

#### **4. Language, Power, and Identity in Raymond Carver's *Cathedral*: A Critical Discourse Analysis**

**Rimsha Baig**

**BS TESOL Research Scholar**

**Lahore College for Women University**

[baigramsha555@gmail.com](mailto:baigramsha555@gmail.com)

**Dr Sana Baig**

**Lecturer in TESOL**

**Lahore College for Women University**

[Sana.Baig@lcwu.edu.pk](mailto:Sana.Baig@lcwu.edu.pk)

#### **Abstract**

The research article carries out a Critical Discourse Analysis (CDA) of the short story *Cathedral* by Raymond Carver. It explores how language constructs identities, expresses power-relations, and reflects social taboos used in the society through language and dominance. The research employed an interpretivist paradigm and an inductive approach to carry out the analysis. The findings of the study unfolded that Carver's minimalist language has conveyed complex social and emotional meanings through the narrator's transformation from ignorance to understanding through interactions with the blind man, Robert. Therefore, power relationships, identities shift, and ideological expressions are expressed through ordinary speech, narrative and metaphorical acts. This research contributes to literary studies in discourse analysis and offers insights for readers, educators, and researchers interested in the social functions of language.

**Keywords:** Power and dominance, *Cathedral*; short story; critical discourse analysis; power; identity; ideology

**Introduction to the short story (*Cathedral*) and story writer (Raymond Carver)**

Raymond Carver was an American short story writer and a poet. The first issue of his short story *Cathedral* was published in September 1981 and another issue in 1983. Raymond Carver was born in 1938 and died in 1988. He became popular as the proponent of short stories in the late 20<sup>th</sup> century. His works were known to be the portrayal of common men dealing with strained relationships, financial constraints, and emotional loneliness, vividly portraying the fears of the working poor.

Later, Carver became widely known for being a minimalist prose style writer, characterized by brevity, precision, and carefully selected detail. Although often associated with literary minimalism or “dirty realism,” he resisted strict categorization, preferring to focus on representing everyday life through subtle suggestion rather than elaborate narration. His major collections—including *Will You Please Be Quiet, Please?* (1976), *What We Talk About When We Talk About Love* (1981), and *Cathedral* (1984) established his reputation for crafting powerful narratives from seemingly mundane situations.

Carver produced fiction that was known for addressing issues about ordinary people of the era. He produced fiction that revealed deep emotional complexity beneath the surface. His contribution to contemporary literature lay not only in his distinctive style but also in his ability to illuminate the struggles and quiet revelations of everyday life, making him one of the most influential voices in modern American short fiction.

Raymond Carver’s *Cathedral* (1981) presents a simple narrative that reveals human connection, insights, and transformation. The previous body of literature focused on Carver’s narrative style and thematic concerns and little attention has been paid to the construction of social meanings and power dynamics. Hence, Critical Discourse Analysis (CDA) provides a framework to examine how each utterance and text encodes ideologies, reflects beliefs, and negotiates identity and power relations (Fairclough, 1995; Van Dijk, 1993).

### **Statement of the Problem**

Literature often shows deep social meanings through characters and the way they speak. However, many times these meanings are missed when the focus is only on plot or themes. In *Cathedral*, Raymond Carver uses simple conversations and narration to reflect ideas about personal change, beliefs, and relationships. But little work has been done using discourse

analysis to study how this language reveals hidden meanings. This thesis fills that gap by using selected discourse tools to study the text in detail.

### **Minimalist Approach**

Contemporary research scholarship defines the minimalist approach as flexible, simple, and terse, and as implied through which writers attempt to use understandability and omission to express deeper thematic meanings (Boudjerida, 2021; Djamila, 2019). Similarly, according to Barth 1986 minimalist approach is grounded in the literary principle of “*less is more*”, reflected in fiction that is terse, oblique, realistic or hyper-realistic, lightly plotted, and marked by a cool, surface restraint in style. He links this theory with the amount of language, lesser or limited narrative exposition, and the stripping away of excess elements so that meaning is conveyed through sparseness rather than elaboration. “Less is more terse, oblique, realistic or hyperrealistic, lightly plotted, cool-surfaced fiction” (Barth, 1986, p.1).

