

A Coherent Analysis of The Lottery by Shirley Jackson Using Segmented Discourse Representation Theory

Yi Zhou^{1,a,*}

¹Department of Foreign Languages and Cultures, North-East University, Shenyang, Liaoning, China

a. joeyi-zhou@qq.com

*corresponding author

Abstract: Shirley Jackson's *The Lottery* is a powerful narrative widely analyzed for its social, cultural, and literary dimensions. However, the linguistic intricacies of Jackson's work remain underexplored. This study addresses this gap by applying Segmented Discourse Representation Theory (SDRT) to analyze the discourse structure of *The Lottery*. SDRT, a formal theory of discourse that emphasizes coherence relations, provides a systematic framework for examining how different narrative segments interact to create a cohesive and impactful story. By employing SDRT, this research uncovers the intricate ways in which Jackson's linguistic choices contribute to the story's thematic depth and emotional resonance. This analysis not only enhances our understanding of Jackson's narrative techniques but also demonstrates the applicability of SDRT in literary discourse analysis, offering new insights into the dynamic development of discourse within literary texts.

Keywords: Segmented Discourse Representation Theory (SDRT), *The Lottery*, Shirley Jackson, Coherent analysis.

1. Introduction

Shirley Jackson's short story *The Lottery* has captivated readers and scholars since its publication in 1948, prompting extensive analysis from social, cultural, and literary perspectives. The story's chilling portrayal of a seemingly ordinary village engaging in a brutal annual ritual has spurred debates on themes such as conformity, tradition, and the nature of violence within society. However, the linguistic dimensions of Jackson's narrative have not been as thoroughly explored. Existing studies primarily focus on surface-level language features, such as symbolism and rhetorical devices, while often neglecting the deeper discourse structures that underpin the story's coherence and impact. While much of the scholarly attention on Shirley Jackson's *The Lottery* has focused on its social, cultural, and literary aspects, there is a growing body of work that examines the linguistic features of this seminal short story. This study aims to explore the narrative techniques and coherent relations that exist in *The Lottery* by Jackson, thereby highlighting the linguistic dimensions that contribute to the story's impact.

Segmented Discourse Representation Theory (SDRT) offers a promising framework for addressing this gap. SDRT is a formal theory of discourse structure that emphasizes the role of coherence relations, such as parallel, contrast, and elaboration—in creating meaningful and connected texts[1]. By applying SDRT to *The Lottery*, researchers can systematically model the complex

interactions between different segments of the narrative, revealing how Jackson's linguistic strategies contribute to the story's overall coherence and effect.

This study aims to leverage SDRT to analyze the discourse structure of *The Lottery*, thereby providing a more comprehensive understanding of how Jackson constructs her narrative. Through this lens, we will explore how the interplay of various discourse relations enhances the story's thematic depth and emotional resonance, ultimately shedding new light on Jackson's linguistic artistry.

2. Literature Review

Segmented Discourse Representation Theory (SDRT) has evolved significantly since its inception, providing valuable insights into the coherence and logical relationships within discourse. This review presents a chronological overview of the key developments in SDRT, highlighting foundational works, expansions, specific applications, and recent advancements.

In modern linguistic research, handling discourse structure and presuppositions has been a significant area of study. SDRT provides a dynamic framework that combines discourse structure with semantic interpretation. Schilder proposed an Underspecified Segmented Discourse Representation Theory (USDRT) to address ambiguities in discourse interpretation, suggesting improvements to SDRT to handle complex linguistic phenomena[2]. Asher and Lascarides explored the logical foundations of conversation[1], while Asher and Vieu studied how subordinating and coordinating discourse relations help organize and maintain discourse coherence[3]. Lascarides and Asher described SDRT as an extension of Discourse Representation Theory (DRT), highlighting its application in dynamic semantics[4]. Marianne Vergez-Couret, Laurent Prévot, and Myriam Bras studied the collaboration of different information sources in the interpretation of interleaved discourse, showing how background knowledge, contextual cues, and grammar help establish coherent understanding[5]. Joseph Tyler examined prosodic features such as pitch and rhythm in marking discourse boundaries and hierarchy, emphasizing their importance in constructing spoken discourse structure[6]. Iskandar Keskes, Farah Benamara Zitoune, and Lamia Hadrich Belguith investigated the learning of explicit and implicit Arabic discourse relations, highlighting their significance in language comprehension and machine translation[7]. Amblard and Pogodalla modeled the dynamic effects of discourse using SDRT, creating functions that associate Discourse Representation Structures (DRS) with discourse units to capture evolving meanings[8].

