Joyce Carol Oates's Early Short Stories: An Annotated Bibliography 1963-2005

by

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Contents

Introduction

My aim in this project is to provide all the sources available concerned with Joyce Carol Oates's first four short-story collections--By the North Gate (1963), Upon the Sweeping Flood (1966), The Wheel of Love (1970), and Marriages and Infidelities (1972). This annotated bibliography enables us to observe Oates's establishment of herself as a short-story writer and to look at the critical reception of each of her stories in the four books, so that we can study (a particular story in) the collections from every perspective.

The list of materials below shows Oates's transition, versatility, and indefinability as a short-story writer. By the North Gate and Upon the Sweeping Flood established Oates as a writer closely connected with the American literary tradition. Many reviewers and critics labeled Oates as a naturalist and a realist, and compared her with Southern writers--Faulkner and Flannery O'Connor in particular. In The Wheel of Love and Marriages and Infidelities, however, Oates revealed herself otherwise. She went on to her experimental ground, and several critics found in Oates certain affinities both with traditional writers of the world and with the opposing tendencies in modern American fiction--nonfiction and postmodernist fabulation. In addition, the four collections have given rich sources for various discussions based on feminist theories; and along with it, whether or not Oates

herself is a feminist writer has become one of the most debatable matters among critics. These kinds of fluidity and indeterminacy in Oates are the major factors that make the collections highly controversial, and it can be said that they are still now fully open to any kind of discussion.

In this project, I also aim to make up for the lack of materials and information in Francine Lercangée's Joyce Carol Oates: An Annotated Bibliography (New York: Garland, 1986), and Sigrid Mayer and Martha Hanscom's Critical Reception of the Short Fiction by Joyce Carol Oates and Gabriele Wohmann (Columbia: Camden, 1998), both of which I consulted to compile my version; so that this bibliography contains both what they have and what they lack. Although Lercangée's is helpful in gathering general information about Oates, it is not satisfactory to those who intend to study a particular story because he omits annotations on brief articles and dissertations, and doesn't specify which works are discussed. Mayer and Hanscom's is available for a general understanding of Oates's critical reception; however, it is not a bibliography and therefore lacks a lot of items and information.

What follows consists of primary sources, secondary sources, and indexes. Materials are arranged in chronological order--and in alphabetical order within the same year. We can have a read-through to trace the outline of Oates's critical reception; otherwise work and author indexes are available for the intended purpose of researching. The numbers in the indexes refer to item

numbers, not page numbers. Since this bibliography deals with Oates's early short stories, my annotations focus accordingly on them, sometimes exclusively as occasion demands.

The scope of this project ranges from 1963 up to the present because the study of Oates's writings has been continued ever since By the North Gate was published in 1963. Because of my linguistic limitations, however, all the sources collected here are written in English, and those in other languages, mostly in German, are omitted. I also omitted reviews for advertising purposes and brief articles that merely offer general information about Oates.

Along with the two above, I consulted the following bibliographical resources, using the key word "Joyce Carol Oates": Amazon.com, Amazon.co.jp, Amazon.co.uk, Humanities Abstracts, Humanities International Index, MLA International Bibliography, and Project Muse. As for dissertations, I made the selections on the basis of information from Dissertation Abstracts International, referring to abstracts and 24-page previews.

Abbreviations

NG: By the North Gate

"NG": "By the North Gate"

"CT": "The Census Taker"

"ES": "The Expense of Spirit"

SF: Upon the Sweeping Flood

"Seminary": "At the Seminary"

"SF": "Upon the Sweeping Flood"

WL: The Wheel of Love

"How": "How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again"

"RI": "In the Region of Ice"

"ME": "Matter and Energy"

"UUL": "Unmailed, Unwritten Letters"

"WL": "The Wheel of Love"

"WYWY": "Where Are You Going, Where Have You Been?"

MI: Marriages and Infidelities

"River": "By the River"

"LPD": "The Lady with the Pet Dog"

"SM": "The Sacred Marriage"

"TS": "The Turn of the Screw"

"WIWI": "Where I Lived, and What I Lived for"

CEJCO: Critical Essays on Joyce Carol Oates (Ed. Linda W. Wagner. Boston: G. K. Hall, 1979)

JCOHB: Joyce Carol Oates (Ed. Harold Bloom. New York: Chelsea, 1987)

JCOSSF: Joyce Carol Oates: A Study of the Short Fiction (Ed. Greg Johnson. New York: Twayne, 1994)

DAI-A: Dissertation Abstracts International A: The Humanities and Social Sciences

ESTSF: Eureka Studies in Teaching Short Fiction

NYTBR: New York Times Book Review

SSF: Studies in Short Fiction

Primary Sources

[1] Oates, Joyce Carol. By the North Gate. New York: Vanguard, 1963.

"Swamps." 11-27.

"The Census Taker." 28-40.

"Ceremonies." 41-65.

"Sweet Love Remembered." 66-79.

"Boys at a Picnic." 80-91.

"Pastoral Blood." 92-113.

"An Encounter with the Blind." 114-27.

"Images." 128-46.

"Edge of the World." 147-63.

"A Legacy." 164-79.

"In the Old World." 180-97.

"The Fine White Mist of Winter." 198-216.

"The Expense of Spirit." 217-35.

"By the North Gate." 236-53.

[2] Oates, Joyce Carol. Upon the Sweeping Flood. New York: Vanguard, 1966.

"Stigmata." 13-35.

"The Survival of Childhood." 36-60.

"The Death of Mrs. Sheer." 61-88.

"First Views of the Enemy." 89-102.

"At the Seminary." 103-24.

"Norman and the Killer." 125-50.

"The Man that Turned into a Statue." 151-65.

"Archways." 166-85.

"Dying." 186-208.

"What Death with Love Should Have to Do." 209-29.

"Upon the Sweeping Flood." 230-50.

[3] Oates, Joyce Carol. The Wheel of Love. New York: Vanguard, 1970.

"In the Region of Ice." 13-33.

"Where Are You Going, Where Have You Been?" 34-54.

"Unmailed, Unwritten Letters." 55-79.

"Convalescing." 80-101.

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"Accomplished Desires." 127-49.

"Wild Saturday." 150-69.

"How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again." 170-89.

"The Wheel of Love." 190-208.

"Four Summers." 209-31.

"Demons." 232-55.

"Bodies." 256-81.

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"The Assailant." 300-07.

"The Heavy Sorrow of the Body." 308-33.

"Matter and Energy." 334-61.

"You." 362-87.

"I Was in Love." 388-408.

"An Interior Monologue." 409-23.

"What Is the Connection between Men and Women?" 424-40.

[4] Oates, Joyce Carol. Marriages and Infidelities. New York: Vanguard, 1972.

"The Sacred Marriage." 3-36.

"Puzzle." 37-54.

"Love and Death." 55-82.

"29 Inventions." 83-100.

"Problems of Adjustment in Survivors of Natural/Unnatural Disasters." 101-26.

"By the River." 127-47.

"Extraordinary Popular Delusions." 148-70.

"Stalking." 171-79.

"Scenes of Passion and Despair." 180-93.

"Plot." 194-215.

"The Children." 216-36.

"Happy Onion." 237-59.

"Normal Love." 260-77.

"Stray Children." 278-301.

"Wednesday's Child." 302-18.

"Loving, Losing, Loving a Man." 319-37.

"Did You Ever Slip on Red Blood?" 338-60.

“The Metamorphosis.” 361-78.

“Where I Lived, and What I Lived for.” 379-89.

“The Lady with the Pet Dog.” 390-411.

“The Spiral.” 412-32.

“The Turn of the Screw.” 433-52.

“The Dead.” 453-488.

“Nightmusic.” 489-97.

Secondary Sources

1963

[5] Kauffmann, Stanley. "Violence amid Gentility." NYTBR 68 (1963): 4+.

A review of NG. Kauffmann places Oates in the line of Southern writers, such as McCullers, Welty, and Flannery O'Connor: Oates proves that Southern stories can be written in the North, and "NG" particularly has a close kinship with O'Connor's "A Circle in the Fire" (1955). He states that Oates deals mostly with eccentric characters seen against a landscape curried by some tradition.

1964

[6] Duus, Louise. "The Population of Eden: Joyce Carol Oates' By the North Gate." Critique 7.2 (1964): 176-77.

A review of NG. Duus warns that Oates's obsessive pursuit of the single truth that the inevitable condition of all life is senselessness and brutality puts her in danger of embracing a falsehood. He also notes that Oates's characters very often behave like Flannery O'Connor's Misfit in "A Good Man Is Hard to Find" (1953).

[7] McConkey, James. Rev. of NG, by Joyce Carol Oates. Epoch 13.2 (1964): 171-72. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall, 1979. 3-4.

A favorable review of NG. McConkey states that NG is bound together by the same kind of emotional problem: the relationship of past to present, the sense of disorder and violence in both past and present, and the urgent need to construct something rational out of one's movement in time. He finds in Oates certain influence of Southern writers--Faulkner and Flannery O'Connor in particular.

