
RESEARCH ARTICLE

The Space Narrative and Disillusionment of Identity in John Cheever's "The Swimmer"

Huang Ruoying

School of Foreign Languages, Southeast University, China

Corresponding Author: Huang Ruoying, **E-mail:** 2247673159@qq.com

ABSTRACT

John Cheever's short story "The Swimmer" profoundly explores the theme of modern people's identity loss and disillusionment through a spatial narrative structure. The story centers around the protagonist Neddy Merrill's journey home and unfolds around his crossing of the "Lucinda River" in the neighbor's swimming pools. In terms of physical space, the distribution and barriers of the swimming pools symbolize the fragility of interpersonal relationships in middle-class communities, while the change from clear water to dryness reflects Neddy's inner gradual collapse. In terms of social space, Neddy's journey reflects the changes in community relationships and social classes. The attitudes of the neighbors, from enthusiasm to indifference and then to eviction, reflect the collapse of his social status. The empty and abandoned house symbolizes the predicament of his psychological space and the loss of identity. Cheever deconstructs the American suburban dream through the interweaving of physical space, social space, and psychological space, warning of the spiritual crisis behind the material prosperity in modern society.

KEYWORDS

"The Swimmer"; John Cheever; Space Narrative

ARTICLE INFORMATION

ACCEPTED: 10 August 2026

PUBLISHED: 27 September 2026

DOI: 10.32996/ijllt.2026.9.10.6

Chapter One Introduction

John Cheever was a master of short stories in the mid-20th century in the United States. With his acute insight and exquisite narrative skills, he depicted a series of life scenes that seemed glamorous but were actually fraught with dangers for readers. His works revealed the mental desolation and human predicaments beneath the prosperous appearance of middle-class life through a subtle and unobtrusive style. Among Cheever's numerous masterpieces depicting suburban life, the short story "The Swimmer" (Cheever & Perry, 1967) holds a particularly prominent position because of its unique and symbolically rich narrative structure. "The Swimmer" is not merely a story of a summer afternoon swimming adventure. It is also a profound allegory that deeply analyzes the identity confusion and spiritual disillusionment of modern people through the core narrative elements of space.

The story revolves around the protagonist Neddy Merrill, a confident and self-proclaimed central figure of the local social circle

in the suburbs. On a seemingly ordinary summer afternoon, he suddenly had a special idea: by connecting the swimming pools of his neighbors' backyards, he would "cross" the entire suburb by swimming and return home. He named this path formed by the interconnected private swimming pools "Lucinda River". However, this journey that began as a relaxing and thrilling one filled with a sense of conquest gradually changed as the space shifted, ultimately leading to a cold, desolate, and terrifying ending. Therefore, the role of space in the entire novel is very important. Neddy's journey home is not just a simple physical movement but a tragic exploration of the spatial dimension that gradually unfolds and concerns the collapse of self-awareness.

Space Narrative provides a theoretical framework for the analysis of "The Swimmer". It breaks away from the traditional narrative's complete reliance on temporal logic, instead emphasizing that space is not only the backdrop for the story but also a core dynamic element for meaning expression, theme deepening, and character development. In Cheever's writing, space is endowed with connotations beyond its physical attributes: the swimming pool and its connected paths, as physical entities, form the foundation for driving the plot. As a venue for social relationships, it reflects the changes in the warmth and coldness of community interpersonal relationships and the fragility of social classes. As a psychological space for Neddy's subjective experience, it clearly reflects his distorted cognition, the confusion of time, and the disillusionment of his spiritual world. These spatial dimensions do not exist independently but are ingeniously woven together by Cheever, forming an inseparable narrative force. They unfold successively in Neddy's journey, serve as examples for each other, and ultimately jointly present the same theme at the end of the journey: the disillusionment of identity and the deep crisis symbolized by the American Dream.

Chapter Two Literature Review

2.1 Studies on Space Narrative

For a long time, narrative studies have regarded time as the driving force behind the plot and the shaping of characters. The development of the plot is often placed on the coordinate axis of time. Since the latter half of the 20th century, with the spatial turn in philosophy and social thought, literary criticism has increasingly recognized that space is not merely the background for the occurrence of stories but also has productive narrative power.

The spatial turn is regarded as one of the most important events in knowledge and political development in the latter half of the 20th century. Scholars began to pay attention to the "spatiality" in humanistic life and regarded it as a research field of equal importance to time and history (Long, 2008a). The spatial turn abandoned metaphysics and essentialism. Lefebvre's tripartite dialectic emphasizes the unity of physical space, mental space, and social space (Fang, 2013). Gabriel Zoran raised the issue of the asymmetry of time and space in literary narration. Time often occupies a dominant position in narration, while space is marginalized. The reconstruction of space relies on a spatialized thinking, but the medium essence of the text is the linear arrangement of time (Zoran, 1984). In the horizontal dimension, he distinguished the overall space, spatial complex, and spatial unit, emphasizing that the determination of the spatial unit depends on the reading and review ability of the reader (Wang, 2008). Memory has spatial properties. Writers organize events through the space in their memories, making narrative works spatial (Long, 2011). For example, many writers stimulate creative motivation by recalling special spaces such as their hometowns.