These studies provide important theoretical and empirical support for understanding complex phenomena in discourse. In practical applications, discourse analysis needs to consider discourse structure, prosodic features, presuppositions, and the learning of discourse relations comprehensively. For instance, in analyzing conversations, we can use the findings of Vergez-Couret et al. to understand the coherence of discourse by identifying the interaction between different information sources such as background knowledge and contextual cues[5]. Similarly, Tyler's research shows that prosodic features like pitch and rhythm play a crucial role in spoken dialogue, which we can analyze to determine discourse boundaries and hierarchy[6]. Furthermore, the modeling of dynamic discourse effects by Amblard and Pogodalla can help us better understand pragmatic phenomena in conversations[8].

In conclusion, applying these studies to discourse analysis can enhance the understanding of discourse structure and comprehension mechanisms, while also providing new methods and tools for natural language processing, speech recognition, and machine translation. This study seeks to extend this line of research by applying SDRT to the analysis of specific literary works. By examining how discourse relations and structures manifest within the context of literary narratives, we can gain deeper insights into the dynamic development of discourse in a controlled, yet complex, setting. This approach allows us to bridge the gap between theoretical frameworks and practical applications,

offering a nuanced perspective on how SDRT can be utilized to analyze and interpret discourse within literature.

The Lottery by Shirley Jackson is a provocative short story that unfolds in a quaint American village where an annual tradition, the lottery, takes a dark turn. Each year, the villagers gather to draw slips of paper from a black box, with the "winner" chosen destined for a brutal stoning. Jackson's narrative explores themes of tradition, blind conformity, and the shocking violence that ensues, challenging readers to confront the unsettling depths of human nature and societal norms.

While much of the scholarly attention on Shirley Jackson's *The Lottery* has focused on its social, cultural, and literary aspects, there is a growing body of work that examines the linguistic features of this seminal short story. This literature review aims to synthesize existing studies that explore the language structure, narrative techniques, and rhetorical devices employed by Jackson, thereby highlighting the linguistic dimensions that contribute to the story's impact.

The application of SDRT to *The Lottery* represents a promising direction for future research. This approach can fill the existing gap in the literature by providing a more systematic and formal analysis of the story's discourse structure, enhancing our understanding of Jackson's linguistic artistry and the story's enduring impact.

3. Methodology

SDRT divides a text into meaningful segments or units, each representing a coherent piece of information. These segments can be as small as individual sentences or as large as entire paragraphs. SDRT identifies various rhetorical relations between segments, such as Narration, Explanation, Contrast, and Elaboration. These relations help to establish the logical and semantic connections that bind the discourse together. Each segment is represented by a Discourse Representation Structure, which encodes the semantic content of that segment. DRSs are linked by discourse relations to form a coherent overall structure. SDRT emphasizes the role of coherence in discourse. It uses inference rules to determine the most plausible connections between segments, ensuring that the discourse is interpreted in a way that makes sense within the given context.

SDRT is particularly relevant for analysing literary texts like Shirley Jackson's *The Lottery* because it provides a detailed framework for understanding how different parts of the story interact to create meaning. This study shows how Shirley Jackson presented the story and helps the reader understand the narrative structure of the lottery.

To analyse Shirley Jackson's *The Lottery* through SDRT, a systematic approach that involves several key steps is needed. These steps ensure a comprehensive analysis that covers the segmentation of the text, identification of discourse relations, and synthesis of findings to draw thematic and structural conclusions.

The whole story of *The Lottery* can be segmented into five parts according to the development of the lottery. Segmenting *The Lottery* into five parts allows us to focus on key events and thematic elements that drive the story forward. Each segment will be chosen based on significant changes in action, scene, or focus, contributing to the story's progression and ultimate impact.

4. Global analysis: characters' coherent relations

In *The Lottery* by Shirley Jackson, the characters can be categorized based on their attitudes and roles in the lottery ritual, revealing a range of human behaviours and attitudes (See Figure 1).