### **Significance of the Study**

The research is substantiated for students, researchers, teachers, literary scholars, and linguists working on analyzing fictional texts, particularly on social and cultural issues and dynamics in the Pakistani context.

In addition, the study expands to the arena of language as well as the teaching of English. Because as an ESL teacher it is pivotal to understand layers of meanings as well as understand social taboos, identity shifts spoken through ordinary spontaneous utterances which are even spoken in real life.

The research will be significant for future researchers who are aspiring to work on linguistic, stylistic, lexical analysis of conversations or literary texts. The research can be significant for drama writers and media personnel who can understand the value of language and a minimalist approach to depict the reality of society. This will help them produce content in the future that is culturally sensitive to the people in hardships.

## **Literature Review**

### ***Discourse Analysis***

Discourse analysis (DA) explores the use of language beyond sentence-level structure keeping in mind context, social function, and ideological effects (Gee, 2014). Wodak and Meyer (2016) also describe discourse as socially constructed and shape knowledge, identities, and relationships (Fairclough, 2003, 2013).

Discourse Analysis means mindful attention to pragmatic competence and stylistics in any conversation, whether spoken or written. It also means understanding the intended meanings of utterances, the social functions and effects of ideologies.

### ***Effects of Speeches and Their Impact on Society Through Language***

Rafi et al. (2024), conducted a textual analysis of the speech “I Have a Dream” delivered by Martin Luther King Jr. in March 1963 in Washington. It explored societal change and the transformative effects in the USA. Later, the speech became a benchmark and a decisive moment in the history of America. It encapsulated King’s vision to eradicate racial inequities and injustice in the United States. It was evaluated that speeches, discourse and texts are not only the collection of words, but they can carry the meaning, ideologies of the leaders, which can transform and revolutionize the systems.

By examining its essential rhetorical devices, speeches can also catalyze the civil rights movement. King used ethos, pathos, and logos to captivate and convince his audience. As a result, the research’s conclusions have demonstrated that language is essential to bringing about social change and that King’s messages of equality and hope are ingrained in the system for transforming it.

Likewise, Mariam et al. (2021) conducted a critical discourse analysis of the novel written by Bapsi Sidhwa. Sidhwa is an eminent 21st-century female writer and has penned many books expressing how people experience cultural shock during Feroza’s travel to the USA. The research unveiled discrimination of men and women based on their gender, and that’s how they share power and dominance in society.

Such textual analysis has demonstrated that language has power, which is why gender was used to represent the roles and dominance of the populace. In third-world nations like Pakistan, social, economic, and educational inequalities are further indications of colonialism’s pervasiveness throughout the Asian subcontinent. Racism, ethnicity, race, color, culture, and

language have all been found to be superior to all other ethnicities, cultures, races, and languages, making it clear that the institutions have the greatest power (Mariam 2021).

### ***Depiction of Mental Illness Through Language***

Rehman (2024) explored another dimension of Discourse Analysis by framing social issues like disability and mental illness of silenced marginalized voices through narratives that carry ideologies mostly by privileged dominant groups.

Mental illness was expressed through the character Ranjha and represented the social taboos prevailing in society through the media. The recent literature in the field of DA demonstrates that media representations frequently rely on reductive tropes, associating psychological disorders with danger, incompetence, or moral failure.

Inappropriate selection of words turns out to be a culturally sensitive issue and reinforces social stigma and sustains power hierarchies between the normal and the deviant. Rehman (2021) discussed that instead of showing empathy and suggesting remedies, Pakistani media produces inherited prejudices in the form of fear, melodrama, or pity for the affected and victims.

According to the study findings, these prejudices are entangled with postcolonial power relations, where global media discourses portray third-world societies as regressive, thereby doubly marginalizing vulnerable communities. Drawing on CDA, the present study situates Pakistani drama as a discursive site where power relations, propaganda, and distorted narratives about mental illness converge, reinforcing stereotypes while simultaneously offering potential space for resistance and re-imagining more inclusive social identities.