1966

[8] Moser, Don. "The Pied Piper of Tucson: He Cruised in a Golden Car, Looking for the Action." Life Mar. 1966: 18+.

A detailed report on mid-1960s actual serial murders that Oates borrowed to compose her story "WYWY." It is reported that Charles Howard Schmid, a 23-year-old man called Smitty from Tucson, Arizona, murdered three teenage girls and was arrested for it by his accomplice's confession.

1967

[9] Madden, David. Rev. of SF, by Joyce Carol Oates. SSF 4 (1967): 369-73. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall,

1979. 6-10.

States that SF focuses on father-son, sister-brother, brother-brother, mother-son, and mother-daughter relationships to construct the entire web of blood ties and to examine the hatred, spite, strife, conflict, traps, anguish, and guilt in family love. Madden concludes that Oates suggests that much human behavior is apparently motiveless at bottom.

1970

[10] Bell, Pearl K. "A Time for Silence." New Leader 53 (1970): 14-15.

An unfavorable review of WL. Bell notes that in some of the stories--particularly in "How" and "ME"--Oates becomes too self-consciously experimental, unwisely rejecting the straightforward realism. She also states that although the stories in WL are meant to show the multiple faces and forms of love--female, sexual, and familial--the only view Oates projects with conviction is love as a disease, an affliction, and an uncontrollable psychic rash.

[11] Gilman, Richard. "The Disasters of Love, Sexual and Otherwise." NYTBR 75 (1970): 4+.

A review of WL. Gilman notes that in the collection, the search for new forms is a little broader and that Oates has changed thematically too: nearly all the stories are concerned with the disasters of love, sexual and otherwise--tales mostly relying on female protagonists. He also sees in WL actual aesthetic advances from her earlier works. He refers favorably to "Four Summers" and "WYWY."

[12] Markmann, Charles Lam. "The Terror of Love." Nation 211 (1970): 636-37. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall, 1979. 27-28.

A favorable review of WL. Markmann states that although Oates's characters have no connection with the movement for women's liberation, it is difficult to conceive of more convincing arguments for a new sexual polity than the stories in WL. He adds that the reader of the stories learns a good deal about what is the connection between person and person.

[13] Perkins, Bill. "Similar They Are, but Miss Oates' Stories Still Stun." National Observer 9 (1970): 17.

A review of WL. Perkins points out that although the stories are generally extraordinary examples of the storytelling art, the similarity among them weakens the entire volume:

almost any one of them could typify the others, and the most typical is "Convalescing," which drains life of its joy and pleasure, leaving only the terror of loneliness and broken dreams.

[14] Sullivan, Walter. "Where Have All the Flowers Gone? The Short Story in Search of Itself." Sewanee Review 78.3 (1970): 531-42.

Apprehends the present situations in literary criticism and calls for the New Criticism: we do not have great writers in the younger generation and therefore need the standards codified in the New Criticism in order to guard against those who will try to make themselves and others believe the mediocre to be great. Sullivan refers to "WYWY" as a successful story which deals meaningfully with questions of moral significance.

1972

[15] Abrahams, William. "Stories of a Visionary." Saturday Review 55 (1972): 76+. Rpt. in JCOSSF. Ed. Greg Johnson. New York: Twayne, 1994. 164-66.

A favorable review of MI. Abrahams notes that the stories--though differing widely in style and form, and there are some notable experiments in technique--conform in most cases to the themes of "marriage" and "infidelity,"

set in the dispiriting American present. He refers to Ilena of "The Dead" as the most deeply realized and truly felt of the characters Oates has written about.

[16] De Feo, Ronald. "Only Prairie Dog Mounds." National Review 24 (1972): 1307. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall, 1979. 31.

A negative review of MI. De Feo calls the collection a huge, disappointing volume quite inferior to the earlier ones. He states that Oates is basically a traditional writer; so that when she tries to broaden her technique, the results are usually awkward. He refers favorably to "The Children" as the best in MI: a very fine traditional piece--suspenseful, carefully paced, and concluding on just the right note.

[17] Gregory, Hilda. "Eros and Agape." Prairie Schooner 46.2 (1972): 177-78.

A brief review of WL. Gregory notes that Oates forms a lens through which to examine the many-sided tortures of love--Eros and Agape. She also states that no relationship is allowed to escape Oates's careful scrutiny: parent/child, husband/wife, lover/lover, and artist/muse.

[18] Hagopian, John V. Rev. of WL, by Joyce Carol Oates. SSF 9.3 (1972): 281-83.

A negative review of WL. Hagopian states that almost all of the stories in the volume deal with variations of the usual themes of alley realism--adultery, sexual perversion, bloody murder, and suicide--and they seem to come right off the top of Oates's head with no attempt at revision. He concludes that despite an occasional success--"RI" and "Shame" are good--WL is not at all the achievement that other reviewers claim it is.

[19] Kapp, Isa. "In Defense of Matrimony." New Leader 55 (1972): 8-10.

A review of three books about marriage, including Oates's MI. Kapp notes that the collection teaches us that the real opportunities in marriage are for mutual demoralization and desertion: no one is equal to marriage or to life, and there is no communication all the way down the line--that is the burden of thought in MI.

[20] Oberbeck, S. K. "A Masterful Explorer in the Mine Fields of Emotion." Washington Post Book World 17 Sept. 1972: 4+.

A favorable review of MI. Oberbeck states that the twenty-four stories are written in an impressive variety of experimental styles--many of them poking and probing

into manifold forms of woman's fear and loneliness, of her suffocating dependency on man, and of her frantic graspings at personal meaning and the reconciliation of roles with interior needs. He refers to "River" as one of the several tales heavy with the vintage Flannery O'Connor flavor.

[21] Sullivan, Walter. "The Artificial Demon: Joyce Carol Oates and the Dimensions of the Real." Hollins Critic 9.4 (1972): 1-12. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall, 1979. 77-86. Rpt. in JCOHB. Ed. Harold Bloom. New York: Chelsea, 1987. 7-17.

An essay on Oates. Sullivan calls her one of the most talented American short-story writers and credits her with an "unerring eye" and an "infallible ear." However, he points out that Oates wants her characters either rich or poor, criminal or sick; and criticizes her for writing the same story over and over again. He refers to "Bodies," "WYWY," "Wild Saturday," and "You."

1973

[22] Walker, Carolyn. "Fear, Love, and Art in Oates' 'Plot.'" Critique 15.1 (1973): 59-70.

Focuses on Oates's treatment of the "outsider," one who perceives himself/herself as somehow cut off from the human

race: the narrator of "Plot" has all the characteristics of Oates's outsider, including the special fear which is so much a part of his particular identity, the inability to achieve a valid love relationship, and the familiar penchant for fictionalizing his life.

[23] Wildman, John Hazard. "Beyond Classification: Some Notes on Distinction." Southern Review 9.1 (1973): 233-42.

An essay on several contemporary American writings, including Oates's WL and MI. Wildman refers quite favorably to Oates as an investigative writer who goes back in order to go beyond the literary tradition: she is able to use recognizable plot strongly, employing old approaches in new ways. He deals with "Bodies," "Demons," "I Was in Love," "UUL," "WL," "WYWY," and "TS."

1974

[24] Dike, Donald A. "The Aggressive Victim in the Fiction of Joyce Carol Oates." Greyfriar 15 (1974): 13-29.

A study of Oates's early fiction, including "Pastoral Blood," "WL," "WYWY," and "The Dead." Dike finds "escape," as opposed to quest, in her major characters and states that while the prospect of a new life is sometimes briefly glimpsed, and the need for a better fate is often felt,

the characteristic moving emotion seems closer to desperation than to hope.

[25] Pickering, Samuel F., Jr. "The Short Stories of Joyce Carol Oates." Georgia Review 28 (1974): 218-26.

A chronological examination of Oates's first four collections. Pickering explains that NG successfully ties the characters to the primitive and inexplicable rhythm of the land; and SF, though less successful, contains the important subjects which dominate her later volumes--academic life, childhood, death, and Catholicism. He states that although WL and MI deal with the mysterious depth of love, Oates's morbid and subjective focus on the physical act is boring.

1975

[26] Bender, Eileen Teper. "Autonomy and Influence: Joyce Carol Oates's Marriages and Infidelities." Soundings 58 (1975): 63-75. Rpt. in JCOHB. Ed. Harold Bloom. New York: Chelsea, 1987. 45-59.

Explores Oates's vision of the autonomy of self and art seen in her "The Dead," "The Metamorphosis," and "TS." Bender argues that not like modern fabulators, Oates seems to welcome certain limits upon art; and like Bloom, she

sees art as derivative, as unique but not "original." She adds that Oates is at once something of a fabulator--manipulative and allusive--and more "modest," working in collaboration with her predecessors toward some new synthesis.

[27] Keller, Karl. "A Modern Version of Edward Taylor." Early American Literature 9.3 (1975): 321-24.