Traditionalists: such as Old Man Warner, staunchly defend the lottery, believing in its necessity and tradition. He scoffs at the idea of abandoning the lottery, calling those who suggest change a "pack of young fools." His unwavering support for the lottery demonstrates how deeply ingrained traditions can be and the resistance to change even in the face of morality.

Conformists: including the general villagers and Mr. Summers and Mr. Graves. Most villagers participate in the lottery without questioning it, engaging in small talk about everyday matters like planting and rain. They treat the event as a routine part of their lives. As the man who conducts the lottery, Mr. Summers ensures it runs smoothly, following established procedures. His role is crucial in maintaining the ritual's order, and he appears to take his duties seriously, further illustrating how individuals can perpetuate harmful traditions through their roles and responsibilities. Mr. Graves assists Mr. Summers and follows through with the ritual. This group reflects the ease with which people accept societal norms without critical reflection.

Reluctant participants: Mr. Adams shows signs of questioning the tradition, with Mrs. Adams mentioning that other villages have abandoned the lottery. However, they ultimately go along with it, demonstrating the tension between personal doubts and the pressure to conform to communal expectations.

Passive observers: this group of people especially refers to children. They gather stones and play at the beginning, reflecting innocence and ignorance about the true nature of the lottery. Their involvement in the ritual, despite not fully understanding its gravity, signifies the indoctrination of future generations into accepting and perpetuating societal norms and practices.

Victims: initially, Tessie participates like everyone else, but when her family is selected, she becomes panicked, crying out that the lottery is not fair. Her transformation from a passive participant to a vocal opponent highlights the inherent injustice of the lottery and the potential for individuals to resist when directly affected by oppressive practices.

These categories illustrate the range of human behaviours and attitudes in *The Lottery*, from blind adherence to tradition to reluctant compliance and vocal opposition. This diversity underscores the complexity of social conformity and the tension between individual morality and communal pressure, emphasizing the story's critique of unquestioned traditions and the potential for cruelty in societal practices.

Traditionalists (Old Man Warner): Old Man Warner explains the reasons that the lottery still exists and reinforces the conformist attitude of the general villagers and the authorities.

Conformists (General Villagers, Mr. Summers, Mr. Graves): The unquestioning participation of the conformists' contrasts with the doubts and hesitations of the reluctant participants. The conformist's behaviour also directly results in Tessie Hutchinson becoming the victim. The conformists' actions elaborate the theme by influencing the passive observers and teaching the next generation to accept the lottery as normal.

Reluctant Participants (Mrs. Adams, Mr. Adams): Their reluctance and discomfort provide a background that accentuates the victimization and moral conflict surrounding Tessie Hutchinson's fate.

Victims (Tessie Hutchinson): The plight of the victims is both a result of conformist behavior and is highlighted by the reluctance of some participants.

Passive Observers (Children): They observe and are influenced by the conformists, showing how the tradition is passed down uncritically.

This global analysis, by examining the diverse attitudes and reactions of these groups, will provide a comprehensive understanding of the complex interplay between social conformity and individual morality in *The Lottery*. It will also shed light on how communal pressure can override personal ethics, leading ordinary people to commit or tolerate extraordinary acts of cruelty.

The interactions among the villagers and their varied reactions to the lottery provide a rich view of human behaviour. Some villagers treat the lottery as a routine event, while others show nervousness and discomfort. Old Man Warner staunchly defends the tradition, while Tessie Hutchinson panics and protests when her family is selected.

This complexity adds depth to the narrative and highlights contradictions in human nature. The villagers' participation shows a strong adherence to tradition and social conformity, yet moments of hesitation reveal an awareness of the lottery's cruelty. These conflicting behaviours emphasize the tension between societal pressures and personal morality.

The story also shows how ordinary people can become complicit in cruelty when it is sanctioned by tradition. The villagers' actions suggest that people can rationalize inhumane behaviour if it is accepted by their community. This duality, capable of both normalcy and violence, comments on the potential for evil in everyday life. Jackson's portrayal of these complex interactions and reactions makes the story's message about the dangers of blind conformity and the importance of questioning social norms even more powerful.