W. J. T. Mitchell critically reexamines the concept of spatial form in literature, pointing out that it is not unique to modern literature but is a fundamental attribute of all literature in terms of experience and interpretation (Mitchell, 1980). Essentially, a novel is a unity of time and space. Traditional novels emphasize temporal logic, but modern novelists pay more attention to exploring the potential of space in narration (Long, 2003). Space narrative does not mean eliminating time. Instead, it combines spatial elements creatively on the basis of the temporal sequence to achieve the diversity and richness of narration (Zhou, 2008). It compensates for the deficiency of classical narratology in ignoring space, promoting the diversification of narrative theory.

Spatial form is closely linked to language, structure, and reader perception. Modern literary works require readers to determine meaning through subjective construction within the loose textual elements (Cheng, 2007). "Literary Cartography" is an important concept in spatial narratology, emphasizing that the text constructs narration through spatial elements. For example, the symbolic construction of geographical landscapes by writers and the generation of their cultural significance (Tammi, 2007).

Narrative is an outcome of immediate interaction, and it requires analysis of the participation framework, co-tellership, and the functions within the local context, including negotiating identity and transmitting values (Baynham, 2015). Generally speaking, space narrative refers to the functions and meanings of spatial elements in literary narrative, involving issues such as spatial construction, segmentation and rhythm of space narrative (Fang, 2018). Chen Dezhi distinguished the concepts of spatial form and spatial narratology. He pointed out that the core of spatial form remains the issue of temporality, namely, how to resolve the sequence. While spatial narratology studies the construction and function of fictional space, rooted in postmodern cultural criticism (Chen, 2009). Spatial theory research not only criticizes the homogenization of spatial power domination, but also explores the possibility of resisting oppression spaces and seeking diverse and differentiated spaces (Xie, 2009). The essence of narrative is the fixation and preservation of mysterious and ephemeral time. On this basis, the grasp of space will affect the overall connection of the narrative (Long, 2006). Literary narrative reconstructs the "current space" with poetic language, opposes the devaluation (such as the awakening of sensory details by images), and exposes the interaction of social relations (Zou, 2011). Dong Xiaoye proposed that it is necessary to shift from "description of physical space" to "research on the function of space narrative", emphasizing the readers' spatial cognitive mechanism of classical texts (Dong, 2012). Space Narrative aims to make up for the deficiencies of traditional narratology and expand its research scope. It provides new theoretical tools and analytical frameworks and more effectively interprets contemporary complex narrative texts and practices (Long, 2008b). Space Narrative elevates space to the core narrative concept, revealing its role in plot-driven, meaning production, and character portrayal.

2.2 Studies on "The Swimmer"

John Cheever's short stories, through the depiction of the social changes and conflicts in 20th-century American society, reveal the impact of sudden changes and uncertainties in life on the psychology of ordinary people. He skillfully employs imagery and symbolic techniques to showcase the unease and anxiety of the middle-class Americans in modern society (Bai, 2006). His works are set in the suburbs of New York, focusing on the lifestyle, moral values, and psychological states of middle-class Americans in the United States. He is hailed as the "Chekhov of the American suburbs". His works are regarded as the chronicle of 20th-century American society (Cong, 1990). Regarding Cheever's narrative art in his novels, Zhao Kechong pointed out that Cheever perfectly combines new life with new narrative techniques. Through the internal focus perspective, ironic narration, and the creation of typical characters, he presents the spiritual world of middle-class Americans (Zhao, 1996).

Cheever's "The Swimmer" is a short story full of absurdity and irony. Through the fantastical experiences of the protagonist Neddy Merrill, it presents a middle-aged man's evasion and self-deception in the face of hardships in life as well as the cruel impact of social reality on individuals. Blythe analyzed the historical allusions in "The Swimmer", revealing how Cheever, through Neddy's swimming journey, ingeniously echoed the adventure story of Ponce de León, thereby deepening the story's exploration of the theme of the futile pursuit of youth (Blythe & Sweet, 1989). Chen Hongqin interpreted the work from the perspectives of scene description and character psychological changes, discussing Neddy's psychological changes during the swimming process, from initially escaping reality and self-deception to ultimately facing the cold reality with despair (Chen & Liu, 2003). The hedonism of the consumer society leads people to be addicted to material enjoyment, weakening their spiritual strength. Neddy's swimming journey reflects the spiritual barrenness of the middle class and their evasion of reality, ultimately resulting in the loss

