

Raymond Carver, Male and Female Interventions in "Cathedral"

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Abstract—Generally speaking, the narratives are divided into two categories; those written by men writers and those written by women writers. In other words, some narratives are narrated by a male narrator who employs distancing strategies and some are narrated by a female narrator using engaging strategies, which are respectively employed by men and women writers. This is what Warhol, the feminist narratologist, proposes while she bases her ideas on Genette's narratological theories concerning the narrators and a 'distance' they create between the readers and the story which is told in the narrative. Carver's "Cathedral" is an exception. "Cathedral" significantly represents a narrator whose gender changes throughout the narrative. Though, the whole narrative is recounted by a first person narrator, by a man, his gender changes from a male to a female narrator. Investigating Carver's aim of using this method, this paper probes the male and female interventions in the narrative.

Index Terms—Raymond Carver, "Cathedral", Gerard Genette, Robyn R. Warhol, gendered intervention

I. INTRODUCTION

Unlike Donald Barthelme, Kurt Vonnegut, and John Barth who have felt that simple realism was no longer an up-to-date way in which to write, Raymond Carver (1938-1988) proved that it was. "Cathedral", a short story included in Carver's collection called the same, *Cathedral*, was written in 1983 and is a realistic short story in which the narrator, based on Robyn R. Warhol's feminist narratological theories, is a man in one part and a woman in another part of the narrative and the events are narrated through their eyes. When "Cathedral" is viewed from Warhol's perspective, one could find significant narratological characteristics which are surely worth studying precisely.

Warhol in her book in the field of feminist narratology which is called *Gendered Intervention*, investigates the differences between the narrators male and female authors employed in their realist novels of the Victorian era. She chooses the Victorian age, since it is the pivotal time of the realist movement in Europe in the nineteenth century and Warhol emphasizes that her theories are very much apt to the realist texts. Though, she examines narrative discourse in the Victorian novel, her theories have wider implications and can be applied to all realistic narratives.

Warhol tries to show which narrator, men or women authors' narrators, can depict a more realistic atmosphere from which the reader gets the least distance. That is why Warhol prefers realist texts to other kinds of narratives. What Warhol discusses is very much indebted to Gerard Genette's theories in the field of narratology. Gerard Genette is not a feminist narratologist, but what he proposes is the base for Warhol's theories. Genette, a key narratologist, in his very influential book called *Narrative Discourse*, probing different narratives, differentiates between different narrators making the least or the most distance between the reader and the story. Thus, to investigate the gender of the narrator of "Cathedral", this paper builds its argument, first of all, on the foundation of Genette's ideas which are the base of Warhol's theories, then it probes Warhol's and finally, the narrator of the male author, Carver, in the "Cathedral" will be examined in the light of the theories of both Genette and Warhol.

II. METHODOLOGY

Before discussing about Genette's narrative discourse, it should be mentioned that Genette differentiates between 'narrative' and 'story'. Genette agrees with Culler who defines story as "a series of events" or as "reported in the narrative" (2004, p. 117). In other words, the text in one's hand is the narrative in which the story or stories are narrated by the narrator. For Genette, analysis of narrative discourse is the study of the relationships between narrative and story, between narrative and narrating, and between story and narrating. Besides, Genette differentiates between the 'narratee' and the 'reader'; the narratee is the communicative partner of the narrator, he suggests, who can be different from the flesh-and-blood reader. Very much like Toolan's definition of 'implied author' as "the mental picture of the author that a reader constructs on the basis of the text in its entirety" (2001, p. 65), narratee can be defined as the mental picture of the reader that a narrator constructs.

Todorov divides the problems of narrative in three categories: Tense, aspect, and mood; Genette, very much like Todorov, distinguishes these three categories while he adds "voice" to this division. In other words, Genette adds voice, since he believes that the voice we hear (the narrator's) may not be the same as the eyes we see through (the perspective). Among these divisions, what is the base of Warhol's discussions is "mood". And for Genette, mood is "the type of discourse used by the narrator" (1980, p. 29).