One challenge in global analysis lies in accurately categorizing the characters into distinct groups based on their attitudes toward the lottery. While categorizing characters like Old Man Warner (Traditionalists), Mr. Summers, and Mr. Graves (Conformists), Mrs. Adams and Mr. Adams (Reluctant Participants), Tessie Hutchinson (Victim), and children (Passive Observers) provides a structured analysis, there may be instances where characters exhibit overlapping behaviours or do not neatly fit into a single category. Ensuring that each character's categorization is supported by textual evidence without oversimplifying their complexities is crucial.

There is also a risk of reducing characters to stereotypes when categorizing them. For instance, portraying all conformists as passive or all victims as purely innocent may oversimplify Jackson's nuanced portrayal of human behaviour and societal dynamics. It's essential to present characters as multifaceted and influenced by both personal beliefs and communal pressures.

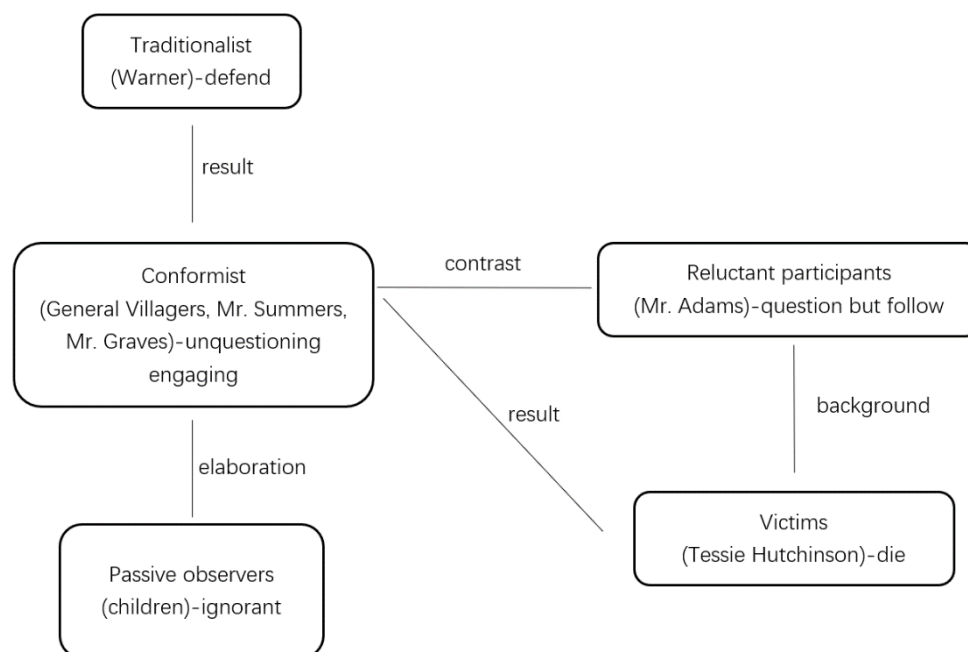


Figure 1: Coherent Relations of Characters in *The Lottery*

5. Micro analysis: coherent analysis of the narrative development

Dividing *The Lottery* into 9 segments from A-I provides a structured framework that effectively outlines the narrative progression and intensifying tension within Shirley Jackson's seminal work.

Each segment serves a distinct purpose in advancing the story's exploration of tradition, conformity, and the moral quandaries inherent in communal rituals.

Segmenting the story into A-I allows for a systematic exploration of key events and their cumulative impact on the narrative. From the tranquil morning setting described in Segment A to the harrowing conclusion in Segment J, each segment marks a pivotal moment that contributes to the story's evolving atmosphere and themes (As shown in Figure 2).

Throughout these segments, Jackson adeptly weaves themes of tradition, conformity, and the consequences of blind adherence to social norms. The initial segments (A-C) establish the serene facade of the village and the routine nature of the lottery, setting the stage for deeper exploration. As the story progresses (D-G), tensions escalate with the drawing of lots and the revelation of the marked slip, prompting resistance from Tessie Hutchinson and casting a critical light on the community's collective mindset.

The segmented structure ensures a gradual revelation of the lottery's true nature, heightening suspense and inviting readers to contemplate its implications. Each segment builds upon the previous one, leading brutally toward the unsettling climax where Tessie Hutchinson's fate is sealed. This structured approach enhances the reader's engagement and underscores the story's thematic depth.