Discusses Oates's use of Taylor's poem "Upon the Sweeping Flood" (1683) for the title and the epigraph of her collection. Keller argues that all the stories in SF are related to the general themes of Taylor's poem: the disparity between man's desires and his deserts, his inability to bridge the gap between himself and anything ultimate, and the lack of self. He deals with "Norman and the Killer," "Stigmata," and "SF."

[28] Peden, William. The American Short Story: Continuity and Change 1940-1975. 2nd ed. Boston: Houghton Mifflin, 1975.

Contains an examination of Oates's short fiction. Peden explains that narrative pace is Oates's major strength in her creation of the sick, disturbed, violent world in NG and SF, and that she shifted her focus from the accumulation of corpses and Gothic monstrosities to a meaningful concern with the inner terrors of her alienated and tormented

people in WL. He calls MI an uneven book which, though, contains some of Oates's best and points out the repetition of subject matter, form, and diction.

[29] Wegs, Joyce M. "'Don't You Know Who I Am?' The Grotesque in Oates's 'Where Are You Going, Where Have You Been?'" Journal of Narrative Technique 5 (1975): 66-72. Rpt. in CEJCO. Ed. Linda W. Wagner. Boston: G. K. Hall, 1979. 87-92.

Discusses Arnold Friend in "WYWY." Wegs defines him as Satan: as is usual with Satan, Arnold Friend is in disguise. She also states that Arnold Friend functions on a psychological level too: he is the incarnation of Connie's unconscious erotic desires and dreams. She concludes that Oates encourages the reader to look for multiple levels in "WYWY" and to consider Arnold Friend and Connie at more than face value.

1976

[30] Allen, Mary. The Necessary Blankness: Women in Major American Fiction of the Sixties. Urbana: U of Illinois P, 1976.

Contains an examination of Oates's female characters of the early novels and short stories in NG, WL, and MI. Allen illustrates that most of Oates's women are resigned to improving their financial status by attachment to men and

are incapable of ruling their lives. She adds that their fear of violent action is usually accompanied by a fascination with it. She praises Oates's striking contribution to our understanding of contemporary America as seen by women.

1977

[31] Goodman, Charlotte. "Women and Madness in the Fiction of Joyce Carol Oates." Women and Literature 5.2 (1977): 17-28.

Focuses on Oates's female characters. Goodman states that Oates provides valuable insights about the powerlessness of women and the causes of their desperation: threatened by a brutal world and unable to gain autonomy, Oates's women often become anxious or depressed, and sometimes retreat into madness. She refers to "CT," "Pastoral Blood," "How," "ME," "UUL," "What is the Connection between Men and Women?" "The Dead," "Puzzle," and "29 Inventions."

1978

[32] Creighton, Joanne V. "Joyce Carol Oates's Craftsmanship in The Wheel of Love." SSF 10 (1978): 375-84.

Focuses on Oates's devices in WL. Creighton defines the collection as her best and explains that Oates's most

successful vantage point is at a distance from her characters where she dispassionately sketches with deft strokes their interior and exterior lives, places them in vividly specific contexts, and clinically records the mounting tension and conflict of the story. However, she warns that Oates is not really successful in interior monologues. She deals particularly with "RI" and "WYWY."

[33] Grant, Mary Kathryn. The Tragic Vision of Joyce Carol Oates. Durham: Duke UP, 1978.

A study of Oates's novels. Grant attempts to show Oates's tragic point of view, focusing on the following three themes which merges into a nightmare: woman, city, and community. She also reveals the great similarities with Lawrence and Flannery O'Connor, and places Oates between the opposing tendencies in modern fiction: her work belongs neither to the realism of nonfiction writers nor to the fantasy of fabulators, but her fiction embodies aspects of both. She refers to several stories in MI.

[34] Urbanski, Marie Mitchell Olesen. "Existential Allegory: Joyce Carol Oates's 'Where Are You Going, Where Have You Been?'" SSF 15 (1978): 200-03.

Defines "WYWY" as an existential allegory. Urbanski argues that Arnold Friend represents the devil and that Connie

takes the active part as everyman: Oates presents an allegory which applies existential initiation rites to the biblical seduction myth to represent everyman's transition from the illusion of free will to the realization of externally determined fate.

1979

[35] Barza, Steven. "Joyce Carol Oates: Naturalism and the Aberrant Response." Studies in American Fiction 7 (1979): 141-51.

Discusses Oates's Naturalism as a Naturalism for her time. Barza explains that in her work, individual destiny may be in the grip of larger forces, but the forces are unnamed, unknown, and inscrutable. He states that Oates's stimulus-response dysfunctions have ironically given rebuttal to the lock-step psychology of Zola and Dreiser, reaffirming the importance of individual caprice. He deals with several stories in WL and MI.

[36] Creighton, Joanne V. Joyce Carol Oates. Boston: Twayne, 1979.

A comprehensive study. Chapter 2 looks at the recurrent themes and motifs of NG and SF: Eden is lost, the past is irretrievable, moral innocence is fortified, and the ability to make sense out of experience is elusive. Chapter 6 examines Oates's 1970s collections, including WL and MI,

to see her growth, versatility, and craftsmanship as an experimental short-story writer.

[37] Pinsker, Sanford. "Joyce Carol Oates and the New Naturalism." Southern Review 15 (1979): 52-63.

Shows Oates's certain affinities with both a Naturalistic aesthetic and such contemporary writers as Joseph Heller and Thomas Pynchon. He notes that Oates's ambition of writing socio-moral history of every person now living in the United States puts her squarely in Zola's company. He deals mainly with "Pastoral Blood."

[38] Tucker, Jean M. "The American Mother in Three Stories: Freeman, Cather, and Oates." Doshisha Literature 29 (1979): 16-33.

Compares the role of mothers in Mary E. Wilkins Freeman's "The Revolt of Mother" (1891), Cather's "Old Mrs. Harris" (1932), and Oates's "Accomplished Desires." Tucker notes that Oates's Barbara is a mother trying to deal with her own creativity and finding it suffocated by her husband's and society's idea of her traditional role.

[39] Waller, G. F. Dreaming America: Obsession and Transcendence in the Fiction of Joyce Carol Oates. Baton Rouge: Louisiana State UP, 1979.

A study of Oates's novels with constant reference to WL

and MI. Waller introduces Oates's major themes and argues that Oates's fiction combines the Lawrentian view of the artist as prophet with the flexible mode of the American gothic. He states that it is in the short stories that her best work is to be found: many of her stories are repetitive or trivial, but some from WL and MI are bewilderingly evocative.

1980

[40] Friedman, Ellen G. Joyce Carol Oates. New York: Ungar, 1980. A comprehensive study. Friedman focuses mainly on Oates's novels, but chapter 1 deals with some short stories. She refers to "RI" to show the recurrent dilemma of imagination and body, "WYWY" as a typical example of Oates's manipulation of fabulous and realistic elements, and "CT" to show one of her main themes--the tide of time. She states that in Oates's fiction, the adolescent romance with freedom and immortality is discarded for the adult marriage to the world.

[41] Schulz, Gretchen. "In Fairyland, without a Map: Connie's Exploration Inward in Joyce Carol Oates' 'Where Are You Going, Where Have You Been?'" Literature and Psychology 30.3-4 (1980): 155-67.

Applies Freud's and Bruno Bettelheim's theory and shows Connie's oedipal conflict aggravated by sibling rivalry: Connie stands between home (childhood) and "anywhere that was not home" (adulthood); and while June, her sister, represents the "reality-oriented id" (the tendency to remain safely home, tied to the parents), Connie represents the "pleasure-oriented id" (striving for independence and self-assertion). She concludes that Connie has not yet developed enough to survive in the world outside the womb.

[42] Winslow, Joan D. "The Stranger Within: Two Stories by Oates and Hawthorne." SSF 17 (1980): 263-68.

Compares "WYWY" and Hawthorne's "Young Goodman Brown" (1835). She notes that Connie and Goodman Brown have two-sided quality--the daylight side and the dark side--and both encounter their devils because they try to avoid a recognition of the disturbing character of human nature. Winslow concludes that both Oates and Hawthorn are urging their readers to break free of such categorizing and to recognize that violence, lust, hate, and cruelty are a part of human nature.

1981

[43] Cushman, Keith. "A Reading of Joyce Carol Oates's 'Four

Summers.'" SSF 18.2 (1981): 137-46.

An introduction to the characters of "Four Summers." Cushman states that the characters are trapped by their own limitations and the conditions of American life, and that the bleakest motif of the story is the cyclical pattern of life, repeating mindlessly from generation to generation: although Sissie reacts against her family and tries to develop her own identity, she is trapped by her marriage and pregnancy.

[44] Giles, James R. "Destructive and Redemptive Order: Joyce Carol Oates' Marriages and Infidelities and The Goddess and Other Women." Ball State University Forum 22.3 (1981): 58-70.

