacrificed (or scapegoated) for the sake of the rest of the members of the community and as such there's an obvious thematic element that reverberates the utilitarian maxim - 'the greatest possible good for the biggest possible number of individuals'. Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas" depict similar thematic element(s). This story doesn't have a typical storyline, other than in the sense that it discusses a series of activities that occur repeatedly. The narrative begins with an overview of Omelas, a city of "happiness" (Le G., 1975, p.97). One "child" (Le G., 1975, p.98) from the population is chosen to serve as a sacrifice, allowing the rest of the city to live in peaceful prosperity. The child is kept in a tiny, windowless room with no amenities and is entirely isolated from society, save for brief visits from those who come to see the child. The inhabitants of Omelas struggle with this awareness of the child, who endures for them, and the remorse they feel as a result of said awareness. The majority of them, though, eventually overcome their remorse. They live completely, cherish life, and strive for beauty and excellence in order to justify the child's sufferings as a sacrifice. After learning about the child, they are no longer able to feel pure happiness, but they are able to achieve contentment. But some

people choose to flee the city. Some leave soon after learning of the child's existence, while others depart after a long struggle with guilt. However, they all set out on their respective travels, passing past the city and surrounding farms and into the unknown. These folks vanish and are never seen again. Their fates are unclear, as are their journeys. They are "the ones who walk away from Omelas" (Le G., 1975, p.99). The two stories this paper is investigating –both depict communities in which the utilitarian emphasis on the 'good for a greater number' is on display. Such similarity becomes the thread that ties the stories together and as a result, these two stories are frequently studied together to juxtapose and analyze the implications they bear. This paper will locate the existence of 'tradition' and understand if said traditions function as the 'master(s)' in the societies depicted in "The Lottery" & "The Ones Who Walk Away From Omelas," and then identify the values that constitute those traditions. The members of these two fictional societies will then be examined to determine who represents the Nietzschean sheep or 'slave type' and who represents the 'master type'. Furthermore, the aforementioned values will be scrutinized in light of Nietzsche's postulations on morality to determine if they fall more in line with 'slave values' to engender a 'slave morality,' and how they impact the tradition. Then the investigation will turn towards how the members of both the slave type & the master type function in response to those values as well as how they react to them.

In both short stories, tradition in the broader sense (as relating to the general day to day mode of living for a long period) cannot be conclusively inferred because of a lack of such broad-scale narratives. However, particular elements such as the stoning ritual in "The Lottery" and the summer festival, the existence of the child & the populace's state of existence concerning its suffering in "The Ones Who Walk Away From Omelas" provide the pieces of evidence to locate particular traditions that are in place in those societies. Moreover, prevailing researches evidence the existence of particular "tradition[s]" in these two texts as well. (Bloom, 2001, p.34,44; see also Fiandana, 2019, p.28) In "The Lottery," everyone in the village gather in the square, gather the stones, pick up the slips of paper from a black box and ultimately stone the 'winner' of the lottery – and all of these happen without much perceivable set of rules or instructions from any source. The people simply "remembered to use stones." (Jackson, 1982, p.225) Symbolically speaking, "the black box" can be considered to be an object by which "tradition" is "represented." (Jackson, 1982, p.225) But more noticeably and relevantly, those instances are social processes that are suggestive of the traditional attribute that this collective ritualistic practise possesses. Furthermore, like any tradition, this tradition is old, evidenced by how it existed "even before Old Man Warner, the oldest man in town, was born" (Jackson, 1982, p.218) and is inherited by the children from the adults and this can be seen as well in the processes that constitute it. While the "people of the village began to gather in the square," it is the "children who assembled first." Children, along with the adults, gathered the stones to be used in the stoning and their "pockets" were "full of stones" in anticipation of the ritual. (Jackson, 1982, p.217) This is how particular traditions are passed down and inherited. If the reason behind the existence of this tradition is considered, it becomes understandable how the tradition functions as a mode of governance. The reason is the utilitarian ideal of 'good for the greater number,' as previously mentioned. This notion is particularly palpable when Old Man Warner iterates the "saying about 'Lottery in June, corn be heavy soon.'" (Jackson, 1982, p.222) This tradition of the lottery - the ritual of killing an individual yearly – somehow ensures the prosperity of that community and as a result, all the members adhere to all the components that come with it. This tradition, in other words, started and existed in response to the need of a greater number of people, and as such, is imbued with a default authority. Thus, all the members in this community are under the dominion of said tradition. In "The Ones Who Walk Away From Omelas," tradition can be observed in their continuous blissful existence and one can observe it particularly in the yearly summer festival. Again, similar to "The Lottery" and as even the narrator emphasizes, there are no set dictums. (Le G., 1975, p.97) The Festival of Summer - with all the processions, flute playing and apparels – denotes a particular example of the existence of tradition as well as the processes that constitute them. The populace simply goes about this tradition, and one can assume other traditions as well judging by how they live blissfully with the knowledge of the ever suffering child. And, the fact that people of all age groups, ranging from "old wom[e]n" to "children" between "eight and twelve" participate ritualistically in such processes evidence the inheritability of such traditions. (Le G., 1975, p.98) "Happiness" (Le G., 1975, p.97-99) is emphasized continuously in the narrative to delineate how this is a mode of living and how the tradition(s) of that community reflect the utilitarian emphasis on 'good for the greater number,' as was the case with "The Lottery." This becomes more clearly comprehensible if the suffering child is considered, as the tradition, its values and the consequential state of peace & prosperity in Omelas are centred around the child's suffering. This "strict and absolute" (Le G., 1975, p.98) conditioning gives the tradition of Omelas the default authority to hold dominion over all its members. Now the paper will analyze how the members of the societies depicted in "The Lottery" and "The One Who Walk Away From Omelas" fall under the categories of the Nietzschean 'master' & 'slave' types and if it is the 'slave values' that constitute the traditions that hold authority over these members.