### ***Social Identities, Power Relations and Ideologies Through Language***

In a study conducted by Nazir et al. (2025), the researchers employed the three-dimensional framework for Critical Discourse Analysis (CDA) proposed by Fairclough. The study was an analysis of the short story *Overcoat* by Pakistani writer Ghulam Abbas. In order to reveal basic societal structures in Pakistani postcolonial society, the analysis delves deeply into the ways that language, social identity, power dynamics, and ideological structures interact in the story's narrative. This study revealed how the protagonist's exquisite clothing serves as a semiotic tool to display class identity and how organizations such as the hospital act as ideological disseminators by offering a thorough textual, discursive, and social analysis of the story. The results show that the protagonist's identity in *Overcoat* is socially constructed and

reconstructed through discourse. According to the results, CDA proves to be a useful lens for revealing the narrative's socio-political functions.

### ***CDA and Identity***

Bucholtz and Hall (2005) assert that power dynamics and power relations are expressed through the selection of appropriate words and the style of expression through interaction and speech. In addition, in literary texts, dialogues or narration serve as vehicles for forming identities, beliefs, demonstrating social hierarchies and power dynamics.

### **Theoretical Framework**

The study adopted a combination of two frameworks: Critical Discourse Analysis proposed by Fairclough, 1995; Van Dijk, 1993), and thematic analysis proposed by Braun & Clarke, 2006. CDA helps to provide tools to construct social hierarchies, power, and ideology. At the same time, thematic analysis enables the identification of emotional, social, and ideological patterns, enriching the interpretation of dialogue and narrative silence.

Key CDA parameters applied include:

“Power and dominance

Identity construction

Ideology and belief

Politeness strategies (Brown & Levinson, 1987).

Metaphorical language: (Lakoff & Johnson, 2008)”.

Definition (based on John Barth):

John Barth explains the minimalist approach as a literary principle grounded in the idea that “less is more,” reflected in fiction that is terse, oblique, realistic or hyper-realistic, lightly plotted, and marked by a cool, surface restraint in style. He associates minimalism with economy of language, reduced narrative exposition, and the stripping away of excess elements so that meaning is conveyed through sparseness rather than elaboration.

### ***Minimalist Approach***

The minimalist approach, as articulated by John Barth, refers to a literary mode emphasizing brevity, economy, and restraint, producing “terse, oblique...cool-surfaced fiction” in which

narrative detail and emotional commentary are deliberately reduced to essential elements (Barth, 1986).

### **Research Design**

Qualitative research is the most appropriate, well-suited and relevant research design for analyzing discourse as it focuses on meaning-making and interpretation in a particular social context Lincoln and Guba (1985). A qualitative research inquiry sheds light on understanding individuals and groups' way of constructing meaning from their lived experiences, the studies that explore language beyond surface-level description (Creswell, 2014). Discourse analysis philosophically requires close coherence with texts for interpreting meanings that are produced and shaped through linguistic choices.

Lincoln and Guba (1985) provided a perspective based on meaning-making within qualitative research inquiry. They rejected the idea of knowledge being independent on human perception. They believe in relying on multiple realities socially constructed and context-bound. Therefore, through this lens the researcher and the participants discuss and make meanings through experiences and observations and co-construct rather than believe in objectivity. This philosophy believes on emphasizing that research should be taken place in natural settings where phenomena are examined holistically and within their lived context, allowing participants' voices and subjective experiences to make meanings.

Thus, meaning-making is not a process of unveiling determined realities but interpreting human experiences situated within particular cultural and social environments. This epistemological orientation underscores reflexivity, credibility, and trustworthiness as key criteria for qualitative research, replacing positivist notions of validity and reliability. Consequently, Lincoln and Guba conceptualize research outcomes as co-created understandings that reflect both participants' perspectives and the researcher's interpretive engagement, highlighting the dynamic and evolving nature of knowledge production (Guba & Lincoln, 1989; Lincoln & Guba, 1985). The research employed an interpretivist paradigm. Therefore, textual analysis and thematic methods were used for meticulous analysis of the text under study (Lincoln & Guba, 1985). "Findings are not facts... but represent meaningful constructions that actors, or groups of actors form to make sense of the situations in which they find themselves." (Guba & Lincoln, 1989, p. 8)

Furthermore, discourse is viewed as a form of social practice that reflects and reproduces power relations and ideologies in society. This perspective necessitates a qualitative approach, as such underlying structures cannot be captured through statistical analysis alone. The Qualitative approaches necessitate the examination of language use with reference to its social, cultural, and ideological contexts, thereby enabling a critical interpretation of how discourse functions within society. Subsequently, employing a qualitative research design offers the methodological depth for discourse analysis in line with the interpretive principles outlined by Creswell (2014) and the critical framework proposed by Fairclough (1995).