Mood, in Genette's view, is divided into "distance" and "perspective" (1980, p. 162). His definition of 'perspective' is in line with what we normally call 'point of view'. But what is distance? Genette argues that distance normally exists between 'story' and 'narrative' and the least distance, or the greatest imitation of life, is created by maximum information and minimum presence of the narrator; in other words, when a tale seems to tell itself. Thus, this formula is what is proposed by Genette (1980, p. 166): Information + informer = C. As Genette explains, these two modalities have a reverse relationship with each other for creating the least or the most distance. Accordingly, Genette describes 'distance' and 'perspective' as "the view I have of a picture depends for precision on the distance separating me from it, and for breadth on my position with respect to whatever partial obstruction is more or less blocking it" (1980, p. 162).

Booth argues that "in any reading experience there is an implied dialogue among author, narrator, the other characters, and the reader" (2004, p. 143). The reader, as one agent of the narrative, who normally has distance from the story with which, according to Booth, has an implied dialogue, may get the least or the most distance from the story narrated in the narrative, just by another constitutive factors of narrative which is called a narrator. In other words, the narrator is the main agent of creating distance between the narrative and the story or between the reader, as one part of the narrative, and story. So, for a better understanding of 'distance' created by a narrator, as Genette suggests, one should distinguish between four positions a narrator possesses in the act of narration.

Genette says that "any event a narrative recounts, is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed" (1980, p. 228). A literary act carried out at first level is extradiegetic; the events told inside the first narrative are diegetic, or intradiegetic, and a narrative in the second degree is metadiegetic. The second-degree narrative is a form that goes back to the origins of epic narrating. Lanser gives priority to extradiegetic narrator and says that "Extradiegesis will hold higher authority than intradiegesis" (2004, p. 13). In another place, she says: extradiegetic narrator "holds the text's highest position of authority by bringing the primary narrative into existence" ("Sexing Narratology", 2004, p. 127). Genette distinguishes two types of narrative: one with the narrator absent from the story, *heterodiegetic*, and the other with the narrator present as a character in the story, *homodiegetic* (1980, p. 245). Therefore, in every narrative based on both the narrator's status in his/her narrative level (extra- or intradiegetic) and also based on his/her relationship to the story (hetero- or homodiegetic), Genette suggests four basic types of narrators (1980, p. 248):

Level: Relationship:	<i>Extradiegetic</i>	<i>Intradiegetic</i>
<i>Heterodiegetic</i>	Homer	Scheherazade
<i>Homodiegetic</i>	Gil Blas	Ulysses

Warhol constructs her ideas based on Genette's narratological theories. Warhol differentiates between men and women authors' narrative techniques. She explains about engaging and distancing strategies related to women and men writers, respectively. She, very much like Genette, differentiates between the reader and the narratee and on the other hand, between the narrative and the story. She believes that a narratee is a figure of a reader not the reader himself; for defining the narratee, she quotes from Prince and says that the narratee is: "someone whom the narrator addresses" (qtd. in Warhol, 1989, p. 27). Warhol emphasizes the distance the narrator of the female and male authors creates between the narrative and the story; or—as both Genette and Warhol believe—that the reader is engaging in the narrative and is one part of the narrative—between the reader and the story.

Engaging strategies or the least distance between the reader and the story is created by the female authors by employing the engaging narrators and on the other hand, the distancing strategies or the most distance between the reader and the story is created by the male authors by employing the distancing narrators, Warhol believes. However, as she suggests, there are some exceptions but the general narrative inclination in both men and women's narratives is towards the narrative frameworks, she proposes. Very much like Genette or precisely speaking, based on Genette's idea about 'mood' and its constitutive factor, 'distance', Warhol believes that 'distance' is created with maximum presence of the narrator in the process of narration and also with minimum information the narrator provides for the reader. Based on the formula suggested by Genette: Information + Informer (Narrator) = C, Warhol proposes five strategies for distinguishing 'engaging narrators' from 'distancing narrators', as she names them.

