

Exploring the Text

1. How does the first-person narrator of "Cathedral" reveal himself to the reader? Note his tone. Notice also the details he chooses to reveal about himself and his wife, as well as the ones he doesn't reveal. What character traits are you able to ascertain even in the first few paragraphs?
2. How does Carver's narrator set the reader up for meeting the blind man? Is your first response to Robert the same as the narrator's? Look at paragraphs 18–44. How does Carver use both the conversation and the narrator's private thoughts to create the blind man's character while also continuing to develop the character of the narrator?
3. Blindness is both a subject of "Cathedral" and a recurring motif. Consider the many different ways blindness is addressed in the story. How does each add complexity and meaning to the story?
4. What is it about a cathedral that makes this architectural structure so perfect for the story? Consider some of the information the narrator and Robert learn from the television show they have on, as well as what you already know about cathedrals. What does this story say about both the art of building a cathedral and the art of drawing a picture for a blind man?
5. The narrator experiences an epiphany—a moment of sudden insight and clarity—at the end of the story, but the author never explains what that insight is. Why do you think Carver withholds that specific information from the reader? What other information is withheld from the reader? Why?
6. Characterize the habits of the narrator and his wife. They do not seem close; they watch television rather than talk to each other; they drink to excess, overeat, and use drugs. Does Carver judge them? Do you?
7. Carver's stories often focus on sadness and loss in the everyday lives of ordinary people. How is that both true and not true of "Cathedral"?
8. Who do you think is the hero of the story? Why?

Videotape

DON DELILLO

Novelist Don DeLillo was born in the Bronx, in New York City, in 1936. Educated at Fordham University, DeLillo worked in advertising for five years before he became a full-time writer. He is the author of the novels *White Noise* (1985), *Running Dog* (1978), *The Names* (1982), *Libra* (1988), *Underworld* (1997), *The Body Artist* (2001), and *Falling Man* (2007), among others. DeLillo is considered one of the central figures of twentieth- and twenty-first-century postmodernism, a term used to describe various movements in the arts that question modern assumptions about culture, identity, history, or language. When DeLillo was asked how he felt about that classification, he responded, "I don't react. But I'd prefer not to be labeled. I'm a novelist, period. An American novelist." A recurring theme in

DeLillo's work is the saturation of mass media and the ways it removes or changes the meaning of events—a theme apparent in "Videotape."

It shows a man driving a car. It is the simplest sort of family video. You see a man at the wheel of a medium Dodge.

It is just a kid aiming her camera through the rear window of the family car at the windshield of the car behind her.

You know about families and their video cameras. You know how kids get involved, how the camera shows them that every subject is potentially charged, a million things they never see with the unaided eye. They investigate the meaning of inert objects and dumb pets and they poke at family privacy. They learn to see things twice.

It is the kid's own privacy that is being protected here. She is twelve years old and her name is being withheld even though she is neither the victim nor the perpetrator of the crime but only the means of recording it.

It shows a man in a sport shirt at the wheel of his car. There is nothing else to see. The car approaches briefly, then falls back.

You know how children with cameras learn to work the exposed moments that define the family cluster. They break every trust, spy out the undefended space, catching mom coming out of the bathroom in her cumbrous robe and turbaned towel, looking bloodless and plucked. It is not a joke. They will shoot you sitting on the pot if they can manage a suitable vantage.

The tape has the jostled sort of noneventness that marks the family product. Of course the man in this case is not a member of the family but a stranger in a car, a random figure, someone who has happened along in the slow lane.

It shows a man in his forties wearing a pale shirt open at the throat, the image washed by reflections and sunglint, with many jostled moments.

It is not just another video homicide. It is a homicide recorded by a child who thought she was doing something simple and maybe halfway clever, shooting some tape of a man in a car.

He sees the girl and waves briefly, wagging a hand without taking it off the wheel—an underplayed reaction that makes you like him.

It is unrelenting footage that rolls on and on. It has an aimless determination, a persistence that lives outside the subject matter. You are looking into the mind of home video. It is innocent, it is aimless, it is determined, it is real.

He is bald up the middle of his head, a nice guy in his forties whose whole life seems open to the hand-held camera.

But there is also an element of suspense. You keep on looking not because you know something is going to happen—of course you do know something is going to happen and you do look for that reason but you might also keep on looking if you came across this footage for the first time without knowing the outcome. There is a crude power operating here. You keep on looking because things combine to hold you fast—a sense of the random, the amateurish, the accidental, the impending. You don't think of the tape as boring or interesting. It is crude, it is blunt, it is relentless.

It is the jostled part of your mind, the film that runs through your hotel brain under all the thoughts you know you're thinking.