A study of MI and The Goddess and Other Women (1974). Giles criticizes Samuel F. Pickering for denouncing MI for morbidity and subjectivity, and argues that MI and The Goddess and Other Women are consistently more complex and aesthetically far better than the earlier collections. He states that the two books represent Oates's vision of the necessity of transcendence to a healthier view of us.

[45] Gillis, Christina Marsden. "'Where Are You Going, Where Have You Been?' Seduction, Space, and a Fictional Mode." SSF 18.1 (1981): 65-70.

Suggests a reading of "WYWY" as a story of spatial

limitations. Gillis explains that Connie lives in two worlds: the home and family unit, and the outside world represented first in the drive-in hamburger joint and later in Arnold Friend himself. She concludes that Connie's pushing open the screed door to go off with Arnold Friend confirms his words that the place she came from "ain't there any more."

[46] Labrie, Ross. "Love and Survival in Joyce Carol Oates." Greyfriar 22 (1981): 17-26.

A study of Oates's early work. Labrie labels Oates as a naturalist but shows some differences: Oates portrays violence not simply as an inevitable catastrophe but as an affirmation. He notes that love in Oates's work is dealt with not as a futile excess in nature's troubled evolutionary journey but in terms of man's survival, which indicates both a biological and a spiritual triumph, as the very breath of life. He refers to "Ceremonies," "SM," "WL," and "WYWY."

[47] Quirk, Tom. "A Source for 'Where Are You Going, Where Have You Been?'" SSF 18.4 (1981): 413-19.

Points out that "WYWY" is modeled after real events: Arnold Friend was derived from the exploit widely publicized by Time, Life, and Newsweek during the winter of 1965-66, a

real killer from Tucson, Arizona. Quirk states that Oates's theme of the death of the American Dream is prompted by the magazine reports: Connie's answer to the questions put in the title of the story is that she is going to her death, and the same questions are also addressed to America.

1982

[48] Arrowood, Gayle F. "Execution, Obsession, and Extinction: The Short Fiction of Joyce Carol Oates." Diss. U of Maryland College Park, 1981.

Explores Oates's use of narrators. Arrowood divides Oates's stories into three phases based on the techniques: the slanted third person in NG and SF; juxtapositions, fragments, and divisions as structural devices which emphasize the organization of the persona's mind in WL and MI; and consistent control over her innovative techniques in her recent collections. [DAI-A 43 (1982): AAT 8213781]

[49] Fowler, Doreen A. "Oates's 'At the Seminary.'" Explicator 41.1 (1982): 62-64.

A brief essay about "Seminary." Fowler explains why Peter does not leave the seminary: Sally represents the life force that the priests and the seminarians are vainly attempting to resist; and face to face with the "wild

darkness" Sally embodies, Peter feels weak, helpless, and somehow maimed and disqualified for life, and retreats from life, choosing the white blood of a lifeless statue over the blood of Sally's loins.

[50] Robson, Mark B. "Oates's 'Where Are You Going, Where Have You Been?'" Explicator 40.4 (1982): 59-60.

A biblical interpretation of the numbers "33, 19, 17" painted on Arnold Friend's car. Robson argues that the numbers refer to the passage in verse 17 in chapter 19 of Judges (the 33rd book from the end of the Old Testament), which reads, "Where are you going, and where do you come from?" He concludes that because Judge 19 concerns a man who searches out and returns home with his concubine, Connie can be regarded as the concubine of the devil (Arnold Friend).

1983

[51] Friedman, Lawrence S. "The Emotional Landscape of Joyce Carol Oates's 'By the River.'" Cuyahoga Review 1.2 (1983): 149-53.

Explains the relationship between Helen's father and the river. Friedman states that "River" examines the effect that the latent hatred of Helen's father has on Helen's relationship with him and how the hatred finally destroys

her, and that the connection between Helen's father and the river is so strong that the two move and act together. He concludes that Helen's father and the river are natural forces, powerful amalgams of the benign and the destructive, and coconspirators in Helen's murder.

[52] Healey, James. "Pop Music and Joyce Carol Oates' 'Where Are You Going, Where Have You Been?'" NMAL 7.1 (1983): item 5.

Aims to reveal the role of the dark side of 1960s pop music--especially Bob Dylan, to whom "WYWY" is dedicated. Healey states that Connie shapes her notion of love and relationship through the lyrics of popular songs, and that the question put in the title of the story is Oates's statement to a generation of children weaned and raised on pop music lyrics, many of which came from Dylan.

[53] Robison, James C. "1969-1980: Experiment and Tradition." The American Short Story 1945-1980: A Critical History. Ed. Gordon Weaver. Boston: Twayne, 1983. 77-109.

Devotes four pages to Oates's short stories. Robison praises Oates's skill in dialogue as her greatest strength and notes that she employs virtually all of the conventions for structuring fiction. He also states that not like Flannery O'Connor, Oates does not offer a clear distinction between what her characters see and what their creator sees.

He reviews "Pastoral Blood," "Archways," "The Survival of Childhood," "SF," "RI," and "WYWY."

[54] Taylor, Gordon O. "Joyce 'after' Joyce: Oates's 'The Dead.'" Southern Review 19.3 (1983): 596-605.

Compares Oates's "The Dead" and Joyce's original story. Taylor argues that rather than attempting an analogue or extended echo of Joyce's text in its entirety, Oates responds in the telling of her own tale to certain moments of Joycean wording, imagery, characterization, and atmosphere. He points out that whereas Joyce retains an omniscience, Oates commits herself to Ilena's perspective.

1984

[55] Norman, Torborg. Isolation and Contact: A Study of Character Relationships in Joyce Carol Oates's Short Stories 1963-1980. Gothenburg, Swed: Acta Universitatis Gothoburgensis, 1984.

Examines the nature of the following fundamental types of character relationships in ten of Oates's collections of the 1960s and 70s: an official type of referential background opposing the individual character with established institutions within legal, religious, or psychiatric context; the family as an institution in which

personalities grow and develop for better or worse; and man and woman in relationship balancing between ideal and reality.

1985

[56] Brennan, Matthew C. "Plotting against Chekhov: Joyce Carol Oates and 'The Lady with the Pet Dog.'" NMAL 9.3 (1985): item 13.

Compares Oates's "LPD" with Chekhov's original story. Brennan states that Oates presents what Chekhov leaves out--the female experience--and relegates the male lover to the limited status. He concludes that Oates's drastic revision of Chekhov's treatment of the female lover indicates that Oates includes Chekhov among what she calls the celebrated 20th-century "sexist" writers.

[57] Daly, Brenda Ira Oland. "Narrator Hermaphrodite: Voices in the Visionary Art of Joyce Carol Oates." Diss. U of Minnesota, 1985.

Applies Bakhtin's and Kristeva's theory and illustrates how Oates, through her dialogues with other voices or texts, challenges mythologies of gender and the notion of a stable ego, an ego mirrored by conventions of the univocal. Chapter 2 describes how Oates confronts such problems with

her double-voiced reading of "TS." [DAI-A 46 (1985): AAT 8508139]

[58] Luscher, Robert Michael. "American Regional Short Story Sequences." Diss. Duke U, 1984.

Explores what Luscher calls the short-story sequence, which unites separate stories in a cohesive volume with a common theme, an underlying pattern, and rhythmic interconnections among stories. He refers to Oates's Eden County in NG and SF as one of the modern representatives after Anderson's Winesburg, Ohio (1919) and Welty's The Golden Apples (1949). [DAI-A 45 (1985): AAT 8501815]

[59] Robson, Mark B. "Joyce Carol Oates's 'Where Are You Going, Where Have You Been?' Arnold Friend as Devil, Dylan, and Levite." Publications of the Mississippi Philological Association (1985): 98-105.

A discussion about Arnold Friend. Robson argues that as the devil, Arnold Friend comes to punish Connie for the seven deadly sins she has committed; the corrupting force of the youth is represented by him in the form of Bob Dylan; and he is also the man of the tribe Levi in Judges who reclaims his concubine from her father's house. He concludes that Oates is most concerned about the lack of morals and high standards, and the loss of spiritual values

in America.

[60] Tierce, Mike, and John Michael Crafton. "Connie's Tambourine Man: A New Reading of Arnold Friend." SSF 22.2 (1985): 219-24.

A positive interpretation of Arnold Friend. Tierce and Crafton apply Freudian theory: Arnold Friend's arrival is the answer to Connie's unuttered call and to her erotic desires in her fantasies. They also refer to Bob Dylan's "Mr. Tambourine Man" (1965): rising out of Connie's radio, Dylan/Friend is a magical, musical messiah. They conclude that Arnold Friend frees Connie from the limitations of a 15-year-old girl.

1986

[61] Severin, Hermann. The Image of the Intellectual in the Short Stories of Joyce Carol Oates. Frankfurt: Peter Lang, 1986.

Analyzes the portrait of the intellectual in Oates's academic short stories and Unholy Loves (1979). Severin discusses both the thematic and stylistic development of the stories and reveals her critical view of the academic world. He also argues that many of the stories contain metaphorical qualities unacknowledged thus far. He deals with "ES," "Archways," "RI," "The Dead, " and "SM."