Warhol believes that the engaging narrators give more information about the characters or generally speaking about the story than the distancing ones and this way, they engages the readers in the story. Besides these narrators intervene less than the distancing narrators in the process of narration and this way, they persuade the readers to believe the realistic fiction as part of a real life happened to the characters who are very much like the flesh-and-blood readers. On the other hand, Warhol believes that "the more specifically a heterodiegetic narrator characterizes the narratee, the less likely will be the resemblance between this addressee and the actual receiver of the text" (1989, p. 29). In other words, the narratee of the engaging narrators is more general than the narratee of the distancing narrators. In addition, a narrator who provides so much information about the narratee, places a distance between the actual reader and the inscribed "you" in the text and this narrator is called distancing narrator.

Generally speaking, a distancing narrator, as the name implies, discourages the actual reader from identifying themselves with the narratee, with the characters and in general with the story. The distancing narrator may evoke laughter or annoyance in an actual reader who do not like to identify with the narratee. The task of the engaging narrator,

in contrast, is to evoke sympathy of an actual reader who is unknown to the author. In realist narratives, engaging narrators try to foster sympathy of the readers for real world sufferers who are the characters of the story. In her response paper to Furst, who confuses the difference between the aim of engaging narrator and that of distancing narrator, Warhol stipulates:

Distancing narrators intrude to 'interfere with the integrity of the illusion.' Engaging narrators intervene in their stories for a very different reason: to persuade readers that the stories are both "real" and "true" and that each reader is individually responsible for carrying over into life what he or she has gleaned from the fiction. (1987, p. 352)

The distinction between engaging and distancing stances may seem inconsequential on the textual level but the significance of the difference shows itself in narratives aiming to inspire personal, social, or political changes.

To make the long story short, the followings are the five strategies proposed by Warhol to distinguish distancing narrators from the engaging ones (1989, pp. 33-43):

1. *The names by which the narratee is addressed.* The engaging narrator usually avoids naming the narratee, on the other hand, the narrator uses the names that refer to large classes of potential actual readers.

2. *The frequency of direct address to the narratee.* The narratee is addressed as "you" frequently and sometimes as "we", by the engaging narrator, and seldom, if ever, referred to in the third person.

3. *The degree of irony present in references to the narratee.* Two kinds of ironic conventions characterize the distancing narrator's attitude toward the narratee. The first one is the distancing narrator's pretense that 'you' are present on the scene of the story, especially the distressing one. Genette uses the term 'metalepsis' for this ironic convention. By "metalepsis" he means the practice of crossing diegetic levels to imply that figures inside and outside the fiction exist on the same plane (1980, p. 236). The effect of 'metalepsis', Genette declares, is to affirm the fictionality of the story and its effect is "comical or fantastic" (Genette, 1980, p. 235). The second is to address the readers as flawed readers, so that the readers get distance from the story. In both kinds of ironic intervention, the effect is distancing because the strategy discourages the actual readers to identify themselves with the narratee. In contrast, the engaging narrators try to get the readers sympathize with the narratee and the characters in the story.

4. *The narrator's stance toward the characters.* A distancing narrator reminds the narratee that the characters are fictional and under the writer's control while the engaging narrator insists that the characters are "real."

5. *The narrator's implicit or explicit attitude toward the act of narration.* The distancing narrator, directly or indirectly, reminds the narratee that the fiction is a game and the characters are pawns. It means that the distancing strategy pushes a text into the realm of metafiction which is a kind of playing with the text's fictionality.

III. DISCUSSION

Raymond Carver's "Cathedral" significantly demonstrates Genette and Warhol's theories. "Cathedral", as a realistic narrative, establishes some significant narrative characteristics nicely yielding to Genette's narrative discourse and Warhol's discourse of gendered narratives. Carver's scholars believe that his patient narration does not strive for a reader's suspension of disbelief and this is in sharp contrast with Motte's discussion about engaging strategy; Motte believes that it is the engaging strategy of women writers to "suspend our disbelief" (2007, p. 192). So, what Carver's scholars have found about Carver's narrative method truly yields to the first part of "Cathedral".