By delineating the narrative into these distinct segments, readers are guided through a journey that exposes the complexities of societal norms and the ethical dilemmas faced by individuals within a community. The progression from casual chatter and procedural preparations to the visceral intensity of Tessie's protest and the villagers' collective violence underscores Jackson's critique of conformity and the fragility of moral integrity in group settings.

Ultimately, the segmented analysis not only clarifies the narrative arc but also enriches our understanding of how Jackson uses specific events and character dynamics to craft a powerful commentary on human behavior. It invites reflection on broader societal issues such as the dangers of unchecked tradition and the individual's struggle against societal pressures.

1 Introduction

Segment A: Description of the morning and the villagers gathering

"The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. 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 26th, 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."

This segment sets the scene, describing the pleasant summer morning and the villagers gathering in the square. It establishes the normalcy and tranquility of the village, which contrasts sharply with the sinister nature of the lottery. This contrast is essential for creating suspense and engaging the reader.

2 Preparation for the Lottery

Segment B: The villagers' small talk and nervousness

B1: "The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands."

B2: "Soon the men began to gather. surveying their own children, speaking of planting and rain, tractors, and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed."

B3: "The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother."

Here, the villagers engage in small talk, discussing everyday matters like planting and taxes. Despite the seemingly casual conversations, there are hints of nervousness and unease among the villagers. This segment introduces the underlying tension and foreshadows the anxiety associated with the lottery.

Segment C: Mr. Summers and Mr. Graves preparing the lottery

The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it.

This segment focuses on the logistical preparations for the lottery by Mr. Summers and Mr. Graves. It highlights the formal and procedural aspects of the ritual, emphasizing the tradition's deeply entrenched nature and the community's adherence to it.

3 Drawing the Lots

Segment D: The drawing of the slips by the heads of families

D1: "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?"

D2: The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around.

In this segment, the heads of families draw slips of paper from the black box. This moment is pivotal as it marks the beginning of the lottery process, where chance will determine the fate of one individual. The ritualistic aspect is underscored here, reinforcing the theme of blind tradition.

Segment E: Bill Hutchinson draws the marked slip

E1: "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

E2: "Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

Bill Hutchinson's drawing of the marked slip is a crucial turning point in the story. It shifts the focus from the general anxiety of the villagers to the specific tension within the Hutchinson family. The suspense heightens as the selection process narrows down to one family.

4 Selection of the Victim

Segment F: The final drawing within the Hutchinson family

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

The final drawing among the Hutchinson family members focuses the narrative tension on a single point. This segment is critical for building suspense and emphasizing the personal stakes involved. The random selection becomes even more intense and personal.

Segment G: Tessie draws the marked slip

G1: "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."

G2: "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."

Tessie drawing the marked slip seals her fate and reveals the “winner” of the lottery. This moment is the climax of the story, where the build-up of suspense and tension culminates in a devastating outcome. It underscores the brutality of the tradition and the helplessness of the victim.

Segmenting *The Lottery* into nine distinct segments (A-I) presents a challenge in accurately identifying the boundaries and significance of each segment. While some segments mark clear narrative shifts, others may require more nuanced interpretation to justify their segmentation and relevance to the story's progression.

Using SDRT theory to analyze the relationships between segmentations is also quite challenging because Shirley rarely uses psychological descriptions when writing stories. Particularly, language description is used most during the climax of the story. Identifying coherent relations between segmentations in the dialogues of different characters presents a certain level of difficulty.

