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Raymond Carver, Cathedral: An Annotated Bibliography

This annotated bibliography is collected in order to systematize various criticisms of Raymond Carver's Cathedral. The systematization of the criticisms reveals that Carver expresses both pessimism and optimism in Cathedral though Carver has been regarded as a pessimistic short-story writer until pre-Cathedral.

Cathedral was originally published in 1983. Therefore, the materials in this bibliography are from 1983's to 2003's. There are 12 short stories of Cathedral as primary sources and 58 reviews as secondary sources. All materials are written in English because of my linguistic ability. The keyword for searching of the annotated bibliography is "Raymond Carver," and the bibliographical sources are Amazon.com, Amazon.co.jp, Book Review Digest, Current Contents, DAI, Ebsco, Humanities Index, MLAIB, NACSIS Webcat and Web of Science.

Cathedral occupies a prominent position in Carver's literary career because it differs widely in style from his earlier works. Therefore, the main analyses of Cathedral by critics seem to be concentrated on the change of Carver's literary style from pessimism from optimism. For example, Kirk Nessel maintains that, "Carver

illustrates here and there in this book the momentary gratifications one experiences when, however temporarily, the enclosing walls come down” Besides, such Critics note optimism of the revision between “The Bath” and “A Small, Good Things.” They assert that the optimistic change of the story reflects the optimistic change of the author’s mind in his life. Actually, Carver has recovered from an alcoholic, and has lived a satisfied life with his second wife, Tess Gallagher, then. Carver spoke in an interview, “But my life has changed and I think it’s fair to say I’m becoming more optimistic.” His satisfaction in his life seems to influence the optimism of “A Small.”

In addition, in the title story “Cathedral,” critics emphasize that the emotionless narration diminishes, and instead, positive and affirmative mood emerges. When Carver published “Cathedral,” his reputation as a realistic and cold-eyed short story’s teller changed, and he was appreciated as an affirmative writer. In “Cathedral,” Carver succeeded to bring readers emotion.

List of Abbreviations

“A Small, Good thing”: “A Small”

“Where I’m Calling From”: “Where”

Journal of the Short Story in English: JSSE

Modern Fiction Studies: MFS

Studies in Short Fiction: SSF

Religion and the Arts: ReAr

1) Short Stories of Cathedral

¹ Carver, Raymond. "Feathers." Cathedral. New York: Random House, 1989. 3-26.

Jack and his wife, Fran, are invited to dinner by his coworker, Bud. In his house, they find that Bud's wife, Olla, has a peacock as a pet. The "smelly" bird wanders into the house during the dinner, and the "ugly" face of their baby shocks Jack. But when Jack looks back over the dinner, he feels that the night is very special. Jack and Fran have a child now, but they don't seem to live happily. They are in distress.

² ---. "Chef's House." 27-34.

Edna has already separated from Wes, but accepts his invitation to Chef's house that he is renting. Though they go very well at first, one day Chef notifies them to leave the house in the very near future because of his personal reason. There will be no house to continue their start any more. Wes just has to leave there.

³ ---. "Preservation." 35-46.

Sandy's husband has lost his job, and sits on a sofa all day long watching TV. Sandy can have nothing to do for him. One day, the fridge breaks down, and cannot preserve food any longer. Sandy thinks of the idea to go to an auction to get another fridge. The auction reminds her of her dead father.

4 ---. "The Compartment." 47-58.

Myers, on vacation, is touring Europe alone. He decides to visit his son in France who he hasn't seen since the divorce. But in the train compartment, he finds that he doesn't want to see him. He has already lost affection for his son. He doesn't get off the train at the station, and the train begins to move.

5 ---. "A Small, Good Thing." 59-90.

The story is the revision of "The Bath", from What We Talk About When We Talk About Love. Ann and Howard lose their son, Scotty, because a car has hit him. When they are in great despair, they receive a call from a man. He says, "It's about Scotty," and then he repeatedly calls. She recollects ordering a birthday cake for Scotty from a baker, and she is sure that he is the caller. They get furious, and go the shop in a hurry.