of their spiritual home (Cao, 2022). Hu analyzed "The Swimmer" from the perspective of language mechanism, exploring the source of "uncertainty" in the work and its language expression forms. The narrator expresses through directly addressing the readers, but uses language structures such as "might" and "could" to express cognitive modality, weakening the authority of the narrator and reflecting the uncertainty of the narrator (Hu, 2010). "The Swimmer" is not only a description of Neddy's personal experience, but also an allegorical reflection of the entire American middle-class lifestyle. Through Neddy's swimming journey, the story shows the inner dilemmas, social estrangement, and value loss faced by the middle class behind the material prosperity, revealing the widespread hypocrisy and moral decline in American society (Peng, 2012). Cheever satirizes and condemns the materialized and commodified world through Neddy's absurd behavior, revealing the influence of consumerism and hedonism on the lifestyle and thinking patterns of the middle class.

Through multi-angle analysis of "The Swimmer", the research reveals the profound connotations of this work at different levels. Cheever not only presents the spiritual dilemmas and life nihilism of the middle class behind the material prosperity, but also through unique narrative techniques and rich symbolic elements, criticizes the hypocrisy and degradation of American society, making it a classic work with both literary value and social significance.

Chapter Three Identity Disintegration and Disillusionment from the Perspective of Space Narrative

3.1 Swimming Pool: The Symbolic Meaning of the Physical Space

"The Swimmer" centers around the protagonist Neddy's journey back home through his neighbor's swimming pool. His fictional "Lucinda River" constitutes the core narrative space of the novel. First of all, this waterway serves as an important clue for driving the plot forward. Without the conception of this path, there would be no Neddy's journey, and thus no development of the story. The space (the distribution of the swimming pool) directly determines the direction of the narrative.

Although Neddy regarded it in his heart as a river, in reality each swimming pool was divided into separate units by fences and walls, requiring repeated climbing, entering and exiting, as well as social greetings, which highlighted the absurd and illusory nature of this waterway as the return path. When he "slid down the banister and dove into the water" at the poolside of Graham's house, the shimmering waves formed by the sunlight penetrating the water surface briefly created the illusion of a continuous waterway. However, the physical barriers quickly shattered this illusion: "He climbed over the stone wall that separated Grahams' land from the Westerhazys". This stone wall spanning the courtyard forced Neddy to return from the water to the land, and then clumsily climb over the obstacles - such repeated climbing actions completely shattered the illusory image of "the river". This physical barrier under the guise of continuity implies the fragility of interpersonal connections in middle-class communities. The fence and lock symbolizing private property rights were forcibly made public by Neddy, which was actually an infringement on the independence of suburban existence. This break in continuity suggests the falseness and difficulty of "returning home" (S. L. Wang, 2011). Cheever's choice of the swimming pool as the thematic thread throughout the text actually forms a contrast with the dynamic vitality of natural rivers - the pool water is stagnant, while the river flows continuously, indicating that the artificial paradise is ultimately an empty shell, suggesting the false appearance of the middle-class spiritual utopia.

Furthermore, Cheever uses the gradual change of the pool water from clear to murky and finally to dry up to visually represent Neddy's inner emotions and his mental breakdown. In the early part of the journey, the pool still maintained a false purity: in the front courtyard, "translucent water" was crystal clear, and even "a faint pattern of tiles at the bottom" could be clearly discerned. However, this artificial beauty suddenly collapsed in the later pool: the Hallorans' pool surface was floating with "a brown scum of dead leaves and insects", and the turbid green algae entangled Neddy's legs, mingling with the stench of decay and the mistress's curses. These gradual changes reflect his mood shifts and constitute the dissection map of the corruption of suburban

civilization (Yi & Wen, 2017).

3.2 Social Space in the Swimming Pool: Disintegration of Community Relations and Identity

3.2.1 The Swimming Pool as a Reflection of Social Relations

Neddy's underwater journey also reflects social relations and social classes. Each pool owner represents different classes and relationships within the suburban community. The process of Neddy entering the swimming pool space is the process of his interaction within the social relationship network. The space becomes a venue for the development of social relations. The fence of each pool is not only a physical boundary but also a symbol for class identification.

At the beginning of the journey, when Neddy passed by Grahams' swimming pool, the owner greeted him with champagne and praised him as an "explorer", hinting at his undiminished social status. At this moment, the swimming pool was a symbol of social privilege - the clear water reflected the luster of the crystal cups, and the marble steps refracted Neddy's remaining social capital. However, this glory was as fleeting as the reflection on the pool surface. In contrast, at the midpoint of the journey, the Hallorans' swimming pool was floating with "greenish foam", and the rotten smell of the water and the eviction by the hostess led to the alienation of matter and society. The change in the attitudes of the neighbors (from enthusiastic welcome, polite greetings to indifference, mockery, and even eviction) was a direct manifestation of Neddy's collapse of social status. During the narrative, the space magnified and amplified this estrangement and hostility in interpersonal relationships.