The world is lurking in the camera, already framed, waiting for the boy or girl who will come along and take up the device, learn the instrument, shooting old granddad at breakfast, all stroked out so his nostrils gape, the cereal spoon baby-gripped in his pale fist.

It shows a man alone in a medium Dodge. It seems to go on forever.

There's something about the nature of the tape, the grain of the image, the sputtering black-and-white tones, the starkness—you think this is more real, truer-to-life than anything around you. The things around you have a rehearsed and layered and cosmetic look. The tape is superreal, or maybe unreal is the way you want to put it. It is what lies at the scraped bottom of all the layers you have added. And this is another reason why you keep on looking. The tape has a searing realness.

It shows him giving an abbreviated wave, stiff-palmed, like a signal flag at a siding.

You know how families make up games. This is just another game in which the child invents the rules as she goes along. She likes the idea of videotaping a man in his car. She has probably never done it before and she sees no reason to vary the format or terminate early or pan to another car. This is her game and she is learning it and playing it at the same time. She feels halfway clever and inventive and maybe slightly intrusive as well, a little bit of brazenness that spices any game.

And you keep on looking. You look because this is the nature of the footage, to make a channeled path through time, to give things a shape and a destiny.

Of course if she had panned to another car, the right car at the precise time, she would have caught the gunman as he fired.

The chance quality of the encounter. The victim, the killer and the child with a camera. Random energies that approach a common point. There's something here that speaks to you directly, saying terrible things about forces beyond your control, lines of intersection that cut through history and logic and every reasonable layer of human expectation.

She wandered into it. The girl got lost and wandered clear-eyed into horror. This is a children's story about straying too far from home. But it isn't the family car that serves as the instrument of the child's curiosity, her inclination to explore. It is the camera that puts her in the tale.

You know about holidays and family celebrations and how somebody shows up with a camcorder and the relatives stand around and barely react because they're numbingly accustomed to the process of being taped and decked and shown on the VCR with the coffee and cake.

He is hit soon after. If you've seen the tape many times you know from the hand wave exactly when he will be hit. It is something, naturally, that you wait for. You say to your wife, if you're at home and she is there, Now here is where he gets it. You say, Janet, hurry up, this is where it happens.

Now here is where he gets it. You see him jolted, sort of wire-shocked—then he seizes up and falls toward the door or maybe leans or slides into the door is the proper way to put it. It is awful and unremarkable at the same time. The car stays in the slow lane. It approaches briefly, then falls back.

You don't usually call your wife over to the TV set. She has her programs, you have yours. But there's a certain urgency here. You want her to see how it looks. The tape has been running forever and now the thing is finally going to happen and you want her to be here when he's shot.

Here it comes all right. He is shot, head-shot, and the camera reacts, the child reacts—there is a jolting movement but she keeps on taping, there is a sympathetic response, a nerve response, her heart is beating faster but she keeps the camera trained on the subject as he slides into the door and even as you see him die you're thinking of the girl. At some level the girl has to be present here, watching what you're watching, unprepared—the girl is seeing this cold and you have to marvel at the fact that she keeps the tape rolling.

It shows something awful and unaccompanied. You want your wife to see it because it is real this time, not fancy movie violence—the realness beneath the layers of cosmetic perception. Hurry up, Janet, here it comes. He dies so fast. There is no accompaniment of any kind. It is very stripped. You want to tell her it is realer than real but then she will ask what that means.

The way the camera reacts to the gunshot—a startle reaction that brings pity and terror into the frame, the girl's own shock, the girl's identification with the victim.

You don't see the blood, which is probably trickling behind his ear and down the back of his neck. The way his head is twisted away from the door, the twist of the head gives you only a partial profile and it's the wrong side, it's not the side where he was hit.

And maybe you're being a little aggressive here, practically forcing your wife to watch. Why? What are you telling her? Are you making a little statement? Like I'm going to ruin your day out of ordinary spite. Or a big statement? Like this is the risk of existing. Either way you're rubbing her face in this tape and you don't know why.

It shows the car drifting toward the guardrail and then there's a jostling sense of two other lanes and part of another car, a split-second blur, and the tape ends here, either because the girl stopped shooting or because some central authority, the police or the district attorney or the TV station, decided there was nothing else you had to see.

This is either the tenth or eleventh homicide committed by the Texas Highway Killer. The number is uncertain because the police believe that one of the shootings may have been a copycat crime.

And there is something about videotape, isn't there, and this particular kind of serial crime? This is a crime designed for random taping and immediate playing. You sit there and wonder if this kind of crime became more possible when the means of taping an event and playing it immediately, without a neutral interval, a balancing space and time, became widely available. Taping-and-playing intensifies and compresses the event. It dangles a need to do it again. You sit there thinking that the serial murder has found its medium, or vice versa—an act of shadow technology, of compressed time and repeated images, stark and glary and unremarkable.