1987

[62] Bender, Eileen Teper. Joyce Carol Oates, Artist in Residence. Bloomington: Indiana UP, 1987.

Intends to consider Oates as a writer who is always a critic and to define her intentions and achievement as part of a larger statement about contemporary American life and letters. Bender focuses on the question of autonomy and states that Oates emerges as a remarkable artist in residence, whose work is always in progress--open to revision, assimilative and allusive, never purely academic. Although this study focuses on novels, she refers to "RI," "The Dead," and "Plot."

[63] Gratz, David K. "Oates's 'Where Are You Going, Where Have You Been?'" Explicator 45.3 (1987): 55-56.

A brief essay. Gratz attempts to confirm the view that Arnold Friend is Connie's psychological projection. He states that Connie's fear of death is merely at the ultimate step in the aging process: what she is afraid of most is aging itself--the loss of her looks, becoming like her mother and sister, and perhaps marriage to a man like her bald, hunched father.

[64] Hurley, C. Harold. "Cracking the Secret Code in Oates's 'Where

Are You Going, Where Have You Been?'" SSF 24.1 (1987): 62-66.

An interpretation of the numbers "33, 19, 17" painted on Arnold Friend's car. Hurley contradicts Mark B. Robson's biblical interpretation and argues that the sum of the numbers "69" is the secret code, which underscores Arnold Friend's intention of raping and murdering Connie.

[65] Johnson, Greg. Understanding Joyce Carol Oates. Columbia: U of South Carolina P, 1987.

An introduction to Oates's fiction. Chapter 5 focuses on WL, especially "How," "RI," "WL," and "WYWY." Johnson notes that WL includes superb examples of the traditional, "well-made" story--most notably "RI"--along with highly experimental stories which share with much innovative writing of the late 1960s and early 70s an interest in manipulating time, point-of-view, and certain formal conventions in order to revitalize the genre.

[66] Martin, Carol A. "Art and Myth in Joyce Carol Oates's 'The Sacred Marriage.'" Journal of Contemporary Thought 28.4 (1987): 540-52.

A mythological study. Martin argues that "SM" is a revision of an ancient myth recorded in James George Frazer's The Golden Bough: A Study in Magic and Religion (1890), especially in the section titled "The Sacred Marriage" in

that both deal with a young woman's marriage to a god and the attendant practice of sacred prostitution. He concludes that "SM" is a celebration of the magic of art and its transforming power.

[67] Petite, Joseph. "The Destruction of the Female Eunuch." Journal of Evolutionary Psychology 8.3-4 (1987): 191-93.

Argues that years before the publication of Germaine Greer's The Female Eunuch (1970), Oates brought the same kind of figure (Grace) to life in "Pastoral Blood," where a destructive version of femininity results in psychic damage so great that suicide is attempted: Grace rejects the rewards and esteem that society offers a woman who conforms to the role of female excellence because she senses its destructive effects on her identity and personality.

[68] Rüdell, Lioba. "Joyce Carol Oates: 'The Turn of the Screw'--the Writer as Mythographer." Literatur in Wissenschaft und Unterricht 20.4 (1987): 532-39.

A fictional conversation in which Oates, James, Mann, and Freud talk about her version of "TS." It is suggested that Oates is a myth-maker in that she does not invent her stories out of nothing but rewrites what has already been written, and that Oates's "TS" is not only married to

James's original story but also linked to Mann's "Death in Venice" (1912).

1988

[69] Dean, Sharon L. "Oates's 'At the Seminary.'" Explicator 42.6 (1988): 51-52.

A brief essay about "Seminary." Dean states that Oates establishes a connection between vocation and womanhood through Sally's menstruation, which is both a curse and a cleansing: Peter recognizes in Sally's menstruation the beauty, power, and dread of the priestly vocation he finally accepts; and menstruation transforms Sally from one who resists to one who accepts her womanhood.

[70] Petry, Alice Hall. "Who is Ellie? Oates' 'Where Are You Going, Where Have You Been?'" SSF 25.2 (1988): 155-57.

Labels Ellie as the incarnation of Elvis Presley. Petry notes that along with the appearance, the ambivalence in Ellie--vulnerable/aggressive, fierce/embarrassed--is in many ways the key to Presley's own immense attraction: as Presley, Ellie projects an ambivalent sexual/motivational message which leaves his intended victim (Connie) unsure of whether to perceive him as innocuous or sinister.

[71] Showalter, Elaine. "Joyce Carol Oates's 'The Dead' and Feminist Criticism." Faith of a (Woman) Writer. Ed. Alice Kessler-Harris. Westport: Greenwood, 1988. 13-19. Rpt. in JCOSSF. Ed. Greg Johnson. New York: Twayne, 1994. 167-70.

A feminist reading. Showalter points out that Ilena is an Emily Dickison figure, a deliberate incarnation of the woman writer for whom the adult female role means aesthetic death, and who constructs her own myth of whiteness, madness, and absence in order to have the freedom to create. She concludes that Oates's "The Dead" re-imagines the obsessions of Joyce's story from an American contemporary and female perspective.

[72] Weinberger, G. J. "Who Is Arnold Friend? The Other Self in Joyce Carol Oates's 'Where Are You Going, Where Have You Been?'" American Imago 42.2 (1988): 205-15.

Defines Arnold Friend as Connie's other self (alter ego) in Oates's treatment of the doppelgänger motif: Arnold Friend is simply Connie's projected other self with a heavy emphasis on evil, violence, and the threat of rape. Weinberger states that Connie, realizing that each person must undergo the rite of passage alone, with only one's other self to help, crosses the threshold and goes out into the vast, threatening adult world embodied by Arnold Friend and herself.

1989

[73] Coulthard, A. R. "Joyce Carol Oates's 'Where Are You Going, Where Have You Been?' as Pure Realism." SSF 26.4 (1989): 505-10.

Criticizes Oates's comment that mysticizes the existence of Arnolds Friend, and the critics who read "WYWY" as a dream allegory and equate Arnold Friend with the devil. Coulthard states that "WYWY" is "pure realism," confirming Tom Quirk's opinion that Oates modeled the story on an actual murder case in 1964, prior to the 1966 publication of the story in Epoch.

[74] Cunningham, Frank R. "Joyce Carol Oates: The Enclosure of Identity in the Earlier Stories." American Women Writing Fiction: Memory, Identity, Family, Space. Ed. Mickey Pearlman. Lexington: UP of Kentucky, 1989. 9-28.

Studies Oates's first five collections from the perspective of male/female identity. Cunningham states that Oates is engaged in writing a circumscribed moral history of what she appears to observe as a failed, decadent time in our national history, and that her career-long preoccupation with the self-enclosure and externally induced stifling of the development of mature and independent identity in men and women is a prominent concern in earlier stories.

[75] Daly, Brenda Ira Oland. "Unfilmable Conclusion: Joyce Carol Oates at the Movies." Journal of Popular Culture 23.3 (1989): 101-14.

Discusses "WYWY" and its film adaptation Smooth Talk (1985). Daly notes that both Oates and the director Joyce Chopra examine a woman's lack of freedom and her vulnerability to male violence, and that Chopra's film deserves praise for its fidelity to Oates's spatial analogies. She points out that the difference between Oates's Connie and Chopra's represents our cultural metamorphosis during the past 20-25 years."

1990

[76] Easterly, Joan. "The Shadow of a Satyr in Oates's 'Where Are You Going, Where Have You Been?'" SSF 27.4 (1990): 537-43.

A mythological reading. Easterly interprets Arnold Friend as a satyr and Connie as a nymph, both being demigods from Greek and Roman mythology. She points out that the dropping of the two Rs transforms Arnold Friend into "an old fiend"--the warning that he has existed since antiquity. She also states that Arnold Friend wears disguises and uses music as satyrs do, and that his confidence in his ability to manipulate Connie parallels the relationship of the satyr and the nymph.

[77] Green, Jeanette Evelyn. "Literary Revisions of Traditional Folktales: Bowen, Carter, Hong Kingston, Morrison, Oates, Sexton, Welty, and Capote." Diss. U of Texas at Austin, 1989.

Discusses literary revisions of traditional folktales. Green states that the updated versions provide a new twist to old motifs and themes, old ways of thinking; and present new perspectives on cultural values. She demonstrates how the oral folktale and literary fairy tale revisions subtly critique traditional notions. She considers modern demon lovers and robber bridegrooms in Oates's "WYWY." [DAI-A 51 (1990): AAT 9016891]

[78] Rozga, Margaret. "Threatening Places, Hiding Places: The Midwest in Selected Stories by Joyce Carol Oates." Midwestern Miscellany 18 (1990): 34-44.

Explores the Midwest in Oates's fiction, focusing particularly on "ES," "How," "UUL," "SM," "The Dead," and "LPD." Rozga indicates that the Midwest can be places of refuge or terror and that Oates draws out the symbolic dimension of the facts to create in the Midwestern stories a picture of a society with fatal divisions between the intellectual/emotional, the rich/poor, and the young/old.