6 ---. "Vitamins." 91-110.

The narrator's wife sells the vitamins from door to door every day, but the business is terrible. The narrator has an affair with his wife's coworker, Donna. He goes with her to a bar one night, and they meet a black Vietnam vet. He accuses that they are hypocrites, and in the end it spoils the night.

7 ---. "Careful." 111-126.

Lloyd is out of work and alcoholic. One day his wife, Inez, shows

up for a serious discussion about their future. He is suffering from a blocked right ear, and cannot hear any sound. His ear finally opens, but she does not have time to go into the subject, and leaves him without saying anything.

8 ---. "Where I'm Calling From." 127-146.

In a drying-out facility, the narrator and J.P. know each other. J. P.'s wife, Roxy arrives to visit J. P. The narrator is impressed with her strength and self-assurance, and then asks her to kiss him for luck. She gives it easily. It works as the treatment for him. Then he decides to reconnect with his girlfriend, and calls her from there.

9 ---. "The Train." 147-156.

The story is dedicated to John Cheever's "The Five-Forty-Eight." Miss Dent is preparing for her trip to go back to a city. She has a gun somehow. She seems to be threatened by a man. When she is sitting in the station waiting room, an old man and a middle-aged woman come into there. Their absurd talks bring the story into a surrealistic world.

10 ---. "Fever." 157-186.

Eileen runs away from Carlyle with his colleague. He needs a housekeeper that can look after his children, and hires an old woman, Mrs. Webster. As a result of her useful household, Carlyle gets back his calmness. The family begins to cheer up, and she is a necessary of all the family now. But she tells him that she has to leave for Oregon.

Though he gets into a panic, finally he turns toward his children.

¹¹ ---. "The Bridle." 187-208.

Holitz and his family have come to Arizona in search of a better luck. The narrator is a manager of the apartment building where the family lives. Holitz' wife, Betty, confesses the miserable history of her family to her. After the episode, one day they leave the apartment in order to find a new job. When the narrator goes up to clean the house, she discovers the bridle that Holitz has forgot.

¹² ---. "Cathedral." 209-228.

The narrator's wife invites a blind man Robert who is her old friend. The two enjoy the evening, but the narrator feels boring, and begins to watch TV. As the narrator and Robert watch a TV documentary about cathedrals, the narrator asks whether Robert knows about it. At Robert's suggestion, they start drawing a cathedral. When the picture is complete, the narrator finds that he is full of deep emotion.

2) Reviews

1983

¹ Howe, Irving. "Stories of Our Loneliness." The New York Times Book Review 11 Sept. 1983: 1, 42-43. Abstract. Raymond Carver. Ed. Aaron Tilman. Broomall: Chelsea House, 2002. 33-34.

A discussion of "The Bath" and "A Small." States that the first version might give critics a chance to carry on about symbolism, but the second version is better because it reaches more deeply into a human situation, and shows his struggling for a larger scope of reference and a finer touch of nuance.

1984

² Bosh, Francis J. "Raymond Carver, Cathedral." Thought Currents in English Literature 57 (1984): 149-151.

A comparison between John Cheever and Carver. Claims that Cheever is noted to be the "Chekhov of the Exurbs," and Carver may well be called the "Cheever of Blue Collar America" because he dedicates one of the stories of Cathedral to Cheever. Points out that he deals with the subject related to contemporary social and economic realities in America.

³ Grinnel, James W. "A Review of Cathedral." Studies in Short Fiction 21.1 (1984): 71-72. Abstract. Raymond Carver. 60-61.

An analysis of the new heights reached by Carver in such stories as "The Bridle." Points out that for the most part the author sticks

with and refines familiar territory and people like the alcoholics or the unemployed, and by depicting them, he reaches new heights in “The Bridle,” and finally peaks in the title story “Cathedral.”