3.2.2 Spatial Metaphor from Center to Periphery

At the beginning of the story, Neddy was at the center of the social circle. The journey started with a festive scene at Grahams' swimming pool - champagne flowing, guests surrounding him, and Neddy being regarded as a legendary figure, laying the groundwork for the collapse of his social status in the subsequent part. As the journey progressed, the spaces he passed through became increasingly desolate and dilapidated, and he himself was gradually excluded from the social circle. Finally, when Neddy finally completed the underwater journey and reached his doorstep, a scene of desolation and decay announced the complete loss of his social status. The displacement of space directly corresponds to the decline of Neddy's social position. This transition from the center to the periphery is achieved through the estrangement and deterioration of space (Peng, 2017). Every space that Neddy experienced during the journey symbolized his distance from the core of the social circle. As the journey progressed, the space he was in became increasingly distant from the original gathering place, and also became more dilapidated and desolate. This change in space not only reflects his physical displacement, but also reflects his decline in social status.

3.3 Distorted Mental Space: Perception, Time and Disorientation

3.3.1 Distortion of Spatial Perception

In the story, Neddy's perception of space gradually became distorted as the journey progresses. His psychological space undergoes intense distortion and changes during his swimming journey. In the early stages of the journey, his perception of space and time was light-hearted and romanticized. He imagined his neighbor's swimming pool as a river and attempted to return home by swimming. However, as the journey progressed, the space became strange, distorted, and full of hostility. Public roads turned into difficult obstacles, familiar neighbors became repulsive, and the sense of distance became blurred. As the journey deepened, he gradually realized that this "river" was full of absurdity and illusion.

This distortion of spatial perception reflects Neddy's psychological reality collapse. In the swimming pool of the Halloran family, Neddy was expelled by the hostess. This scene was not only a physical spatial exclusion, but also a psychological blow. He was scolded by the hostess as a drunkard and a liar, this humiliation made him realize that his position in social relationships had

undergone a fundamental change. However, he still tried to return to his past life through swimming. This self-deceiving behavior further exacerbated his psychological distortion. He began to feel confused and lost, unable to accurately grasp the external world and his own position.

This distortion of spatial perception is not only manifested in the physical barriers of space, but also in Neddy's perception of distance and direction. During his journey, Neddy often felt confused. He was unsure of how far he had traveled and didn't know whether he was still on the right path. This ambiguity in the sense of distance and direction further exacerbated his psychological predicament. He was trapped in his imagination and couldn't face the harsh reality.

3.3.2 Disruption of Time in Space

One of the core mysteries of the novel is the passage of time. A seemingly afternoon swim that ends up being in autumn, or even spanning a much longer period of time, creates a sense of temporal dislocation. This sense of time disruption intensifies Neddy's psychological breakdown and his evasion of reality. He is trapped in a fictional time prison, unable to confront the harshness of reality. This sense of spatial and temporal dislocation not only reveals Neddy's psychological predicament but also suggests his long-term neglect of family responsibilities. He attempts to return to his past life through swimming, but ultimately discovers that time has passed and the problems have already occurred.

In traditional storytelling, the movement of space is often expected to correspond to the linear passage of time, with each step forward in space mirroring a progression in time. However, John Cheever masterfully disrupts this conventional relationship between space and time in "The Swimmer." As Neddy embarks on his seemingly whimsical journey through the suburban swimming pools, the spatial progression of his swim becomes disentangled from the steady march of time. By the end of his journey, Neddy feels as though many years have elapsed, even though the spatial distance he has covered should suggest a much shorter duration. This disjunction between space and time is not merely a narrative trick. Instead, it is a profound literary device that traps Neddy in a fictional time prison. He is suspended in a liminal state, unable to return to the past life he once knew or to fully confront the harsh realities that await him. The sense of temporal dislocation Neddy experiences is both bewildering and devastating. It deepens his psychological predicament, making him acutely aware that the life he has been chasing through the swimming pools is an illusion, a fragile construct that cannot withstand the scrutiny of reality.

As he stands at the end of his journey, shivering and disoriented, Neddy is forced to confront the stark truth: the idyllic suburban world he navigated through the swimming pools was never real. It was a series of fleeting moments, a dreamlike sequence that masked the underlying decay and emptiness of his existence. The pools, once symbols of leisure and community, now reveal themselves as mere illusions, unable to provide the solace or meaning he sought. Neddy's realization is both a moment of clarity and a moment of despair, as he understands that the pursuit of an idealized past or an imagined future is ultimately futile. The only reality that remains is the cold, unyielding present, a place where the illusions of consumerism and social status dissolve, leaving him with nothing but the starkness of his own existence.