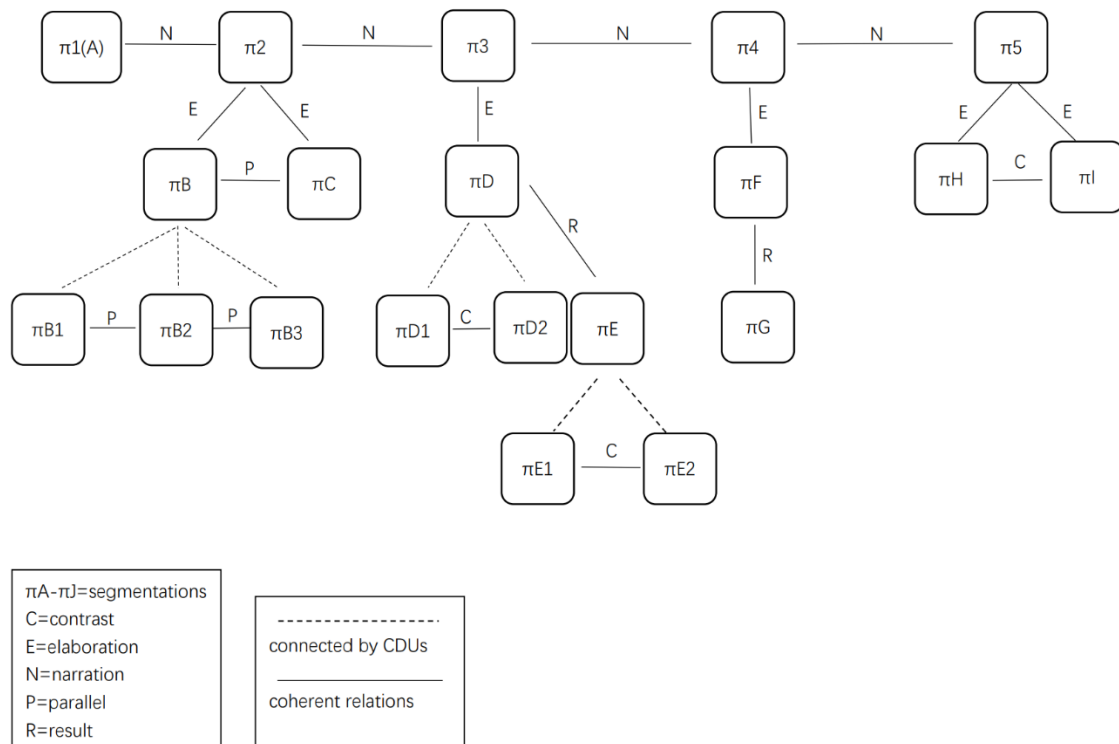


Figure 2: Coherent Analysis of the Narrative Development

6. Results

By applying SDRT to Shirley Jackson's *The Lottery*, we can gain deeper insights into how the narrative structure and character interactions convey the story's themes of tradition, conformity, and the darker aspects of human behaviour. Here are the key results of the analysis.

The interactions among characters and their varied reactions to the lottery provided a rich view of human behaviour. The complexity of these interactions highlighted contradictions in human nature and emphasized the tension between societal pressures and personal morality.

The text was divided into meaningful segments, each representing a coherent piece of information. This segmentation allowed for a systematic examination of the narrative and the identification of key moments that drive the story forward. Various coherent relations between segments, such as Parallel, Contrast, and Elaboration, were identified. These relations helped establish the logical and semantic

connections that bind the discourse together, enhancing our understanding of the story's progression and thematic development.

The application of SDRT to *The Lottery* provided a detailed framework for understanding the narrative structure and character interactions. By systematically segmenting the text, identifying discourse relations, and categorizing characters, the analysis revealed how Shirley Jackson's story critiques societal norms and the dangers of unexamined traditions. This approach highlighted the story's thematic depth and its powerful commentary on human behaviour, making *The Lottery* an enduring and thought-provoking work.

7. Discussion

The analysis of Shirley Jackson's *The Lottery* through SDRT has provided significant insights into the narrative structure and thematic elements of the story. The segmentation of the text and identification of discourse relations revealed how Jackson meticulously constructs the narrative to create suspense and convey her critique of blind conformity and societal cruelty. The categorization of characters into Traditionalists, Conformists, Reluctant Participants, Passive Observers, and Victims illustrated the diverse human behaviours and attitudes toward the lottery, emphasizing the tension between individual morality and communal pressure. This multifaceted portrayal of characters deepened our understanding of how societal norms can perpetuate harmful practices and how individuals navigate the moral complexities within their communities.

Theoretically, the application of SDRT to literary analysis demonstrates the utility of this framework in examining narrative structures and character interactions. This approach can be applied to other literary texts to uncover deeper insights into their thematic and structural complexities. Practically, the findings highlight the importance of questioning societal norms and traditions, especially those that perpetuate harm and violence. This analysis can inform discussions on social conformity, moral integrity, and the impact of communal pressure on individual behaviour, providing valuable perspectives for educators, sociologists, and psychologists.