[79] Sepčić, Višnja. "Joyce Carol Oates's Remaking of Classic Stories." Studia Romanica et Anglica Zagrabiensia 35 (1990):

29-37.

Studies Oates's "The Dead," "The Metamorphosis," and "TS," applying Laurent Jenny's theory of intertextuality. Sepčić explains that "The Dead" closely follows Joyce's story while subtly shifting the accents within the same basic structure, "The Metamorphosis" is an ingenuous reworking of the archetypal Kafkaesque model in the literary medium of psychological realism, and "TS" is based on Mann's novella "Death in Venice" (1913) with elements from James.

[80] Wesley, Marilyn Clarke. "The Transgressive Heroine: Joyce Carol Oates' 'Stalking.'" SSF 27.1 (1990): 15-20.

Applies Foucault's theory of transgression and Jung's idea of animus. Wesley introduces one of Oates's recurrent female figures as what she terms the "transgressive heroine," a female protagonist who repeatedly violates the forms of gender stricture without personally solving the social problem of gender restriction. She states that although Oates is labeled as a non-feminist and is criticized for the passivity of her female characters, her works actively challenge the restrictive gender ideology.

1991

[81] Friedman, Ellen G. "Joyce Carol Oates." Modern American Women Writers. Ed. Elaine Showalter, Lea Baechler, and A. Walton Litz. New York: Collier, 1991. 229-45.

A critical and biographical essay about Oates and her work. Friedman states that Oates's sense of autonomy in forging their identities is recorded in the evolution of the image of invisibility: Oates's heroines of the early 1970s often think of themselves as "not there"; and in the 80s, the image is delivered with blame and acrimony. She refers to "WYWY," "The Children," and "LPD."

[82] Hurley, Daniel F. "Impure Realism: Joyce Carol Oates's 'Where Are You Going, Where Have You Been?'" SSF 28.3 (1991): 371-75.

Points out that A. R. Coulthard's definition of "WYWY" as "pure realism" limits the range of interpretation, and criticizes his conclusion, which makes Arnold Friend plural and sends them into the world of daily facts. Hurley defines "WYWY" as "impure realism" and shows some aspects of the story's unreality.

[83] Piwinski, David J. "Oates's 'Where Are You Going, Where Have You Been?'" Explicator 49.3 (1991): 195-96.

The newest interpretation of the numbers "33, 19, 17"

painted on Arnold Friend's car. Piwinski argues that the first number is Arnold Friend's age and that the second and the third refer to the ages of the girls he has already seduced--and possibly raped and murdered. He adds that the numbers "19" and "17" begin a similar decreasing progression, with "15"--Connie's age--being the next number in the series.

1992

[84] Dean, Sharon L. "Literature and Composition Theory: Joyce Carol Oates' Journal Stories." Rhetoric Review 10.2 (1992): 311-20.

Explores Oates's journal stories. Dean notes that Oates's journal keepers use writing as a process to make meaning of their lives and to discover what they know and can articulate about the people, events, places, and ideas they are confronting, and that the composing process has the effect of psychological therapy. She deals mainly with "How" and "Plot," also referring to "TS," "WIWI," and "29 Inventions."

[85] Wesley, Marilyn Clarke. "The Transgressive Other of Joyce Carol Oates's Recent Fiction." Critique 33.4 (1992): 255-62.

Suggests that the "transgressive other"--the intriguing

and anti-social character, such as Arnold Friend in "WYWY"--is a recurrent device throughout Oates's fiction. Wesley explains that what such figures have in common is their opposition to the norms of community and comprehensibility that the texts seem to endorse. She states that Arnold Friend's positive function is that he forces Connie into a recognition of the necessary displacement of the unexamined form of family that both define and confine her.

1993

[86] Fludernik, Monika. "Second Person Fiction: Narrative 'You' as Addressee and/or Protagonist." Arbeiten aus Anglistik und Amerikanistik 18.2 (1993): 217-47.

Refers to Oates's "You" in WL as a particularly complex and innovative use of the second person: Oates's story illustrates the excellent suitability of second person fiction for the expression and description of intimacy, and it is additionally a superb example of what one may consider to be the postmodernist tendency to subvert the realistic, representational mode.

[87] Johnson, Greg. "A Barbarous Eden: Joyce Carol Oates's First Collection." SSF 30.1 (1993): 1-14.

Deals with almost all the stories in NG. Johnson calls the volume a microcosm of Oates's entire career: it scrutinizes the moral conditions of an unstable American reality, provides a detailed portrait of the post-Depression rural poor, and suggests certain major writers--especially Nietzsche, Faulkner, and Flannery O'Connor--as significant influences on her career. He concludes that Oates forcefully dramatizes the moral dilemmas of the turbulent new world.

[88] Kalpakian, Laura. "Gothic in the Garden: A Joyce Carol Oates Bouquet." Southern Review 29.4 (1993): 802-07.

An overview of Oates's early short fiction. Kalpakian states that Oates's early short stories unmask the evil of everyday life and tell us that it lurks everywhere, and that Oates cares nothing for justice, nor judgment, nor Christian virtue and wickedness. She also considers Oates's experiments with narrative forms. She deals particularly with "SF," "Accomplished Desires," "UUL," "WYWY," and "TS."

[89] Wesley, Marilyn Clarke. Refusal and Transgression in Joyce Carol Oates' Fiction. Westport: Greenwood, 1993.

Applies semiotic triangle to observe family relationships in Oates's fiction: through their effort to refuse the

models implied by the lives of same-sex parents and through the even more provocative challenges implied by transgressive relations with parents of the opposite sex, Oates's young protagonists enact a trenchant critique of the American family and of the society which has formed it. Wesley refers to "CT," "A Legacy," "Pastoral Blood," "Swamps," "SF," "WYWY," "You," and "Stalking."

[90] White, Terry. "Allegorical Evil, Existentialist Choice in O'Connor, Oates, and Styron." Midwest Quarterly 34.4 (1993): 383-97.

Reads Flannery O'Connor's "A Good Man Is Hard to Find" (1955), Oates's "WYWY," and William Styron's Sophie's Choice (1979) as existential allegories. White illustrates a common allegorical technique and existentialist themes: a radical evil absolute and fixed in these story worlds, and a confrontation with this evil. He states that Connie is not literally helpless against Arnold Friend: she must go to her persecutor because that is her choice.

1994

[91] Dessommes, Nancy Bishop. "O'Connor's Mrs. May and Oates's Connie: An Unlikely Pair of Religious Initiates." SSF 31.3

(1994): 433-40.

Shows some similarities between Flannery O'Connor's Mrs. May in "Greenleaf" (1965) and Oates's Connie in "WYWY": the two characters are self-centered, complacent, haughty, and essentially, though unwittingly, devoid of true moral conscience, and at the outcome of each character's ordeal is a moral insight, or revelation, one that elevates the ordinary woman to the state of religious hero.

[92] Fonseca, Anthony Joseph. "Horrifying Women, Terrifying Men: A Gender-Based Study of Sexual Horror in the Fiction of Robert Aickman, John Hawkes, Angela Carter, and Joyce Carol Oates, 1965-1980." Diss. U of Southwestern Louisiana, 1993.

Appling the theories of Freud and Jung, Fonseca argues a correlation between the sexual revolution of the 1960s and the pervasiveness of horror imagery in the literary works. He states that Oates's terrifying male characters are of the terrifying stranger and the tyrannical, almost vampiric lover, and that the complete surrender of the control of the men creates the terror for Oates's women. He refers to Oates's early short stories, including "How" and "WYWY." [DAI-A 54 (1994): AAT 9412252]

[93] Johnson, Greg. Joyce Carol Oates: A Study of the Short Fiction. New York: Twayne, 1994.

Focusing on eight of Oates's collections, including NG, SF, WL, and MI, Johnson discusses the major influences on Oates's work. He states that Oates's participation in the movement toward metafiction in the late 1960s and early 1970s shows her adapting these external influences to enrich and vary her own original approach to short fiction, and that her assimilation of literary tradition is more wide-ranging than that of any other American writer.

[94] Sanders, Nancy Dalton. "Joyce Carol Oates, Storyteller: Rewriting the Self." Diss. U of Southern California, 1992.

Focuses on Oates's short stories between 1963 and 1991 to examine storytelling as an epistemological pursuit that creates an opportunity for structuring and contextualizing investigations into the self, others, and the world as well as into the dimension of the sacred. The first part investigates concepts of the self and surveys the relational perspective of Oates's fiction, and the second explores the idea of art as an exchange between the reader and the text. [DAI-A 55 (1994): AAT 0574635]

1995

[95] Daly, Brenda Ira Oland. "Sexual Politics in Two Collections of Joyce Carol Oates's Short Fiction." SSF 32.1 (1995): 83-93.