The people of the village depicted in "The Lottery" mostly illustrate the picture of a collective group as can be observed when they start to "gather," and then seen to be standing "together". (Jackson, 1982, p.217) They are passive & humble as the men made "quiet" jokes, "smiled rather than laughed" and the women wore "faded" dresses. (Jackson, 1982, p.217) Their dependent nature can be perceived as they quietly fall in line for the lottery according to tradition and in their firm, almost blind, belief in the necessity of the stoning. Even the children play rather quietly and follow the adults as they proceed towards the ritual. This collective state of passive & humble dependency (or rather adherence to) on the rules of the societal tradition bears a striking similarity to a herd

of sheep. As such, they can be inferred to be belonging to the Nietzschean slave type category. On the other hand, Mrs. Hutchinson is the only specific human being in this story who protests against this tradition saying "it isn't fair" (Jackson, 1982, p.225). This along with how she approached the square "hurriedly" (Jackson, 1982, p.219), how she forgot the day of the lottery & how she "craned" (Jackson, 1982, p.220) her neck paints the picture of an individual who sticks out from the herd. Her attributes exhibit vitality, independence, boldness & a tendency to break free from the rules, and as such, she can be considered to belong to the master type category. In "The Ones Who Walk Away From Omelas," no particular character is mentioned except for the suffering child. This child can be utilized to categorize the rest of the citizens of Omelas following the Nietzschean postulations. "They all know [the child] is there, all the people of Omelas" (Le G., 1975, p.98) but three different reactions to the knowledge of the child's state of existence can be perceived. "Some" are "content" to "know it is there" as their peace & prosperity depend on it despite the nature of injustice and as such, they "know that it has to be there." (Le G., 1975, p.98) Some "go home in tears, or in a tearless rage when they have seen the child" and they "may brood over it for weeks or years." But "as time goes on," their unaccepting attitude begins to waiver in the face of "a little vague pleasure of warmth and food." They finally accept it as "their tears at the bitter injustice dry when they begin to perceive the terrible justice of reality." (Le G., 1975, p.99) Then there are the ones who cannot accept this: "They leave Omelas, they walk ahead into the darkness, and they do not come back" (Le G., 1975, p.99). They are "the ones who walk away from Omelas." (Le G., 1975, p.99) The people that display the first type of reaction exhibit attributes of obedience, dependence, acceptance & a propensity towards collectiveness and as such, they can be considered slave types. The other two sorts of reactions stem from a lack of adherence or acceptance towards the rules of that tradition and consequentially, this connects to independence. As such, the people that display these two types of reactions can be considered master types. The people that walk away from Omelas present no problematic issue in this regard as they supremely practice their independence by leaving the community, and thus showing a complete rejection of the tradition & its values. They can be undoubtedly deemed as the master types. But the ones who could not assent to this tradition & its values initially, but gradually fall into acceptance, the ones who stay in Omelas – they present a concern. Same can be said of Mrs. Hutchinson from "The Lottery." While she seems to not conform to 'rules of the herd' as the other villagers, she was someone who was living in that community and reproducing despite her foreknowledge of the lottery. The concern here is that the master types exhibit different responses to the values imposed upon. The focus of the study will now shift towards investigating - how the traditions of the two communities in the two stories being discussed are essentially composites of Nietzschean "good" (Nietzsche, 2006, p.XXV) slave values that engender certain moral judgments and how the slave types, as well as the various master types, respond to these values, how they are affected by the moral judgment, and what implications these responses & effects bear.