1985

⁴ Facknitz, Mark A. R. “Missing ‘The Train’: Raymond Carver’s Sequel to John Cheever’s ‘The Five-Forty-Eight.’” SSF 22.3 (1985): 345-348.

A discussion of “The Train” that is the sequel to Cheever’s “The Five-Forty-Eight.” Examines differences between the two versions. Points out that “The Train” shows that the world is filled with happenings of every sort.

⁵ Schnapp, Patricia. “A Review of Cathedral.” Western American Literature 20.2 (1985): 168-169.

Claims that Carver’s characters reflect the inability to tell others of their anxieties and expectations. Points out that he writes silence like the menacing calmness before a storm, and readers feel increasing alertness and mounting apprehension in the stories.

1986

⁶ Bugeja, Michael J. “Tarnish and Silver: An Analysis of Carver’s Cathedral.” South Dakota Review 24.3 (1986): 73-87.

An analysis of the Carver’s literary achievement in Cathedral. Points out that the stories are longer and more traditionally developed

than his earlier works, and Cathedral is a more mainstream fiction, but the endings of the stories are the only problems by stressing humanity too much.

⁷ Facknitz, Mark A. R. "'The Calm,' 'A Small, Good Thing' and 'Cathedral': Raymond Carver and the Rediscovery of Human Worth." SSF 23.4 (1986): 287-297.

A discussion of shift toward positive in "The Calm," "A Small" and "Cathedral." Points out that he reveals that life is very trivial in the beginning works, but he shows a deep and creative connection between human beings in the later works.

1987

⁸ Shute, Kathleen Westfall. "Finding the Words: The Struggle for Salvation in the Fiction of Raymond Carver." The Hollins Critic 24.5 (1987): 1-9.

A discussion of the possibility of personal salvation. Points out that the new landscape of Carver doesn't give easy answers to readers, but they can find the sense of release in banal life of his characters that a blind and inexplicable randomness lurks.

⁹ Stull, William L., comp. "Raymond Carver: A Bibliographical Checklist." American Book Collector 8.1 (1987): 17-30.

A list of Carver's primary and secondary publications from 1966 to 1986. Includes information about first edition and notes.

¹⁰ Weele, Michael Vander. "Raymond Carver and the Language of Desire." Denver Quarterly 22.1 (1987): 108-122.

An examination of the vocabularies of desire in Carver's texts. Claims that such wishes are rather featureless and hopeless in the stories, and in fact most of the communication come through non-verbal actions, and are not spoken.

1988

¹¹ Saltzman, Arthur M. "Cathedral." Understanding Raymond Carver. Columbia: U of South Carolina P, 1988. 124-156.

States that Carver contributed to the American contemporary literary scene with his plain-dealing postmodern style. Points out that his world is defined by odd jobs or compromised ambitions, but through a careful regard for how the plainest people live, he establishes his own style.

¹² Skenazy, Paul. "Life in Limbo: Ray Carver's Fiction." Enclitic 11.1 (1988): 77-83.

A discussion of his characters that are addicted to drink, love or possessions. Indicates that they are usually hopeless, and live a banal life, but get momentary possibility in his later stories, especially in "Where."

1989

¹³ Gearhart, Michael Wm. "Breaking the Ties that Bind: Inarticulation in the Fiction of Raymond Carver." SSF 26.4 (1989): 439-447.

A discussion of the sense of humanity in "The Bath" and "A Small." Points out that nonverbal communication is very important in them, and gives the characters healing and forgiveness.

¹⁴ Henning, Barbara. "Minimalism and the American Dream: Shiloh by Bobbie Ann Mason and 'Preservation' by Raymond Carver." Modern Fiction Studies 35.4 (1989): 689-698.

Claims that "Preservation" is a story about white working class Americans who are confused and disillusioned with the American dream. Points out that without a reader minimalist fiction is just a static product of contemporary American life, but with a responding reader it becomes a powerful reaction and interpretation of daily life.