"Cathedral" starts with a first person narrator narrating in plain and flat statements unadorned by devices meant to persuade or convince. Suzanne Keen in her article "A Theory of Narrative Empathy," discusses the relation between the narrator and feelings evoked. She states that the "first person fiction more readily evokes feelings responsiveness than the whole variety of third person narrative situations" (2006, p. 215). From the very beginning of "Cathedral", the absence of a persuasive or convincing style of writing is very suggestive of the presence of a male narrator through whose eyes the events are seen. The introduction of the bizarre situation of "Cathedral" tellingly represents a distancing strategy and establishes the so called manly distance between the reader and the story narrated by a male narrator.

The narrator tries to make the humorous atmosphere, which is the effect men writers prefer in their narratives, since the comical and humorous effect is the strategy men writers employ to highlight the fictionality of the narrative. Unlike women writers and their engaging narrators who try to make the readers sympathize, the male narrator of the beginning part of "Cathedral" does not want to engage the narratee in the blind man's story. Not only does the narrator avoid using sympathizing strategies, but he also starts with: "A blind man in my house was not something I looked forward to" (Carver, 1983, p. 2368).

The first person narrator stands in the intradiegetic level of the narrative and homodiegetic relation with the story. The male narrator is one of the characters of the story he is narrating and the narrative is narrated through his limited point of view. The story narrated through his eyes is a story of a blind man, the old friend of his wife, who comes to his house. The narrator's wife had worked for the blind man before her marriage with an officer. After divorcing from the guy, the officer, she married the narrator but she kept in touch with the blind man and constantly sent the tapes recording the story of her life to him. The narrator cannot exactly define the kind of relationship between the blind man and his wife; he cannot demystify a touch which was very influential on his wife and later on the source of inspiration for her to write different poems about that happening and later on this weird relationship with the blind man. When the blind man comes to their home and watches television together with the narrator, he wants to learn what the architecture

of a cathedral, shown on television, suggests. "Cathedral" is about the epiphany and a kind of catharsis occurred to the narrator at the end of the story, which would be very similar to what happened to his wife ten years ago.

The blind man is the fixed character throughout the narrative from whom the distance of the narrator varies; together with other factors, this distance is one of the cornerstones by which the gendered narrative is specified in "Cathedral". The narrator informs the implied reader of his wife's past and talks about her personal relationships. What he narrates surprises the readers, for he is the first person narrator with a very limited perspective. How is it possible that he knows these things?

She [Narrator's wife] didn't have any money. The man she was going to marry at the end of the summer was in officer's training school. He didn't have any money either. But she was in love with the guy, and he was in love with her, etc. ... she'd worked with this blind man all summer. She read stuff to him, case studies, reports, that sort of thing. (Carver, 1983, p. 2368)

The narrator intervenes in the narrative and informs the readers that his wife told him these secrets of her life. The male narrator intervenes in the narrative to remind the readers that this is just a tale and to make distance between the narrative—the readers as one part of the narrative—and the story. The frequent intervention of the narrator and the way he treats the two other characters in the story, the blind man and his wife, increases the distance.

Based on Genette and Warhol's formula, the more the narrator intervenes and the less he gives information, the more distance is created. The intrusive narrator addresses the narratee and says: "They'd become good friends, my wife and the blind man. How do I know these things? She told me. And she told me something else" (Carver, 1983, p. 2368). The intrusive narrator avoids giving much information; he just superficially points to the happenings without mentioning any details, without explaining about them in details. What he does is very much in agreement with what he aims. The comical effect the male narrator tries to create does not need any employment of engaging strategies. That's why he does not seriously engage the readers in the process of narration, and dexterously evades any engaging situation. When he talks about the mysterious event happened between the blind man and his wife, he just points to the event her wife has explained to him in detail. He does not engage himself in the happening and does not give much information about them. In contrast, his wife has even tried to write some poems about the happening. The following is the way the male narrator reacts to his wife's sayings about the mysterious touch of the blind man on her face:

When we first started going out together, she showed me the poem. In the poem, she recalled his fingers and the way they had moved around over her face. In the poem, she talked about what she had felt at the time, about what went through her mind when the blind man touched her nose and lips. I can remember I didn't think much of the poem. Of course, I didn't tell her that (Carver, 1983, p. 2368).