It shows very little in the end. It is a famous murder because it is on tape and because the murderer has done it many times and because the crime was recorded by a child. So the child is involved, the Video Kid as she is sometimes called because they have to call her something. The tape is famous and so is she. She is famous in the

modern manner of people whose names are strategically withheld. They are famous without names or faces, spirits living apart from their bodies, the victims and witnesses, the underage criminals, out there somewhere at the edges of perception.

Seeing someone at the moment he dies, dying unexpectedly. This is reason alone to stay fixed to the screen. It is instructional, watching a man shot dead as he drives along on a sunny day. It demonstrates an elemental truth, that every breath you take has two possible endings. And that's another thing. There's a joke locked away here, a note of cruel slapstick that you are willing to appreciate even if it makes you feel a little guilty. Maybe the victim's a chump, a sort of silent-movie dupe, classically unlucky. He had it coming in a sense, for letting himself be caught on camera. Because once the tape starts rolling it can only end one way. This is what the context requires.

You don't want Janet to give you any crap about it's on all the time, they show it a thousand times a day. They show it because it exists, because they have to show it, because this is why they're out there, to provide our entertainment.

The more you watch the tape, the deader and colder and more relentless it becomes. The tape sucks the air right out of your chest but you watch it every time.

[1994]

Exploring the Text

1. Who is the main character of "Videotape"? If you think of several answers, consider how each answer would affect the focus of the story and thus its theme and message.
2. What evidence of the traditional elements of plot, such as conflict, rising action, and climax, do you find in "Videotape"? How does DeLillo subvert and change some of these?
3. How does DeLillo create the story's pace? How is it similar to the way an amateur video unwinds?
4. Can you consider the point of view of this story to be second person? The speaker addresses the reader: "If you've seen the tape many times you know from the hand wave exactly when he will be hit. . . . You say to your wife, if you're at home and she is there, Now here is where he gets it. You say, Janet, hurry up, this is where it happens" (para. 24). And yet the reader doesn't have a wife named Janet or any wife at all most likely. How does the "you" of the story become another character but also represent the reader? How does this technique help DeLillo achieve the purpose of his story?
5. "Videotape" is considered a masterpiece of sudden fiction, a genre or subset of fiction characterized by immediacy. Somewhat like *in medias res* (in the middle of things)—the technique Homer uses in the *Iliad* to drop us right into the action at the end of the Trojan War—the reader is thrown into an event that began before he or she got there; the setting is underexplained, or not explained at all; and yet by the time the story is finished, a strong sense of plot and setting remains. Why is this genre particularly apt for the story DeLillo tells in "Videotape"?

6. How does this story question the relationship between art—or at least the contents of a video aired often on the news—and the artist—in this case a young girl fooling around during a car ride with her family?

Sound and Sense

ALEXANDER POPE

Alexander Pope (1688–1744) is generally considered the eighteenth century's greatest English poet. Known for satirical verse, Pope was the first writer to be able to live off the proceeds of his work—namely, his very popular translation of Homer's *Iliad*. Pope was a Roman Catholic, and the anti-Catholic sentiment and laws of his time dictated—and limited—his formal education. He read widely on his own, learning French, Italian, Latin, and Greek. Critics attacked Pope's version of Shakespeare's work, and he responded with "The Dunciad"—a scathing satire of the literary establishment that brought him enemies and even threats of physical violence. Pope's work goes in and out of fashion, but some of his words are so ingrained in the English language that they are considered proverbs by those unfamiliar with his work. "A little learning is a dangerous thing," "To err is human, to forgive, divine," and "For fools rush in where angels fear to tread" are from *Essay on Criticism*; "Hope springs eternal in the human breast" and "The proper study of mankind is man" are both found in *Essay on Man*. The selection that follows is from "An Essay on Criticism," Pope's poem on the art of poetry. Its purpose was not so much to provide lessons for writers but to offer advice to critics.

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense:
Soft is the strain when Zephyr¹ gently blows, 5
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.
When Ajax² strives, some rock's vast weight to throw,
The line too labors, and the words move slow; 10
Not so, when swift Camilla³ scours the plain,
Flies o'er th' unbending corn, and skims along the main.
Hear how Timotheus⁴ varied lays surprise,
And bid alternate passions fall and rise!

¹The west wind, after Zephyrus, the Greek god of the west wind.—EDS.

²Hero in the Trojan War and Homer's *Iliad*.—EDS.

³Warrior in Virgil's *Aeneid*.—EDS.

⁴Ancient Greek poet and musician, and character in John Dryden's poem "Alexander's Feast." — Eds.