¹⁵ Jansen, Reamy. "Being Lonely Dimensions of the Short Story." Cross Currents 41.4 (1989-90): 391-419.

A suggestion of Carver's texts as an example of loneliness and isolation of the modern life. Assumes that his stories also include a promise of a change for the better, and reach a great achievement in comparison with his earlier works.

¹⁶ Johnson, Greg. "Three Contemporary Masters: Brodkey, Carver, Dubus." The Georgia Review 63.4 (1989): 784-794.

An examination of the change of Carver's literary style. Points out that his mature stories have "optimism and endurance that human beings persist in building and rebuilding," and suggest the possibilities of the transcendence of pain and suffering.

¹⁷ Meyer, Adam. "Now You See Him, Now You Don't, Now You Do Again: Raymond Carver's Minimalism." Critique 30.4 (1989): 239-252.

Focuses on the evolution of Carver's minimalist literary style by examining "The Bath" and "A Small." Assumes that he has moved away from minimalist phase to a more natural form, and that's why, the label of minimalist no longer fits him.

¹⁸ Verley, Claudine. "Narration and Interiority in Raymond Carver's Where I'm Calling From." Journal of the Short Story in English 13 (1989): 91-102.

An examination of the structure of the story like the mirror effect. Indicates that the interiority of the text allows for the diversification of narrative sources and the extension of tenses.

1990

¹⁹ Brown, Arthur A. "Raymond Carver and Postmodern Humanism." Critique 32.2 (1990): 125-137.

An examination of Carver's contribution to humanist postmodernism. Claims that "Cathedral" shows the possibility of reassociation between the characters, and Carver makes readers find

humanist potentialities in our everyday life.

²⁰ Gallagher, Tess. "Carver Country." Carver Country. New York: Charles Scribner's Sons, 1990. 8-19. Abstract. Raymond Carver. (2002): 37-38.

A review of the process that Carver has gone into writing the breakthrough story Cathedral. Looks back that the work was written in the fall of 1982 on the train to New York City from Syracuse.

1991

²¹ Campbell, Ewing. "Raymond Carver's Therapeutics of Passion." JSSE 16 (1991): 9-18.

A discussion of a sign of Carver's maturity of a literary technique. Points out that "A Small" and "Cathedral" are filled with sentimentality, cultural myth and therapeutics of passion. Adds that a cultural shift plays an important role.

²² Clark, Miriam Marty. "Raymond Carver's Monologic Imagination." MFS 37.2 (1991): 240-248.

An examination of the suppression of polyphony. Assumes that Carver's texts refuse the carnival elements, and the refusal is an important but self-limiting experiment. Points out that he has failed to publish a novel because of it.

²³ Donahue, Peter J. "Alcoholism as Ideology in Raymond

Carver's 'Careful' and 'Where.'" Extrapolation 32.1 (1991): 54-63.

A discussion of alcoholism of "Careful" and "Where." Indicates that in "Careful" the characters avoid to make contact with others, but in "Where" they open their minds. "Where" is more communicable and recoverable from alcoholic than "Careful."

²⁴ Hathcock, Nelson. "The Possibility of Resurrection: Re-vision in Carver's 'Feathers' and 'Cathedral.'" SSF 28.1 (1991): 31-40.

A review of Carver's characters' mind of "opening up." Suggests that they rethink their own lives one day, and want to get away from banality. Points out that they open their minds to others, and can experience a resurrection.

²⁵ Kaufmann, David. "Yuppie Postmodernism." Arizona Quarterly 47.2 (1991): 93-116.

A review of Carver as an example of the representative authors of yuppies. Indicates that his stories have a suffering and a shock of yuppie culture, and also explain the importance of solidarity and communication.

²⁶ Lehman, Daniel W. "Raymond Carver's Management of Symbol." JSSE 17 (1991): 43-58.