3.4 The Collapse of Space: Desolation and Existence

The destination of the journey, Neddy's home, is the climax and core metaphor of the entire spatial narrative. The imagined cozy harbor has turned into an empty, abandoned, and locked space. Everywhere one looks, there is dust and dead leaves, suggesting Neddy's material bankruptcy and spiritual predicament. The physical state of the home reflects the deep loneliness and despair in his heart. He can no longer return to his past life or find his former self. This collapse of space is a direct manifestation of Neddy's psychological breakdown and a symbol of his existential dilemma. The desolation and decay of the physical space symbolize the falseness and fragility of the American Dream. Neddy attempts to return to his past life through swimming, but

ultimately discovers that everything he pursues is merely an illusory mirage. His home has become an empty shell, symbolizing the loss of his identity and his mental breakdown.

Cheever, through Neddy's swimming journey, reveals the inner dilemmas, social estrangement, and value loss faced by the middle class behind their material prosperity. Neddy's swimming journey eventually becomes a profound allegory about identity, existence, and disillusionment. The desolation of his home is not only a reflection of his personal fate but also a microcosm of the entire middle-class community. Cheever deconstructs the American Dream and reveals the spiritual crisis behind material prosperity.

The interweaving of physical space, social space, and psychological space jointly deconstruct of the American suburban dream. The desolation of Neddy's home is not only a portrayal of his personal fate but also a reflection of the entire middle-class community. Neddy's muttered self-talk after reaching his doorstep reveals that his consciousness is trapped in a fictional time prison. The empty shell of his home becomes the final blow to cognition, and the desolation of the physical space transforms into the disillusionment of the psychological space. When the economic foundation collapses, the artificial utopia reveals its inner emptiness (He & Yu, 2014). The social space further explains the fragility of social classes. From the central position where Neddy was surrounded and conversed by guests at the beginning of the novel, he gradually becomes an object of social expulsion, suggesting the estrangement of social relations and the alienation of the middle class. They deconstruct the myth of the American suburban dream and the depiction of modern people's spiritual drift and loss of a sense of home.

Chapter Four Conclusion

John Cheever's "The Swimmer" presents a profound allegory about the loss of modern people's identity and spiritual disillusionment through its unique spatial narrative structure. Through the interweaving of physical space, social space, and psychological space, Cheever not only tells a story about a journey home, but also deeply deconstructs and reflects on the American suburban dream in the mid-20th century. This deconstruction process is not only an analysis of the protagonist Neddy's personal fate, but also a revelation of the spiritual predicament of the entire middle-class society. Neddy's journey home, on the surface, is a physical movement across his neighbor's swimming pool, but in reality, it is a process of self-awareness collapse gradually unfolding in the spatial dimension. The closed door and the dusty window sill are both evidence of material bankruptcy and a symbol of the collapse of the spiritual journey (L. Wang, 2011).

In terms of physical space, Neddy's fictional "Lucinda River" is the core thread that drives the entire story forward. This path, formed by connecting the swimming pools of his neighbors, seems at first to be a shortcut to home, but is actually full of absurdity and illusion. The physical barrier of the swimming pool symbolizes the fragility of interpersonal relationships in middle-class communities, while the changes in the water of the pool from clear to murky and then to dryness are concrete manifestations of Neddy's inner emotions and spiritual collapse. This transformation of physical space not only reflects his mood changes, but also implies the falseness of the middle-class spiritual utopia. Cheever reveals that the artificial paradise is ultimately an empty shell, unable to conceal the loneliness and despair of the middle-class inner world.

In terms of social space, Neddy's journey is a profound reflection of social relationships and social classes. Each pool owner represents different classes and relationships in the suburban community, and his entry into the pool is the process of his interaction within the social relationship network. From the champagne welcome at the beginning of the journey, to the indifference and expulsion, to the final complete isolation, the changes in the neighbors' attitudes directly reflect the collapse of Neddy's social status. This spatial metaphor from the center to the periphery not only reveals the fragility of social classes but

also shows the alienation and estrangement of middle-class social relationships. Cheever reveals the hypocrisy of middle-class community relationships through Neddy's experience.

The collapse of the psychological space is the direct manifestation of Neddy's spiritual disillusionment. Neddy is trapped in a fictional time prison, unable to return to his past life or find his former self. This psychological space of disillusionment ultimately leads to the complete loss of his identity. Cheever reveals the inner dilemmas, social alienation, and values lost faced by middle-class society behind the material prosperity through his psychological predicament. Neddy's swimming journey is, on the surface, a physical movement across the neighbors' pools, but in fact, it is a gradual process of self-cognitive collapse unfolding in the spatial dimension. At the end of the novel, Cheever reveals the inner dilemmas, social alienation, and values lost faced by middle-class society behind material prosperity through the desolation of Neddy's home. It has become an empty shell, symbolizing his identity loss and mental breakdown. This spatial collapse is not only a portrayal of Neddy's personal fate but also a profound deconstruction of the American suburban dream by Cheever.