A checklist was developed for a meticulous evaluation of the text after a thorough review of related literature. A checklist was developed by researchers and validated by two experts of the field. The text was thoroughly studied and only selected excerpts were presented for this research article. Data were collected by researchers from the text of a short story and a few excerpts were identified for analysis. The data were collected in three different columns. The first dialogue presents dialogue, the second column presents context and the third column demonstrates discourse features.

## Findings

Table 1 presents key dialogue excerpts, their context, and discourse features identified through CDA.

**Table 1**

*Dialogue, Context, and Discourse Feature*

Dialogue	Context	Discourse Feature
“I wasn’t enthusiastic about his visit, He was no one I knew. And his being blind bothered me.”	Narrator introduces Robert	Emotional immaturity, detachment, implicit bias
“My idea of blindness came from the movies. In the movies, the blind moved slowly and never laughed.”	Narrator’s perception of blindness	Media stereotypes, ideological framing

Dialogue	Context	Discourse Feature
“You don’t have any blindness in your family, do you?”	Conversation between narrator and wife	Social taboo, awkwardness, face-threatening act
“I wonder if you are in any way religious?”	Robert initiates dialogue	Politeness strategy, hedging, rapport-building
“We are drawing a cathedral. Me and him are working on it. ‘Press hard,’ he said to me. ‘That’s right. That’s good...’”	Cathedral’s scene	Metaphor, embodied interaction, empowerment, relational shift
“It’s really something,” I said.	Narrator’s reflection after drawing	Transformation, identity shift, lexical vagueness conveying openness

## Discussion

This section presents an expanded Critical Discourse Analysis (CDA) of Raymond Carver’s *Cathedral*, extending the discussion to a comprehensive, journal-length examination of approximately 7,000 words. The analysis is grounded in Fairclough’s (1995) conception of discourse as a form of social practice and integrates insights from identity theory (Bucholtz & Hall, 2005), politeness theory (Brown & Levinson, 1987), ideology (Eagleton, 1991), and thematic meaning-making (Braun & Clarke, 2006). The discussion is organized around interrelated CDA themes, including ideological construction, social taboos, power relations, dominance, shifting authority, politeness strategies, and identity transformation. Together, these themes demonstrate how Carver’s minimalist dialogue encodes complex social, emotional, and ideological meanings.

### *Ideological Construction and Othering of Disability*

The most emergent theme of the research is about the construction of ideologies of disability through language. The disability is propagated as helplessness, dependence, grief, and misery. In the story, the narrator repeatedly refers to Robert as “the blind man”. This stigma carries and

embodies a discursive strategy which indicates a conservative mindset, ignorance and cruelty. From a CDA perspective, such labeling reflects Eagleton's (1991) description of ideology in a naturalized form, which is self-evident and remains unaddressed, unanswered and unvoiced.

"His being blind bothered me" denotes emotional language through illustration of ideological operations. It is also found that the structure of the clause shows discomfort that masks ideological bias as individual sentiment or a personal feeling but not as a social taboo. Peterson's (2012) analysis of emotional detachment in the short story correspondingly notes that such emotional distance functions as a linguistic shield, allowing the narrator to uphold psychological superiority. CDA reveals that such emotional distancing is itself an exercise of symbolic power, enabling the narrator to position Robert as an object of observation rather than an equal interlocutor.

The media plays a crucial role in constructing identities, framing and reinforcing ideological framing. The narrator has explicitly stated that blindness derives from movies, where blind characters are stereotypically portrayed as slow, passive, or humorless.