Unlike the intrusive narrator, the wife can never forget the happening and she explains it thoroughly to her husband and also tries to write a poem about it. As the narrator states, "she wrote a poem or two every year, usually after something really important had happened to her" (Carver, 1983, p. 2368). Not only does the narrator try to make distance between the readers and the story, but also he escapes from any engagement in the events of the story in which he is playing as a character; even he escapes from the engagement in the poems his wife reciting to him.

Whatever he does is a kind of reminder to the readers that they are reading a story filtered through his eyes and also his apathetic treatment towards the events and the characters is very reminiscent of the fictionality of the story they are reading. He does not tell the narratee how the blind man's fingers had moved around over her wife's face, though her wife has told him the details. The narrator says: "my wife filled me in with more detail than I cared to know" (Carver, 1983, p. 2370). This way, he avoids engaging the readers by giving them the minimum information. The intrusive narrator tries to detach himself from all parts of the story to the extent that he emphasizes that he does not even understand poetry; he says that poetry is not "the first thing I reach for when I pick up something to read" (Carver, 1983, p. 2368). So he cannot sympathize with his wife or even understand her and consequently is not able to engage the readers in the narrative and arouse their sympathy.

The intrusive narrator constantly reminds the reader that they are reading a story; this way he highlights the fictionality of the narrative. "Pieces of the story began to fall into place", the intrusive male narrator says (Carver, 1983, p. 2370). In addition to these techniques, he places the narratee in a humiliating situation in which the reader avoids taking part and consequently, as Warhol suggests, the distance gets further. One of these situations happens when the male narrator is talking about Beulah (the late wife of the blind man) and the blind man's wedding:

Beulah had gone to work for the blind man the summer after my wife had stopped working for him. Pretty soon Beulah and the blind man had themselves a church wedding. It was a little wedding—who'd want to go to such a wedding in the first place?—just the two of them, plus the minister and the minister's wife. (Carver, 1983, p. 2370)

The narrator addresses the narratee; he asks the narratee a rhetorical question and as a distancing strategy discourages the narratee and consequently the readers from approaching and getting close to the story and its characters. As the quoted text from the narrative shows, the male narrator frequently intervenes in the narrative and reminds the fictionality of the narrative to the readers. In the first place, as he says, he interferes and dissuades the narratee. Thus, his constant presence in the narrative is a strong factor leading to creating more distance. Also by depicting a humiliating situation, as another distancing strategy, he discourages the narratee and accordingly the readers from engaging in the story; therefore with regard to the aim of the distancing narrators, the male narrator in "Cathedral" has

been successful up to this part of the narrative. But from now on, according to the aim of the author, Carver, the narrator inclines towards employing the engaging strategies.

From now on, little by little, the density of the distancing strategies weakens and the narrator is changing towards the female narrator. However, the narrator of the narrative is a man (the wife's husband), from the very beginning to the very end but the way he recounts the rest of the narrative is very much like a female narrator. In other words, the role of the narrator as a man in the story does not change, what changes is the gender of the narrator. Therefore from now on, feminine pronouns are used for the narrator. It is as if the story is narrated from a woman writer's point of view and we also hear a woman's voice, but we know that "Cathedral" is written by Carver without the interference of any woman writer in it. So, the only remaining possibility is that Carver has employed a female narrator for the rest of the narrative with a specific purpose. The gradual transformation of the male narrator to the female narrator happens when the narrator sees the blind man in his house. This change from male to female narrator is like the change of colors in a spectrum. The more the narrator gets familiar with the blind man the more she employs engaging strategies.