The innovation of space narrative lies in endowing space with productive functions. In John Cheever's "The Swimmer," the swimming path is not merely a plot thread but also a site for meaning generation. This story is not just a profound analysis of suburban life in mid-20th-century America. It is also a profound reflection on the spiritual predicament of modern people. Neddy's journey through the swimming pools is, in fact, a spiritual allegory for anyone attempting to find themselves amidst consumerism and class myths. With his spatial poetics, Cheever demonstrates that true disillusionment does not stem from external disasters but from the irreconcilable contradiction between self-awareness and the reality of space.

Funding: This research received no external funding.

Conflicts of Interest: The author declares no conflict of interest.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

References

- [1] Bai, F. X. (2006). On the Sudden Change and Uncertainty in John Cheever's Short Fiction. *Journal of Sichuan International Studies University*(05), 42-46.
https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SGRin66cdohHSHEfDk65d4DyYvA4ey4viKM4xZQat-VxR6C9PB6PKfj1PydYJVMXg3V2NyU75xLdsfdu4vkHSmWp5PPXb06SD7bAyGSA_L8OuTJBSCW6DpTiri6NQoI4aP3-WfB5Hw-m6Dy29aWRVPdAST_Rfwz_7ixhyUnvWW2jVyTEak6CR&uniplatform=NZKPT&language=CHS
- [2] Baynham, M. (2015). Narrative and space/time. *The handbook of narrative analysis*, 117-139.
- [3] Blythe, H., & Sweet, C. (1989). An Historical Allusion in John Cheever's "The Swimmer". *Studies in Short Fiction*, 26(4), 557.
- [4] Cao, J. Y. (2022). The Crisis of the Middle Class in a Consumer Society: A Case Study of John Cheever's "The Swimmer". *Public Relations World*(08), 25-26.
https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SFZCgPIEN7QsJ3c07OL3CkTE4JoS4ooU5GKcTV4IMLJ8gFB5MMXVfcCgu1RzHJjr-mjagea541PHNcVYyW7fDITkCvYqEgvlS4LiepLsswFUzWYX5Op--V70cJtPkRjQq_7QknqHyP2Gd07F5tDWwSPPMvUs37ZjDzxy8KrT8hB9d2kKwiffMEldHrDC-IXRos=&uniplatform=NZKPT&language=CHS
- [5] Cheever, J., & Perry, E. (1967). *The swimmer*. New York: Stein and Day.
- [6] Chen, D. Z. (2009). Metaphor and Paradox: Space, Spatial Form and Spatial Narratology. *Jiangxi Social Sciences*(09), 63-67.