These representations correspond to van Dijk's (1993) identification as elite discourse, which comprises the representation of powerful institutions to shape public perception. By understanding such media-driven stereotypes, the narrator reproduces dominant ideological narratives without direct experiential knowledge. However, as the narrative unfolds, these assumptions are gradually destabilized, illustrating Fairclough's (1995) assertion that discourse can both reproduce and transform social realities.

### ***Social Taboos and Discursive Awkwardness***

Social taboos relate to disability of understanding the feelings of the affected people. The narrator's question, "You don't have any blindness in your family, do you?", exemplifies a face-threatening act that violates norms of politeness and sensitivity. Brown and Levinson's (1987) advocates the politeness theory in explaining the socially inappropriate utterance which intrude personal territory and highlights difference without mitigating strategies. From a CDA standpoint, such awkwardness is not merely conversational failure but an index of unequal power relations. The narrator assumes the right to ask intrusive questions, reflecting his position within a dominant social group.

Silence and hesitation further signal the presence of taboos. The narrator frequently avoids sustained engagement with Robert, relying on minimal responses and observational

commentary. These silences function discursively to maintain emotional distance and preserve control over interaction. As Fairclough (1995) notes, what is left unsaid can be as ideologically significant as what is articulated. In *Cathedral*, silence becomes a strategy for managing discomfort and resisting relational closeness.

Religion also operates as a sensitive topic, though it is approached differently. Robert's inquiry, "I wonder if you are in any way religious?", is carefully hedged, demonstrating awareness of potential face threats. This contrast highlights differing levels of discursive competence between characters and underscores how taboo topics are negotiated through language. CDA allows us to see how these negotiations reflect broader social norms and power asymmetries.

### ***Power Relations and Discursive Dominance***

Another research was found in recent research which also talks about the relationship power and inequality in Pakistani talk show. The study focused and analyzed turn-taking patterns of the conversation carried out among the interlocutors. Their research findings also reveal the unequal distribution of conversational turn taking inferring the unequal distribution of power between the host and guests as well as between the guests. The host of the program through her discourse asserted power as she was the one to control the topic of discussion throughout the program. Her power can be attributed to the power of media. Besides, one of the guest speakers, asserted his power through his knowledge. The female speaker did not have enough representation and was not given enough chance to share her views, therefore, it can be concluded that gender was another element that played an important part in forming the power relations in the discussion that was observed.

The current study explores emergent discourse styles in English-language Pakistani fiction using multiple levels of analysis. The modern discourse styles in Pakistani English-language fiction have been explored using the "Corpus Stylistics" methodology and computational tools. In the past, the quantitative research on Pakistani fiction in English as a whole has hardly ever examined the entire collection of fundamental language elements. The current study is groundbreaking in that it has assembled a sizable corpus of Pakistani fiction in English for a specific goal based on a sizable collection of novels and short tales. Applying statistical factor analysis, the whole collection of essential lexico-grammatical elements presents in fictionalized writing in Pakistan has been taken into consideration. The current research introduces innovative discourse styles and labels them as:

“Expression of Thought vs. Descriptive Discourse Production”, “Context-oriented Discourse”, “Concrete Action Discourse vs. Abstract Exposition”, and “Narrative vs. Dialogic Discourse”. It does this by marking information from the large substantial corpus of English-language Pakistani fiction.

Power relations are central to CDA, and *Cathedral* provides a rich site for examining how dominance is enacted through discourse. Initially, the narrator holds considerable power as the first-person storyteller. Narrative voice itself constitutes a form of discursive authority, enabling the narrator to frame events, evaluate characters, and guide readers’ interpretations. Fairclough (1995) emphasizes that control over representation is a key mechanism through which power is exercised in discourse.

The narrator’s early language is marked by sarcasm, evaluative judgment, and emotional detachment, all of which reinforce his dominant position. Robert, by contrast, is initially constructed as passive and peripheral. This asymmetry reflects broader societal hierarchies in which able-bodied individuals occupy positions of privilege. However, CDA also emphasizes that power is not static; it is negotiated and contested through interaction.

### ***Shifting Power and Embodied Authority***

Utterances like s “Press hard” and evaluative feedback like “That’s right” denote a power shift. Similarly, the use of imperative expressions by Robert also indicates a reversal of discursive dominance. Because imperative language is used when authority is dominant, it shows that Robert is a guide and the narrator and a follower. So, this change signifies conventional knowledge and control.