Focusing on WL and Last Days (1984), Daly aims to prove that Oates is a feminist writer. She states that the two collections illustrate that the power of narration is a method for liberating women (and men) from destructive gender roles and plots. She concludes that Oates is a powerful example of a woman who has consistently refused to write as a woman.

[96] Gentry, Marshall Bruce. "O'Connor's Legacy in Stories by Joyce Carol Oates and Paula Sharp." Flannery O'Connor Bulletin 29 (1994-95): 44-60.

Explores the influence of Flannery O'Connor on Oates and Sharp. Gentry states that Oates and Sharp respond creatively to O'Connor's fascination with our secret desires for trespass and with the mysterious connections between danger and salvation, and that the most significant connection between the two contemporary writers and O'Connor has to do with the tendency of O'Connor's characters to project significance onto the "philosophical criminal." He deals with "WYWY."

[97] Rozga, Margaret. "Joyce Carol Oates: Reimagining the Masters, or, a Woman's Place Is in Her Own Fiction." American Women Short Story Writers: A Collection of Critical Essays. Ed. Julie Brown. New York: Garland, 1995. 281-94.

Compares Oates's revisions of "The Dead" and "LPD" with the original texts by Joyce and Chekhov. Rozga states that Oates pays homage to the earlier writers whom she admires for their sensitivity to women's issues and for their vivid dramatic scenes, brings the woman's point of view to the foreground, and offers a critique not only of the social world of the earlier stories but also the contemporary world.

1996

[98] Daly, Brenda Ira Oland. Lavish Self-Divisions: The Novels of Joyce Carol Oates. Jackson: UP of Mississippi, 1996.

A comprehensive study. Chapter 2 refers to "The Dead," "SM," and other stories as Oates's "marriages" and "infidelities," her establishment of herself as a "resisting reader." Daly states that in the 1970s, Oates violates novelistic conventions in order to exploit what Bakhtin identifies as the novel's inherent plasticity: frequently, the author/narrator openly engages in dialogue with her characters, characters who gradually become their own authors.

[99] Daly, Brenda Ira Oland. "Marriage as Emancipatory Metaphor: A Woman Wedded to Teaching and Writing in Oates's Unholy Loves."

Critique 37.4 (1996): 270-88.

A study of Oates's novel Unholy Loves (1979). Daly compares the protagonist Brigit with Ilena of "The Dead" and indicates that Unholy Loves marks an important moment in Oates's development as a (woman) writer: unlike Ilena, Brigit survives on a "marriage" to teaching and writing, a commitment to something beyond herself that saves her from destruction.

[100] Park, Sue Simpson. "A Study in Counterpoint: Joyce Carol Oates's 'How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again.'" Modern Fiction Studies 22 (1996): 213-24.

Reveals binary oppositions in "How." Park states that a pattern of contrasts is basic to the ultimate unity of the story: Bloomfield Hills is contrasted with inner-city Detroit, the girl's mother with the prostitute Clarita, the girl's father with the procurer-addict Simon, and most importantly the girl with the girl herself. She concludes that the story is developed in such a way that structure, imagery, motifs, and verbal echoes work together to create the actual experience of the experiencing mind of the protagonist.

[101] Sumner, Rebecca. "Smoothing Out the Rough Spots: The Film

Adaptation of 'Where Are You Going, Where Have You Been?'" Vision/Re-Vision: Adapting Contemporary American Fiction by Women to Film. Ed. Barbara Tepa Lupack. Bowling Green: Popular, 1996. 85-100.

Compares "WYWY" and its film adaptation Smooth Talk (1985). Sumner states that while Oates's original version transcends the boundaries of time and convention, the director Joyce Chopra misunderstands the story by transforming Arnold Friend and Connie from 1960s archetypes to a 1980s stalker and his victim. She adds that Chopra's film only delivers what its audience wants to see: a rebellious teenager punished for her promiscuity, reconciled with her family, and living happily ever after.

1997

[102] Kozikowski, Stanley. "Successfully Merchandising Hamburgers: The Eschatological Vision of Joyce Carol Oates's 'Where Are You Going, Where Have You Been?'" Notes on Contemporary Literature 27.3 (1997): 6-7.

A brief study based on eschatology. Kozikowski notes that Arnold Friend's mask is a double disguise: as a boy, he reveals himself as a man; and as a man, he reveals himself as Death. He adds that the "grinning boy" of the drive-in restaurant--to which Connie is attracted as a

church--represents jocular, insistent Death, holding up his dish of flesh.

[103] Zviniatskovsky, Vladimir. "Two Ladies with Two Dogs and Two Gentlemen: Joyce Carol Oates and Chekhov." Chekhov Then and Now: The Reception of Chekhov in World Culture. Ed. J. Douglas Clayton. New York: Peter Lang, 1997. 125-36.

Compares "LPD" with Chekhov's original text. Zviniatskovsky argues that in her version, Oates boldly tries to answer the question Chekhov has posed and thought it fatal or unrectifiable to understand: how the young woman feels. He adds that unlike extreme feminist treatments, Oates's position on Chekhov's story is not aggressive: although Oates is a feminist sympathizer, she acknowledges her sense of the disjunction between masculine and feminine experience.

1998

[104] Childers, Molly. "Female Adolescence in the American Novel: James, Nabokov and Oates." Diss. Boston U, 1999.

Illustrates that a persistent tension between adolescent freedom and feminine domesticity in the American novel is basic to the exploration of the more familiar oppositions between individual/society, doing/being, and

producing/consuming. Childers states that Oates's work represents a shift in American conceptions of female development resulting from post-1960s feminism. She refers to "WYWY" and several stories in MI. [DAI-A 59 (1998): AAT 9835579]

[105] Engler, Bernd. "Nightmare Visions of Eden: Recollections of Home in Joyce Carol Oates's 'By the River.'" Connotations 7.3 (1997-98): 306-19.

Indicates that Oates transforms the physical geography of her own childhood near Millersport, New York, into the symbolic space of her fictional Eden County, and that "River" is one of her most intriguing explorations of the theme of man's expulsion from Eden and the ensuing effort to return to a prelapsarian state of being. Engler concludes that Helen comes back to fulfill her fate--to be sacrificed by her father.

[106] Johnson, Greg. Invisible Writer: A Biography of Joyce Carol Oates. New York: Dutton, 1998.

The first and the only full-length, authorized biography of Oates. Granted privileged access to Oates's private letters and journals, and drawing upon hundreds of extensive interviews with family, friends, colleagues, and the writer herself, Johnson examines the mysteries and

myths that have attended Oates's career, and develops his portrait of an "invisible writer." Johnson refers to many of Oates's works--including several stories in NG, SF, WL, and MI--to show the relationship between Oates's life and her work.

[107] Watanabe, Nancy Ann. Love Eclipsed: Joyce Carol Oates's Faustian Moral Vision. Lanham: UP of America, 1998.

A comprehensive study inspired by the importance of the invention of the motion picture camera by Edison: what Watanabe terms the "cine-critique" approach calls attention to Oates's narratological practice of telling a story as though the mind's eye of her protagonists were fulfilling the functions of a motion picture camera. She also aims to articulate the facets of Oates's Faustian moral vision. The chapter titled "Montage of Attraction and Repulsion" deals with "The Heavy Sorrow of the Body," "ME," and "WL."

1999

[108] Hurley, Daniel F. "Response to Bernd Engler's 'Recollection of Home in Joyce Carol Oates's "By the River."'" Connotations 8.1 (1998-99): 136-45.

Aims to complement Bernd Engler's theory, emphasizing the

mutual and excessive bond between Helen and her father. Hurley states that in "River," any religious straining toward transcendence is thoroughly secularized by the metaphor of a deadly disease displacing the traditional notion of a mortal sin, a homely country water jug displacing the communion chalice of sacred blood, a generous daughter displacing Eve in her return to the grave, and the father himself with his knife.

[109] Kozikowski, Stanley. "The Wishes and Dreams Our Hearts Make in Oates's 'Where Are You Going, Where Have You Been?'" Journal of the Short Story in English 32.3 (1999): 89-103.

Compares Connie to Cinderella: the unresolvable actualities of Connie's life and the emanations of her "trashy daydreams" are fused together in a modern-day American Cinderella tale. He states that Oates embodies the breakdown of fundamental moral consciousness of our age of appetite in the fantasy of a child-victim, which signifies our culture's mindless self-consumptions.

[110] Mezo, Richard E. "Opening the Door to Understanding Joyce Carol Oates's 'Where Are You Going, Where Have You Been?'" Short Stories in the Classroom. Ed. Carole L. Hamilton and Peter Kratzke. Urbana: National Council of Teachers of English, 1999. 185-90.

Argues that the latter part of "WYWY" is not realistic but fantastic: Arnold Friend is not devil, but he is in Connie's daydream, so that he functions to lead her from the world of innocence into the world of experience. Mezo concludes that in accepting Arnold Friend and his world, Connie is accepting her own sexual identity, refusing to remain a child like her sister June.