The first person narration which makes the job of the distancing narrator harder in the previous session, here reinforces the engaging narrative techniques and adds to the narrator's power to engage the readers in the narrative. The narrator, here, based on Genette's theory is standing at homodiegetic relationship and intradiegetic level of the story. It means that she is one of the characters of the story she is narrating; and this increases the credibility of the story. Her 'level' and 'relationship' are very much like the beginning of "Cathedral", but what is significant and different here is her very active homodiegetic relation in the story which is in contrast with his very inactive homodiegetic relation with the characters in the first part of the narrative. Another factor functioning as a deterrent in the distancing part and a helper in this part is the first strategy proposed by Warhol, the name by which the narratee is addressed. The male and the female narrators, both, use the names referring to large classes of potential actual readers, but this strategy is an assistant factor lessening the distance and increasing the credibility of the story.

The female narrator seldom, if ever, addresses the narratee; her aim is completely different from the male narrator's. She tries to engage the narratee and accordingly when the narratee is willing to engage in the story, the readers get closer to the narratee and the story. So, as Warhol says, the engaging narrators may intervene for a very different reason; they intervene to persuade readers that the stories are real and this is the responsibility of the readers to transfer into life what they have got from the narrative (1987, p. 352). The transformation of the male narrator to a female narrator is not abrupt; very gradually the male narrator's distancing strategies are replaced with engaging ones. The narrator from this part up to the end of the narrative tries to put herself in the blind man and his wife's shoes so much that at the end of the narrative the completely transformed narrator deeply immerses in the blind man's world and take the readers, too, to the realm of catharsis.

The newly transformed narrator starts getting involved in the story of the blind man and his wife. She tries to employ the most engaging strategies to engage the narratee and consequently the readers in order to change people's view towards the eccentric world of the blind people. Thus, in contrast to the comical effect of the previous part of the narrative narrated by a male narrator, this part of the narrative has a pathetic effect on the readers and paves the way for change in the readers' views. As mentioned before, the distinction between the engaging and distancing stances shows itself in narratives aiming to inspire personal, social, or political changes and as it is seen here; the personal change would happen at the end of the narrative which is the pivotal moment of empathy, epiphany and catharsis. And this is the very purpose of the author by changing the gender of the narrator in "Cathedral".

The female narrator does not constantly intervene and if she addresses the narratee, it is for the sake of more engagement and also for arousing more sympathy in the readers. She also gives as much information as she can for the sake of making more sympathetic atmosphere. The female narrator describes the blind man like this: "he wore brown slacks, brown shoes, a light brown shirt, a tie, a sports coat. Spiffy. He also had this full beard. But he didn't use a cane and he didn't wear dark glasses" (Carver, 1983, p. 2371). The use of these two factors, less intervention and more information lessens the distance between the readers and the story. Instead of making a comical, fantastic, or satiric situation, the female narrator is thinking about the pathetic situation of the blind man's wife to decrease the fictionality of the narrative and engaging the readers more in the story:

A woman who could go on day after day and never receive the smallest compliment from her beloved. A woman whose husband could never read the expression on her face, be it misery or something better. Someone who could wear makeup or not—what difference to him? ... I'm imagining now—her last thought may be this: that he never even knew what she looked like, and she on an express to the grave. (Carver, 1983, p. 2370)

In addition, the narrative gradually gets distance from the pure narrative and gets closer to mimesis. This issue was raised for the first time by Plato who differentiates between 'pure narrative' and 'mimesis'. In the *Republic*, Plato distinguishes between logos (what is said) and lexis (the way of saying it), and then divides lexis into three types: diegesis, or "simple narrating" (when the poet speaks in his own voice, as, for example, in lyric poetry); mimesis, or "imitation" (when the poet speaks through the voice of a character, as happens in drama); and the combination of both (as happens in epic) (qtd. in Waugh, 2006, p. 273). In the discourse of distance, Genette believes that "narratized, or narrated speech is obviously the most distant" form and in contrast to this form there is the mimetic form "where the narrator pretends literally to give the floor to his character" (1980, pp. 171- 172). This is the case in this part of the narrative recounted by the engaging narrator.