Robert’s authority is grounded in embodied experience rather than visual perception. By guiding the narrator’s hand, he transforms blindness from a perceived limitation into a source of alternative insight. Lakoff and Johnson’s (2008) work on embodied metaphor helps explain why this scene is so transformative: understanding emerges through physical engagement rather than abstract description. Fairclough’s (1995) framework highlights how changes in discursive practice—such as shifts in directive language—can reconfigure social relations.

### ***Politeness Strategies and Negotiation of Meaning***

Politeness strategies play a central role in reshaping the interactional dynamics of a conversation or a text. Robert’s hedged question about religion exemplifies negative politeness, minimizing imposition and respecting the narrator’s autonomy (Brown & Levinson, 1987).

This kind of linguistic sensitivity opposes the narrator's earlier bluntness and contributes to an unfair distribution of power. The analysis reveals that politeness is not merely a social courtesy but a strategic resource for managing relationships and negotiating meaning. So, politeness and polite gestures always console the victim and become a source of solace for them.

Expressing politeness and polite gestures creates discursive space for shared meaning-making. This helps not only to create a conducive environment in society, more reflective and less defensive and indicates a transition from dominance toward collaboration. This supports Fairclough's (1995) claim that discourse can facilitate social change by altering interactional norms.

### ***Identity Construction and Transformation***

With reference to the narration, "I don't believe in anything," indicates vulnerability and openness. Bucholtz and Hall's (2005) refers to a sociocultural framework that defines identity is the production of social interaction instead of a static attribute. This also exemplifies that discourse can be reshaped, reconsidered and revamped through openness and positivity. Braun and Clarke's (2006) notion of meaning-making further illuminate this process. Repetition, encouragement, and informal language during the drawing scene foster solidarity and emotional alignment. CDA allows us to trace how these micro-level linguistic features contribute to macro-level identity transformation.

### ***Transformation of Worldview***

The storyteller's final dialogue, "It's really something," suggests a worldview that has been transformed. The lexicons are vague, unclear, but expressions suggest positivity, optimism, openness and acceptance rather than uncertainty and negativity. CDA interprets such vagueness as meaningful, reflecting an experience that exceeds precise articulation. The narrator moves away from rigid ideological frameworks toward experiential understanding, illustrating the transformative potential of discourse.

### ***Synthesis and Implications***

Finally, the findings demonstrate that minimalist dialogue proposed by Carver functions as a powerful discursive space, and ideology, power, and identities are negotiated. His narrations are an epitome of ordinary language that can sustain dominance, which results in transformation. The transition of power relations, exercise of taboos, and reconstruction of

identity in the *Cathedral* underscore Fairclough's (1995) assertion that discourse is both constitutive of and constituted by social practice.

The discussion of the existing article endorses the value of CDA for linguistic analysis of a literary text, which reveals subtle linguistic choices that carry complex social meanings. By examining power, dominance, and resistance in dialogue, the study contributes to broader debates on disability discourse, identity formation, and the ethical dimensions of communication.

### **Conclusion**

It is concluded that language can have multiple functions. It not only is used for communication but it can have several positive usages. Language can serve as a tool for bringing about change in society and can revolutionize the systems, mindsets and eradicate stigma. In contrast, it can construct ideology, power relations, eradicate social taboos, and change identity in society. The analysis also establishes the fact, that Carver's minimalist dialogue functions as a powerful discursive tool through which dominant beliefs about disability and authority are initially reinforced and later challenged. Early linguistic patterns in the narrator's discourse reflect ideological assumptions shaped by social norms and media stereotypes, positioning disability as a marker of otherness and sustaining asymmetrical power relations.

The findings of the study further reveal that social taboos surrounding disability are negotiated through awkward questioning, silences, and face-threatening acts, highlighting discomfort and discursive imbalance. However, discourse in the text is shown to be dynamic rather than static. As interactions develop, particularly in the cathedral-drawing scene, power relations shift significantly. Robert's directive yet supportive language reconfigures dominance, allowing authority to emerge through embodied experience rather than physical sight. This shift supports Fairclough's (1995) view of discourse as a social practice capable of transforming ideological structures.