One limitation of this study is the inherent challenge of accurately segmenting the text and identifying discourse relations, particularly in a complex narrative like *The Lottery*. The nuances of character interactions and the absence of explicit psychological descriptions can make it difficult to draw definitive conclusions about the coherence relations. Additionally, while the categorization of characters provides a structured analysis, there is a risk of oversimplifying their complexities and reducing them to stereotypes. Future studies could address these limitations by incorporating more nuanced interpretive methods and considering a broader range of textual evidence.

8. Conclusion

In this project, a detailed analysis of Shirley Jackson's short story *The Lottery* has been proposed using SDRT. By employing SDRT, the intricate interplay between narrative segments, character interactions, and emotional shifts within the story is uncovered. This analysis provides a deeper understanding of how Jackson masterfully builds suspense, creates a stark contrast between normalcy and horror, and critiques blind conformity to tradition.

The proposed global analysis categorizes the characters into traditionalists, conformists, reluctant participants, victims, and passive observers. This classification highlights the complexity of human behaviours and attitudes toward the lottery, emphasizing the tension between social conformity and individual morality. Through this lens, it is possible to explore how communal pressure can override personal ethics, leading to the perpetuation of harmful traditions.

The micro-analysis divides the story into nine segments, from the idyllic morning setting to the harrowing conclusion. Each segment marks a pivotal moment in the narrative, contributing to the

overall suspense and thematic depth. This structured approach allows for a systematic examination of key events and their cumulative impact on the story, enhancing appreciation of Jackson's literary craft. By mapping out the coherence relations and emotional shifts within *The Lottery*, SDRT provides valuable insights into the story's underlying structure.

This analysis reveals how Jackson manipulates readers' perceptions and emotions, prompting critical reflection on societal norms and practices. Ultimately, the proposed analysis underscores the enduring significance of *The Lottery* as a powerful commentary on the dangers of unexamined traditions and the potential for cruelty within societal structures. Through this detailed examination, a deeper understanding of *The Lottery* is achieved, shedding light on its narrative techniques and thematic implications. This approach not only deepens appreciation of Jackson's work but also encourages readers to question and reevaluate long-standing customs, highlighting the importance of critical thinking and moral integrity in the face of societal pressure.

In further research, the findings of this study could be expanded by applying SDRT to a broader range of literary works, authors, and genres. This would help to further assess the generalizability and adaptability of SDRT as a framework for analysing discourse structures in diverse literary contexts. Additionally, researchers could explore the potential integration of SDRT with other literary analysis methodologies, such as narrative theory or stylistics, to create a more comprehensive and interdisciplinary approach to understanding the linguistic complexities of literary texts. Furthermore, examining the potential applications of SDRT in comparative literature studies might yield valuable insights into the cross-cultural variations in narrative discourse structures. Lastly, longitudinal studies could investigate how SDRT can be employed to trace the evolution of discourse structures within an author's body of work or across different literary periods.

References

- [1] Asher, N., & Lascarides, A. (2003). *Logics of conversation*. Cambridge University Press.
- [2] Schilder, F. (1998). An underspecified segmented discourse representation theory (USDRT). In *36th Annual Meeting of the Association for Computational Linguistics* (pp. 241-248).
- [3] Asher, N., & Vieu, L. (2005). Subordinating and coordinating discourse relations. *Lingua*, 115(4), 591-610.
- [4] Lascarides, A., & Asher, N. (2007). *Segmented discourse representation theory: Dynamic semantics with discourse structure*. In *Computing meaning*. Springer.
- [5] Vergez-Couret, M., Prévot, L., & Bras, M. (2012). How different information sources interact in the interpretation of interleaved discourse: The case of two-step enumerative structures. *Discours*, 10, 1-23.
- [6] Tyler, J. (2013). Prosodic correlates of discourse boundaries and hierarchy in discourse production. *Lingua*, 133, 136-161.
- [7] Keskes, I., Benamara Zitoune, F., & Belguith, L. H. (2014). Learning explicit and implicit Arabic discourse relations. *Journal of King Saud University - Computer and Information Sciences*, 26(2), 170-179.
- [8] Amblard, M., & Pogodalla, S. (2014). *Modeling the dynamic effects of discourse: Principles and frameworks*. In *New works in logic, epistemology, psychology and linguistics*. Springer.