- https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2qntnNPcFsSi2VgoJy-_uwBMaxImSBYOCA7ZKYHB0sWj5xXJt50h5Ke0ZrZU3V6Hnq7kBP7tTYTXcU6q3zHsoHQiBCeTO_VdrjCXcyaXbYNugm6FGdfRfPuYcs2ca4oh9RCPQqzMIL1T9AOdKecIQIRHv2xvz1y40Jave5pLiHuTUSCKXM_XML&uniplatform=NZKPT&language=CHS
- [7] Chen, H. Q., & Liu, M. Q. (2003). Analysis of the Scene Descriptions and Theme Exposition in Chivers' "The Swimmer". *Journal of Chongqing University(Social Science Edition)*(04), 90-92.
- https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SHnFyl6MfsTVb6rxJrNCWRbUOrxF9KhXpqjpThlOF6jwpNCHt7MTOnC MO02e0yZSEAiWJwhRJRg1Pbf78A0J5YqWDYyWHJrcJRHBCmkejdzdeZoGJ5uRjMg8CwgQ6MEQVC3cZYTArDrM_eoQ5CTTMzISqJu_NYTyE2ivv81gW9EJTQL9e6qcghN&uniplatform=NZKPT&language=CHS
- [8] Cheng, X. L. (2007). The Spatial Shift in Narrative Theory - Overview of Narrative Space Theory. *Jiangxi Social Sciences*(11), 25-35. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2og-NtbWwVgagaoRtwN4kzMva637G_epas9QRcTTBJXQsytrk3qY2KSzoJdxcjunjuB15aJiOHky9ZnH4zd1rECbWqqMrdXvOJf56EGZ6LdV5LZiVfwmEhvAkLzHpl3J1i3mC1Bd_XCv6vhK6QGe28Ht66uxCzCo5giH2iRh_Ba41L9YgOdpV&uniplatform=NZKPT&language=CHS
- [9] Cong, Y. (1990). JOHN CHEEVER:A NARRATOR OF THE CUSTOMS AND SENTIMENTS OF THE U.S.MIDDLE CLASS. *American Studies Quarterly*.
- [10] Dong, X. Y. (2012). Literary Space and Theories of Space in Narratology. *Foreign Literature*(02), 117-123+159-160. <https://doi.org/10.16430/j.cnki.fl.2012.02.003>
- [11] Fang, Y. (2013). Understanding Space: The Premise of the Spatial Narrative Studies. *Journal of Xiangtan University(Philosophy and Social Sciences)*.
- [12] Fang, Y. (2018). Mapping Spatiality: Spatial Narrative and Spatial Criticism. *Foreign Literature Studies*, 40(05), 114-124. <https://doi.org/10.19915/j.cnki.fl.2018.05.011>
- [13] He, X. Z., & Yu, C. R. (2014). On the Literary Characteristics of Jonh Cheever's Novels. *Language Planning*(23), 51-52. <https://doi.org/10.16412/j.cnki.1001-8476.2014.23.025>
- [14] Hu, Z. N. (2010). The Language Mechanism of "Uncertainty" - Viewing "The Swimmer" from Simpson's "Perspective-Based Modal Grammar". *Journal of Anhui Normal University(Hum.& Soc.Sci.)*, 38(06), 683-688. <https://doi.org/10.14182/j.cnki.j.anu.2010.06.007>
- [15] Long, D. Y. (2003). On Space Narration of Modern Novels. *Jiangxi Social Sciences*(10), 15-22. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2qN8s2LixkczQKQT_SrmQFeFeSZXUgvgDY8T1oxByxD8uWE0zQs1X485v7-R76adE34DGzN6Cb0xHDpsAQC3KwgBBhg9SL-FwVVoJkmu-fy0H6aLNMfvqzQ-PcKBQxZKMXRlXlpNjFnKIIDc0c2pLmM-my1dbTpF97f4o-BMrOJeWC7bWN91SI&uniplatform=NZKPT&language=CHS
- [16] Long, D. Y. (2006). The Spatial Turn in Narratology Research. *Jiangxi Social Sciences*(10), 61-72. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2p-BkGBThdJARPrdWPhR-0XgDwEI6UoIXWjFfTe4dKtlgUVOQWm4VABnpTRKG1Xq3GzyOg-E5cLkBEpVCYyiOXNRLGtylHwHqkyp24Qf3vwUv_Palxt25FbuT-leGNnPxhjS6Hkrow2Ftcx2E2jSSq-sj0UcMpG0p1PR8m7XrEfsVzmv066anh&uniplatform=NZKPT&language=CHS
- [17] Long, D. Y. (2008a). The Emergence of Spatial Issues and the Rise of Spatial Narratology. *Journal of Shanghai Normal University(Philosophy & Social Sciences Edition)*(06), 64-71. <https://doi.org/10.13852/j.cnki.jshnu.2008.06.005>
- [18] Long, D. Y. (2008b). Spatial Narratology: A New Field of Narrative Studies. *Journal of Tianjin Normal University(Social Sciences)*(06), 54-60. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2ofYPbhQTCzn42bSZsquq4-kdiWZW4FPDiuk2UhZunh5I3EWU2X7tyJEKAF9m8CT3R4kISG-ieC7vBLKlZwUCOIS0n62aunG-