A review of Carver's symbolic strategy. Assumes that his symbolic images reinforce the story's theme, and ambiguity is resolved on the symbolic level.

²⁷ Malamet, Elliott. "Raymond Carver and the Fear of Narration." JSSE 17 (1991): 59-74.

An examination of the narrative structure. Points out that the texts reflect the fear of narration, and the characters find difficulty in articulating their experience and telling others about them.

1992

²⁸ Haslam, Thomas. "Where I'm Calling From: A textual Study and Critical Study." SSF 29.1 (1992): 57-66.

An examination of five differences between the New Yorker text and the "Where" text. Evaluates the revision rather than the earlier text, for the revision has more specific details. Points out that the open-endedness brings readers to a hopeful ending.

²⁹ Nasset, Kirk Jefferey. "The Stories of Raymond Carver." Diss. U of California, 1991.

A discussion of the characters' self-awareness and separation from others. Assumes that they are isolated, but try to set aright their derailed lives. Points out that they feel uplifted in his texts.

[DAI 52 (1992): DA9208360]

³⁰ Runyon, Randolph Paul. "Cathedral." Reading Raymond Carver. New York: Syracuse UP, 1992. 137-186.

An analysis of the whole works of Cathedral. Claims that Carver

is not a minimalist but a self-reflexive metafictional writer, for his stories have “intratextuality.” Points out that the metastories seem to keep their individuality and their sullen separate existence from readers at first sight, but on the contrary, his texts communicate information to them.

1993

³¹ Jenks, Tom. “Shameless.” Remembering Ray: A Composite Biography of Raymond Carver. Ed. William L. Stull and Maureen P. Carroll. New York: Capra P, 1993. 141-143. Abstract. Raymond Carver. (2002): 38-39.

A reference of the origin of the story “Cathedral.” States that it was an actual experience of Carver and his wife, Tess. Claims that the blind man for whom she once worked visited them, but the evening was slow and tedious, and ended with watching TV, and Carver had written the story and titled it “Cathedral.”

1994

³² Nessel, Kirk. “Insularity and Self-Enlargement in Raymond Carver’s Cathedral.” Essays in Literature 21.1 (1994): 116-128.

Discusses that the stories of the volume have the American voice of loneliness and stoicism and the locked native soul. Points out that the stories also have the ambition of enlarging the characters’ views, and as a result, the characters are set free from their unpleasant situations.

³³ Powell, John. "The Stories of Raymond Carver: The Menace of Perpetual Uncertainty." SSF 31.4 (1994): 647-657.

Reports on the method by which Carver achieves a sense of menace in his short stories. Reveals that he uses clues instead of clearly stated facts in his stories, therefore the stories are very uncertain. Examines the effect on the reader of Carver's menace.

³⁴ Scofield, Martin. "Negative Pastoral: Raymond Carver Reviews." The Cambridge Quarterly 23.3 (1994): 243-262.

A discussion of the pastoral theme of some Carver's works. Points out that the characters are working class, and live the very simple life. Claims that humble and rustic life is sometimes treated as a literary subject in his stories, but he depicts it ironically.

³⁵ Trussler, Michael. "The Narrowed Voice: Minimalism and Raymond Carver." SSF 31.1 (1994): 23-38.

A discussion of relationships between the unsaid and the spoken in Carver's texts. Assumes that narrative discourse excludes and interrupts continuity of the stories, but silence reveals the meaning of them even if it is faint.

1995

³⁶ Powell, Jon Gaylan. "Raymond Carver and the Aesthetics of Menace: Theme and Technique in the Short Stories and Poems." Diss.

U of Southwestern Louisiana, 1995.

A search for the sense of menace in Carver's works. Points out that in "A Small" there are still threatening voices, and the story has the fullest Carveresque effect, but ends with a symbol of salvation.

[DAI 56 (1996): DA9611764]

1997

³⁷ Champion, Laurie. "What's to Say: Silence in Raymond Carver's 'Feathers.'" SSF 34.2 (1997): 193-202.