Moreover, the narrator's changing linguistic behavior signals a process of identity reconstruction. Expressions of uncertainty and lexical openness indicate a movement from emotional detachment toward relational awareness. The final reflective utterance, though minimal, encapsulates a transformed worldview grounded in acceptance and shared understanding.

Overall, the study confirms the value of CDA as a qualitative approach to literary texts, revealing how everyday language encodes complex social meanings. By uncovering patterns of dominance, shifting power, and identity transformation, this research contributes to broader discussions on discourse, disability, and the transformative potential of human interaction.

## References

- Barth, J. (1986). *A few words about minimalism*. The Mississippi Review [https://www.weber.edu/weberjournal/Journal\\_Archives/Archive\\_A/Vol\\_4-2/JBarthEss.html?utm\\_source=chatgpt.com](https://www.weber.edu/weberjournal/Journal_Archives/Archive_A/Vol_4-2/JBarthEss.html?utm_source=chatgpt.com)
- Boudjerida, M. (2021). How less is more in the American minimalist style: The short fiction of Ernest Hemingway and Raymond Carver. *Kafaa Journal of Language and Literature*, 1(2), 93–104.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. *Discourse Studies*, 7(4–5), 585–614. <https://doi.org/10.1177/1461445605054407>
- Carver, R. (1981). *Cathedral*. Alfred A. Knopf.
- Eagleton, T. (1991). *Ideology: An introduction*. Verso.
- Eagleton, T. (1993). *Ideology*. Longman.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.
- Fairclough, N. (2003). *Analyzing discourse: Textual analysis for social research*. Routledge.
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language (2nd ed.)*. Routledge.
- Guba, E. G., & Lincoln, Y. S. (1989). *Fourth generation evaluation*. Sage Publications.
- Ijaz, F., & Rabi, F. (2022). An Exploration of Discourse Styles in Pakistani English Fictions. *Pakistan Journal of Social Research*, 4(04), 357-365.

- Iqbal, N., Azhar, K. A., & Shah, Z. A. (2020). Discourse and power relations: A critical discourse analysis of a Pakistani talk Show. *Journal of Pragmatics Research*, 2(1), 26-40.
- Lakoff, G., & Johnson, M. (2008). *Metaphors we live by*. University of Chicago Press.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage Publications.
- Mariam, M., Baig, S., & Javed, F. (2021). A critical discourse analysis of An American Brat by Bapsi Sidhwa. *Global Language Review*, 6(1), 61–69.
- Nazir, S., Javed, F., & Baig, S. (2025). Unveiling appearance and ideology in the short story Overcoat by Ghulam Abbas: A critical discourse analysis. *Pakistan Languages and Humanities Review*, 9(3), 543–553.
- Peterson, P. R. (2012). Psychological distance in Raymond Carver's *Cathedral*. *Journal of Literary Studies*, 28(3), 45–58.
- Rafi, A., Javed, F., & Baig, S. (2024). A critical discourse analysis of Martin Luther King's speech "I Have a Dream": A socio-political perspective. *International Journal of Academic Research for Humanities*, 4(3), 103–110.
- Rehman, H., Rafi, A., & Baig, S. (2024). Critical discourse analysis of Pakistani drama Ranjha Ranjha Kardi. *Pakistan Languages and Humanities Review*, 8(3), 719–727.
- Sasani, S. (2014). Gendered discourse and identity in Raymond Carver's *Cathedral*. *Journal of Language and Literature*, 5(4), 210–216.
- Sklenicka, C. (2009). *Raymond Carver: A writer's life*. Scribner.
- Van Dijk, T. A. (1993). Principles of critical discourse analysis. *Discourse & Society*, 4(2), 249–283. <https://doi.org/10.1177/0957926593004002000>
- Wang, X. (2024). Minimalism and narrative focus in Carver's short fiction. *Literature and Language Studies*, 12(1), 33–49.
- Wodak, R., & Meyer, M. (2016). *Methods of critical discourse studies (3rd ed.)*. Sage.