[111] Slimp, Stephen. "Oates's 'Where Are You Going, Where Have You Been?'" Explicator 57.3 (1999): 179-81.

A brief essay. Slimp finds in "WYWY" an old trope common to many languages and views: the equation of physical breath with spirit. He states that what Connie experiences physically leads her to an increasing awareness of the horrors of human existence and a resulting growth of her spiritual nature, and that the interaction is illustrated in Oates's handling of Connie's breath and spirit.

2000

[112] Davis, Christian. "'Where Are You Going, Where Have You Been?' The Temporality of Spirituality in Satanic Temptation Narratives." Christian Scholar's Review 29.3 (2000): 55-69.

Illustrates how recent narratives--beginning with Hawthorn's "Young Goodman Brown" (1835) and focusing

especially on "WYWY"--modify but maintain the patterns of Satanic temptation: "WYWY" annihilates both Christ and Christianity. Davis concludes that being unable to perceive the spiritual side of Arnold Friend, Connie's autonomy as subject progressively weakens until her will is completely subjected to his, and that she becomes an external object even to herself.

[113] Hagarty, Monika. "Violent Loss of Innocence in Joyce Carol Oates's Short Stories 'Where Are You Going, Where Have You Been?' and 'The Man that Turned into a Statue.'" Reflections on Ethical Values in Postmodern American Literature. Ed. Teresa Pyzik, et al. Katowice, Pol.: Wydawnictwo Uniwersytetu Slaskiego, 2000. 139-51.

Reads "The Man that Turned into a Statue" and "WYWY" as initiation stories: through the lens of violence, both Connie and the unnamed girl come to realize the difference and borders between the world of a child and the world of an adult. Hagarty concludes that Oates does not search for the root of evil but a new morality without a division into "good" or "bad."

[114] Latta, Alan D. "Spinell and Connie: Joyce Carol Oates Re-Imagining Thomas Mann?" Connotations 9.3 (1999-2000): 316-29.

Defines Mann's novella "Tristan" (1903) as an intertext for "WYWY." Latta shows that the basic motif underlying the two texts is the same: a young woman seduced away from her family by a man who uses the power of music. He argues that Oates splits Mann's seducer Spinell into two figures: Ellie with Spinell's appearance, suspect masculinity, and the music; and Arnold Friend with Spinell's ability to persuade. He adds that it is also possible to position "WYWY" as a revision of "Tristan."

[115] Sonser, Anna M. "Subversion, Seduction, and the Culture of Consumption: The American Gothic Revisited in the Work of Toni Morrison, Joyce Carol Oates, and Anne Rice." Diss. U of Tronto, 1999.

Revisits the American gothic and engages the underlying currents that define American culture as one of consumption, currents brought to the surface in Morrison's, Oates's, and Rice's revisions of canonical works within and outside the gothic genre. Sonser situates the American gothic within an economic context in which the genre paradoxically both reproduces and resists the ideology in which it is inscribed. [DAI-A 61 (2000): AAT NQ45702]

2001

[116] Atkins, Christine Elizabeth. "'Don't Walk Alone': Twentieth Century American Women Writers and Narratives of Violence." Diss. State U of New York at Albany, 2000.

Explores the difficulties associated with women's narrative attempts to write about sexual violence. Chapter 1 focuses on representations of rape in Oates's fiction to discuss how, for her protagonists, rape becomes inseparable from the process of coming-of-age. Atkins notes that Oates's women are both victims of sexual violence and agents of violence themselves. She refers to "WYWY." [DAI-A 61 (2001): AAT 9992722]

[117] Schreiner, C. S. "Driftworks: Mutations of Destiny in Fictions by Russell Banks, Joyce Carol Oates, and Anne Tyler." Studies in American Literature 37 (2001): 75-94.

Aims to show that the anchors which traditionally served to secure identity and ritual in daily life are rapidly mutating or becoming delegitimated by media-induced anomie, the sense of postmodern "drift." Schreiner argues that nomadism in the life of Arnold Friend in "WYWY," whose sense of belonging is indefinite and radically fluid, enables his own brutal imagination and coercive exploits, and that the source of his familiarity is based on his

ability to typify girls like Connie.

2002

[118] Ellis, Anthony. "Joyce Carol Oates' 'Where Are You Going, Where Have You Been?' The Identity of Ellie Oscar, Reconsidered." Short Story 10.2 (2002): 55-61.

Argues that Ellie, Arnold Friend's accomplice, and Eddie, whom Connie spends three hours with early in the story, are the same person. Ellis demonstrates that the Eddie/Ellie hypothesis explains how Arnold Friend knows so much about Connie: he might approach Betty, Connie's best friend, as soon as Eddie/Ellie leaves the diner with Connie.

[119] Loeb, Monica. Literary Marriages: A Study of Intertextuality in a Series of Short Stories by Joyce Carol Oates. Bern, Switz.: Peter Lang, 2002.

An intertextual study focusing on Oates's revisions of classic masterpieces in MI. Loeb aims at finding out whether Oates remains faithful to the original versions and explores her relationship to intertextuality, literary tradition, and the very aesthetics of her own art. She argues that Oates's stories belong to the revisionary movement. "The Dead," "LPD," "The Metamorphosis," "SM,"

"The Spiral," "TS," and "WIWI," are discussed.

[120] Symington, Rodney. "Response to Alan Latte, 'Spinell and Connie: Joyce Carol Oates Re-Imagining Thomas Mann?'" Connotations 11.1 (2001-02): 116-25.

Criticizes Alan D. Latta's view that Mann's "Tristan" (1903) is an intertext for "WYWY": the two stories deal with the relationship between a man and a woman in quite a different manner. Symington warns that the great danger of comparative literature and intertextual studies is that they may establish a parallelism between two texts but one that does not necessarily have any significance.

2003

[121] Cioe, Paul. "'Where Are You Going, Where Have You Been?' and the Fantasies of the Unconscious." ESTSF 3.2 (2003): 92-97.

Shows the role of music--especially Bob Dylan, to whom "WYWY" is dedicated. Cioe indicates that Dylan's mid-1960s lyrics are full of "Arnold Friendian" sentiments and posture: he is the vagabond in Dylan's "It's All Over Now, Baby Blue" (1965), and Connie, too, is found in "Can You Please Crawl Out Your Window?" (1965).

[122] Wilson-Jordan, Jacqueline. "Joyce Carol Oates's 'Where Are

You Going, Where Have You Been?' as an Initiation Story." ESTSF 3.2 (2003): 47-58.

Applies Mordecai Marcus's theory of initiation: Connie's initiation can be interpreted as what Marcus categorizes as "tentative," "uncompleted," and "decisive." Wilson-Jordan states that the power of "WYWY" ultimately lies with its realism and that understanding Connie's ordeal as an initiation reveals Oates's ingenious portrayal of the vulnerability of youth.

2004

[123] Araújo, Susana Isabel. "Marriages and Infidelities: Joyce Carol Oates's Way out of the Labyrinth of Metafiction." Women's Studies 33.1 (2004): 103-23.

Observes the complex and complementary relations between Oates's metafiction and her approach to other literary genres. Araújo argues that "Plot" is a critical and corrective reworking of John Barth's stories and that "LPD" enables Oates to challenge the sense of autonomy of Chekhov's fragmented canvases. She concludes that MI allows Oates to explore and celebrate forms and texts, using metafiction as empowering form.

2005

[124] Cologne-Brookes, Gavin. Dark Eyes on America: The Novels of Joyce Carol Oates. Baton Rouge: Louisiana State UP, 2005.

A comprehensive study of pragmatist approach tracing in Oates's novels evidence of an evolving consciousness, one that ultimately forgoes abstract introspection and the philosophical pursuit of certainty in favor of a more practical approach to art as a tool for understanding personal and social problems and possibilities. Cologne-Brookes reveals Oates's uniquely dark vision to be finally melioristic and affirmative. He refers to many of Oates's short stories in NG, SF, WL, and MI--"WYWY" and her revisions of classic masterpieces in MI in particular.

[125] Cruise, James. "'Where Are You Going, Where Have You Been?' and Cold War Hermeneutics." South Central Review 22.2 (2005): 95-109.

Defines Connie as a victim of Cold War containment. Reading "WYWY" in the context of the 1960s Cold War politics, Cruise aims to reconstruct the operations of what he terms "Cold War hermeneutics," the political instrument which dissolved the borders of fact/fiction, reality/fantasy, wakefulness/sleep, and literal/metaphorical. "WL," too, is discussed as the historical and political compass of

"WYWY."

[126] Muzaffar, Hanan. "Violence as Proof of Existence: Joyce Carol Oates and the Construction of Shelly the Schizoid." American Journal of Psychoanalysis 65.2 (2005): 189-96.

A psychological study of three of Oates's characters named Shelly, one of which is Shelly in "How." Muzaffar defines them as schizoids and argues that physical violence becomes the unavoidable proof of existence for them: Shelly has to be a schizoid self because she finds security away from her violent surroundings.

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