A discussion of the important role of silence in the story "Feathers." Suggests that silence allows readers to imagine various endings because it gives stories the limitless interpretive meanings, and therefore the story might have a more positive ending.

³⁸ Lainsbury, Gregory Patrick. "The Carver Chronotope: Contextualising Raymond Carver." Diss. Simon Fraser U, 1996.

A discussion of the connection between various levels of territorialization within the chronotope. Focuses on the kinds of physical environments that the characters inhabit, and the kinds of families in which they are raised.

[DAI 58 (1997): DANN16961]

³⁹ Magee, John. "Carver's 'Chef's House.'" The Explicator 55.2 (1997): 111-112.

Indicates that in "Chef's House" there are six steps presented in

the Web's denial of denial. Assumes that the story is an accurate step-by-step portrayal of the alcoholic acknowledges his own problem.

⁴⁰ Williams, Gary. "Raymond Carver." Western American Literature 32.1 (1997): 25-31.

A short biography of Carver. Contains rough and brief critiques of his all works. An understandable reading of the shape of his whole career.

1998

⁴¹ Bukiet, Melvin Jules. "Raymond Carver's Little America." Village Voice 43.28 (1998): 129. Abstract. Raymond Carver. (2002): 40-41.

An analysis of the lack of the specificity and empathy of the Carver's characters in his earlier works. Points out that the first person narratives can be summed up as just "me and my problem," but Carver knows the limitations, and his later stories shift toward emotional expressions.

⁴² Doherty, Paul C. "A Note on the Function of Language in Cathedral." ReAr 2.3 (1998): 337-342.

A discussion of "Cathedral." Notes the change of the way of the husband's narrating. Points out that what he experiences at the end of the story is very spiritual beyond the function of language.

⁴³ Duffy, Edward. "Word of God in Some Raymond Carver Stories." ReAr 3 (1998): 311-336.

A discussion of "Where," "Feathers," "Fever" and "Cathedral." Notes God, religious locations like hell and paradise in the stories. Compares Cathedral with his pre-Cathedral stories, and points out the sign of mercy in it.

⁴⁴ Middleton, Peter. "High Visibility: Images of ethical life in The Tragic Muse and Raymond Carver's 'Cathedral.'" Rethinking History 2.3 (1998): 331-338.

A discussion of the symbolic effect of "Cathedral." Points out that although Carver "eschews free indirect discourse," he uses the cathedral as a symbol of the union of the blind man and the narrator. Concludes that it brings readers to know the limitations of the exact descriptions among the realists.

⁴⁵ Mirarchi, Steve. "Conditions of Possibility: Religious Revision in Raymond Carver's 'Cathedral.'" Religion and the Arts 2.3 (1998): 299-310.

A comparison of "Cathedral" first published in 1981 with the revised "Cathedral" released in 1894. Points out that in the revision the ending of the story (the narrator of dull character reaches new heights) is more effective than the earlier.

⁴⁶ Mullen, Bill. "A Subtle Spectacle: Televisual Culture in the

Short Stories of Raymond Carver.” Critique 39.2 (1998): 99-115.

An examination of the televisual culture of Carver stories. Indicates that the monotone of television language influences over his working class characters, and they cannot express their feelings well. Assumes that he shows an indirect social protest by using the televisual language.

⁴⁷ Sonkowsky, Michael. “Grown Men in Where I’m Calling From.” Short Studies for Students New York: Gale, 1998. Abstract. Raymond Carver. (2002): 26-27.

A discussion of the characters’ growth and development. States that J. P. begins to communicate with the narrator by sharing a boyhood memory in a drying-out facility, and Carver implies the importance of father-like figures of J. P.

1999

⁴⁸ Bethea, Arthur F. “Carver’s Wes Hardin: From A Photograph and ‘A Small, Good Thing.’” The Explicator 57.3 (1999): 176-179.