The more the female narrator gets acquainted with the blind man, the more she employs the engaging strategies and the less the distance becomes between the readers and the story. After seeing the blind man, the narrator's stance towards him changes from humiliating him, to on and off listening to the blind man's speech, to very short talks to him, to watching television with him, to long conversation with him, to wholeheartedly and strongly sympathizing with him so much that, at the end of the story, he identifies herself with the blind man and reaches to the stance of epiphany and catharsis. In all these stages, using different strategies, the narrator makes the readers accompany her. The followings, very nicely, show the process of the development of the engaging strategy; the way sympathizing increases and gets its highest point at the end:

The narrator teases the blind man:

As I stared at his face, I saw the left pupil turn in toward his nose while the other made an effort to keep in one place. But it was only an effort, for that eye was on the room without his knowing it or wanting it to be. (Carver, 1983, p. 2371)

The narrator listens to the blind man:

For the most part, I just listened. Now and then I joined in. I didn't want him to think I'd left the room, and I didn't want her to think I was feeling left out. They talked of things that had happened to them—to them!—these past ten years. (Carver, 1983, p. 2372)

Then, she has very short talks with him:

From time to time, he'd turn his blind face toward me, put his hand under his beard, ask me something. How long had I been in my present position? (Three years.) Did I like my work? (I didn't.) Was I going to stay with it? (what were the options?) finally, when I thought he was beginning to run down, I got up and turned on the TV. (Ibid)

In all these stages what makes the engaging strategies stronger than the distancing one are the pathetic feeling of the narrator towards the characters, her rarely presence in the process of narration, the use of mimesis and the last but not the least important one is her detailed descriptions and much information she provides. This way she does not remind the readers that they are reading a story and does not highlight the fictionality of the story. In other words, she tries to make the readers feel that this story is real and to make the distance as little as she can.

The engaging strategy develops as such: towards the end of "Cathedral", the narrator and the blind man (just listening) are watching television and are talking with each other when the blind man asks about the paintings in the cathedral the narrator is watching on television: "are those fresco paintings, bub?" (Carver, 1983, p. 2375); the narrator does not know how to answer him, but something occurs to the narrator; she asks the blind man whether he knows what the cathedral is and when she understands that he does not know and has not a good idea about it, she decides to explain. They talk a lot about cathedrals, religion and some related matters. Finally, the blind man suggests the narrator draw one cathedral together. The blind man closes his hand over the narrator's hand drawing a cathedral and asks her to close her eyes. This is at this part of the narrative that an especial understanding happens to the narrator; at this moment, the peak of engagement, the narrator thoroughly identifies herself with the blind man and a kind of catharsis happens to the readers following the narrator's narration. "Cathedral" finishes like this:

It was like nothing else in my life [the narrator's] up to now.

Then he said, "I think that's it. I think you got it," he said. "Take a look. What do you think?"

But I had my eyes closed. I thought I'd keep them that way for a little longer. I thought it was something I ought to do.

"Well?" he said. "Are you looking?"

My eyes were still closed. I was in my house. I knew that. But I didn't feel like I was inside anything.

"It's really something," I said. (Carver, 1983, p. 2378)

'Something' happens, a kind of epiphany happens to the narrator and the readers are extremely engaging. The readers would close their eyes and experience what the narrator is experiencing.

IV. CONCLUSION

"Cathedral" significantly shows two kinds of gendered interventions, Warhol is talking about. It also, very well, yields to Genette's theories of 'mood' and its constitutive part, 'distance'. In the first part of the narrative, the role of distancing strategies is stronger than the engaging ones. From the five strategies proposed by Warhol, almost four (except the first strategy) of them are detected in the first part in which the events are recounted by a male narrator and on the other hand the formula suggested by Genette is completely applicable to the distancing narrator. In the other part of the narrative, nearly all five factors are applicable and Genette's formula is completely adjusted to the narrator's engaging stance.

At the beginning of the narrative, Carver purposefully uses the distancing narrator; as a male author he tries to make a comical effect while in the middle and at the end of the narrative, he prefers to provide some personal changes in the readers' attitudes, so it is not viable without employing the engaging strategies to encourage the readers to get involved in "Cathedral" to the extent that after putting aside the book, they feel changes in their feelings and emotions towards the eccentric world of the blind men; to understand that what you see is what there is and if you are blind, you will be helped feel your way through, but never as a direction to meaning, only to an apprehension of the facts.

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