In "The Lottery" and "The Ones Who Walk Away From Omelas," the values contained in tradition(s) ensure the continued prosperity of the respective collectives of people. As already established, these values are adhered to by the slave types who make up the most of said collectives. As slave types adhere to these values which ensure that they continue to thrive and grow, such values can be considered to be what Nietzsche deemed slave values. In "The Lottery," Jack was deemed to be a "good fellow" (Jackson, 1982, p.220) because he was silently participating in the ritual while Mrs. Hutchinson was assumed to be not "a good sport" (Jackson, 1982, p.223) because she was protesting against it. This paints those slave values as "good" and those that go against them, the master types, as not good or rather "evil." (Nietzsche, 2006, p.XXV) Similarly, in "The Ones Who Walk Away From Omelas," the imposed values are deemed necessary for the "happiness" (Le G., 1975, p.98) & overall prosperity of the community and this understanding makes the slave types feel "content" (Le G., 1975, p.98) - which communicates the connotation that those values are slave values and they are, again to quote Nietzsche, "good" values. (Nietzsche, 2006, p.XXV) This idea of the values being good creates a "moral judgment" (Nietzsche, 1967, p.189) – which is: those seemingly unjust and brutal acts are necessary for the greater good of the population (or herd). The slave types in those "societies" (Nietzsche, 1967, p.382) use this moral judgment to justify their complicity in the perpetuation of the unjust tradition – they "understand why" (Le G., 1975, p.98) these values are necessary for the "corn" to be "heavy" (Jackson, 1982, p.220). On the other hand, the master types are forced to accept this, as was the case with Mrs. Hutchinson and the people of the Omelas who come to accept the inhumane treatment of the child, or to leave the communities dominated by the 'good' slave values altogether, like the ones who leave Omelas. In the face of the tradition engendered by the slave values of the slave type which deems non-adherence to be "evil" (Nietzsche, 2006, p.XXV), the master types face two choices: to "be a good sport" (Jackson, 1982, p.223) or to "walk away" (Le G., 1975, p.99).

4. Conclusion

This paper's exploration of the communities and members found in Shirley Jackson's "The Lottery" and Ursula Kroeber Le Guin's "The Ones Who Walk Away From Omelas" thus reveals that – traditions in those societies enforce particular values, and these values, in turn, maintain those traditions; some of the members, such as Mrs. Hutchinson who protests the stoning ritual, and those in Omelas who show frustration with the child's cruel treatment, can be classified as master types. The slave types' dedication to the values, as well as the resulting peaceful prosperity, implicates the values as Nietzschean slave values. The scapegoating ritual(s)

is inculcated with a utilitarian caveat – 'greater good for the greater number' - which creates a moral judgment, which is used by the slave types to rationalize their culpability in the seemingly required cruelty, and by the community itself to debilitate the master types. Both Jackson and Le Guin were influenced by western culture - or rather, a world - that emphasized a need for the individual to sacrifice one's self for the sake of the progress of civilization. And their writings were thus influenced as well. On the other hand, Nietzsche produced his concepts in a world the socio-cultural climate of which was moving rapidly towards that emphasis. So, the communities of the two stories and their members reflect Nietzsche's hypothetical groundings seamlessly. Such analysis leads to the conclusion – if in a community or society, the need or well-being or even life of the individual is deemed to be of no significance in the face of the betterment of the larger herd, the individual has no choice but to integrate if s/he wants to survive or to seek an exit if s/he wants to remain an individual.

This paper has its limitations – it is dependent entirely on the printed books and journals available in Bangladesh and/or found online. Furthermore, this study introduced Friedrich Nietzsche's categorization of the human species into the master or slave types as well as his postulations on 'master-slave morality' in the study of "The Lottery" and "The Ones Who Walk Away From Omelas." However, Nietzsche's considerations on the 'need of the individual' vis-à-vis 'the need of many' have not been considered for this research, which might point towards intriguing possibilities. Moreover, contextualizing the findings of this research into the socio-cultural or socio-political landscape of the 20th century USA may provide interesting findings as well. These two stories have the collective potential to be explored in the light of such concepts, and this provides scope for further study.

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