A discussion of ironic Christian references in “A Small.” Claims that the ideology behind the story is not Christian in a religious sense, and the ending of the story shows that there is a limited human redemption in this world.

⁴⁹ Hallett, Cynthia Whitney. “Raymond Carver.” Minimalism and the Short Story: Raymond Carver, Amy Hempel, and Mary Robison.

New York: The Edwin Mellen Press, 1999. 43-66.

States that “The Bath” can be defined as “a little having said it all,” and the longer version, “A Small,” evokes a more elaborate image. Points out that the contrast between these two story-styles illustrates clearly that Carver’s poetics of exclusion earned minimalism the praise, “less is more.”

⁵⁰ Johnson, Robert. “‘Where I’m Calling From’: Inside the Loop.” JSSE 33 (1999): 49-57.

A remark about the change of the narrator’s mind in “Where.” Indicates that he can find a way out thanks to J. P. who gives him a reason for entering a drying-out facility. Assumes that the story does not seem to solve anything, but Carver just makes readers understand the actual limitation of act.

⁵¹ Maniez, Claire. “Quote-Unquote: Raymond Carver and Metafiction.” JSSE 33 (1999): 9-23.

A discussion of the specific narrative device and the omission of quotation marks. States that the missing quotation marks show the lack of distance between his characters, and his stories become ambiguous.

2000

⁵² Magee, John. “Raymond Carver’s ‘Where I’m Calling From’: A Reflection of His Life and Art.” California History 79.1 (2000): 18-23.

Indicates that “Where” represents the high point in Carver’s life because he has been once an alcoholic and suffered from it for long years. Assumes that the text reflects his experience, and notes that the story has a hopeful ending.

2001

⁵³ Bethea, Arthur F. “Isolation and Withdrawal: The Still Bleak Prospects for Carver’s Characters in Cathedral.” Technique and Sensibility in the Fiction and Poetry of Raymond Carver. Ed. William Cain. New York: Routledge, 2001. 133-162.

An analysis of the twelve Cathedral stories. Points out that many critics claim his stylistic turn toward an ideological or world-vision between What We Talk About Love and Cathedral, but the characters of the late stories fail to communicate with others as in earlier ones.

⁵⁴ ---. “The Critical Farce about Farce (and Irony) in Raymond Carver’s Fiction.” Notes on Contemporary Literature 31.1 (2001): 7-10.

An examination of ironic and farcical treatment of Carver’s characters. States that he spoke in an interview, “I’m not talking down to my characters,” but he really expresses contempt for their moral shortcomings in the texts.

⁵⁵ Fletcher, Andrew. “Making the Most of Minimalism: Raymond

Carver's Short Stories." The Use of English 52.3 (2001): 252-261.

A discussion of Carver's narrative technique. States that Carver demonstrates the language of ordinary discourse that can be transformed and become cathartic by the change of perspective.

⁵⁶ Leyplodt, Gunter. "Raymond Carver's Epiphanic Moments." Style 35.3 (2001): 531-548.

A review of the aspect of employment of epiphanic rhetoric Carver stories. Analyzes books he wrote, criticisms drawn by Carver's works, and comparison of his works with other literature.

2002

⁵⁷ Leyplodt, Gunter. "Reconsidering Raymond Carver's Development: The Revisions of 'So Much Water So Close to Home.'" Contemporary Literature 43.2 (2002): 317-342.

A suggestion of the alternative interpretation of the revision of Carver's works. Claims that being overstressed by critics of the idea of growth in Carver's rewriting of "The Bath" into "A Small" might mislead readers toward discussing whether he is a minimalist or not, and so they should regard the revision as variations literary sensibility.

⁵⁸ Taub, Gadi. "On Small Good Things: Raymond Carver's Modest Existentialism." Raritan 22.2 (2002): 102-119.

A discussion of the hints of existentialist philosophy in Carver's

short stories. Assumes that he forbids the characters to find a meaningful life easily in his stories.