- fCBIMtXodsNfZK9698YzvR3jCyEyD-JI49D5VIVPolxDNSm98wn863xUxYTy3Oouyfu_85-p8zzPKyP159zrx&uniplatform=NZKPT&language=CHS
- [19] Long, D. Y. (2011). The Significance of Space in the Study of Narratology. *Jiangxi Social Sciences*, 31(08), 43-53.
https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SGAEgDzLjfn4lc5lprfpOhQM6UfmWauMT68Gyn3_9Pqv3HvPzJ-RpnoDPS2MIbySW0tZppjJUgi0xEpLgcFLT3Crut_jaqK4YiW1f-exWCZYem9n9SjzX3hGQl0GuErCLzYGaxbERc0Nh4osnv_FIF49ImGM36MAV5l4vdHJrqBdinlrwHcCumg&uniplatform=NZKPT&language=CHS
- [20] Mitchell, W. J. (1980). Spatial form in literature: Toward a general theory. *Critical inquiry*, 6(3), 539-567.
- [21] Peng, R. (2017). The Binary Opposition Structure in John Cheever's Novel "The Swimmer". *Journal of Guangdong University of Foreign Studies*, 28(05), 90-95. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2pNqLL--SAJEZlaQpF1UY02v7vd6Xc73FKZZ2T1yfsSaSQ_Rrv0H9lbEg5P7khH4R2cDrhXp27gs_77EetXrvhvOcestawcrKy9rrlRlvWXcZYDHdASvwRw6dut50AsTmWVw0NygLm564M2Ylu8eSBgEolPx6qg6BP3TvMWffX1rEFCsXzxTi25_OFQ5WVoX8=&uniplatform=NZKPT&language=CHS
- [22] Peng, X. Z. (2012). John Cheever's "The Swimmer" - A Parable of the Middle Class. *Foreign Languages and Literature*, 28(04), 46-49. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2qtKj-Zo7p26vCSLfObK-956xHuoRjpsOQGVl_PruGTUqfqPvSA-aecX2ouVt0RRLIHS3E-ExnrFh2uBor03ELRuN90M8svZ4nxij10vs_iZaKUFLyv9hwpWPKW_Ocl26wPPiNlaVrmihbkdIBXexK86nHCOjfZHcNxQ8eMQqqv4kgHnXg3IV9&uniplatform=NZKPT&language=CHS
- [23] Tammi, P. (2007). *Routledge Encyclopedia of Narrative Theory*. *Language and Literature*, 16(4), 406-409.
- [24] Wang, A. (2008). On the Development of Spatial Narratology. *Social Scientist*(01), 142-145.
https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2qs8bT5ElwvSaXpG5EnHvRhI_PegJ8kBgQmGFUAzXAitWYyEsXler5OvxIEH2RXWeOred5mCQ5AWRSiSGQ08-IGQVqsGmYpjSo1c4d8h3cyD8hs2j_-wbrTBcds-M7--sw9xcSLXzlogEhsTsckM5B8DFliHlEhoNhX-nVRjgpYdx-V8fTG_I5&uniplatform=NZKPT&language=CHS
- [25] Wang, L. (2011). A Brief Discussion on the Symbolic Meanings in John Cheever's "The Swimmer". *Data of Culture and Education*(02), 28-29. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2r8B0fw_m2mVaA7ZmmnBuu_Tf_qD46X-Css37ViywCcTlwcUIHtmOLBDWYbcCdotAT_8XhgEmg7JP9s1D1j8Of2PD2rp30YkuVw7ukRPDzNYRYCpjrn_-x_du3DdPiX7i3EVEJeybFe-io0q_-lrlTqXh3X0V_4mD5A_Hch_1CkvVxp6T-V-LOfYVigAiZjc=&uniplatform=NZKPT&language=CHS
- [26] Wang, S. L. (2011). The Drunken and Repressed Navigator and Reformer - Interpretation of John Cheever's Novel "The Swimmer". *Journal of Language and Literature Studies*(02), 77-79.
https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2peR_aUtuiDiYiJ_ISDtjKxYBGUv_ntmKfhQEovjjmob1MR5o-KDNwV1AWx_pZmHZ4hAJHlwSrKqZ-4jB5gDV5ehTI4BQck2n8favwdfR19cFXVmMmUbWYyRgC7YWFYrTJMeC94mhcsBf_mxfS WN-mLEFtWbCYl8okqL6ZmnQuhRjzV2tO7G2CW&uniplatform=NZKPT&language=CHS
- [27] Xie, N. (2009). The Shift to Space and the Construction of Contemporary Literary Theory. *Literature & Art Studies*(02), 157-160.
https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SH9_ibOlKGPkbrGNptKEtBX2zvrgi5Gy5QQvxPZ6bSW50BzJeSr6n9aHbLy5YOmnrnzYGM-ABICf5BHOMpBIQUbpTAFPzjN8MWXaJF5GqXRUIDSBniu8k4twWvEq8lZik2KpNVTdl4_hgj3T7J0TMm1akkkZ1udj-BWfelUBbKjKVZM3riQGn1c&uniplatform=NZKPT&language=CHS

- [28] Yi, L., & Wen, J. (2017). Urban Images in John Cheever's "The Swimmer". *Foreign Languages and Literature*, 33(06), 28-33. https://kns.cnki.net/kcms2/article/abstract?v=79O6ZE_Rn2oVqaF0dbpLI9pKRePBSu0FbaSUJfMm06Ae9wc90kGlp6uWuspwa-rfeSHfF_ZMCpLBEN5t7hd0e2rzHqqkEbeMC6qzs8wAYMWzQ1Ndi3Kiu44fl50pn2yr7dQ8i9535dFjo4jEQ1118rGmnzX-qXj2MXtOR9-iNby3St9yfSsfScpQ6po_ZxY44SX2laLp_9U=&uniplatform=NZKPT&language=CHS
- [29] Zhao, K. Z. (1996). New Forms, New Feelings – On the Narrative Art of John Cheever's Short Stories. *Journal of Sichuan International Studies University*(03), 8-14. <https://kns.cnki.net/kcms2/article/abstract?v=ywQ10qv17SGKi72OTY6ujkfnLzMxas-pKgfC6WnpdB3uagvFU4Vgc7M2oAt-0SjN37D0PX9r0aUj3OrETN9Bx4KQ1j1vcoq3CfTimlqVEHC84UXszTsHNb-8f9iQuT9yobBMtyoXkU4LAhml8AShhQx3UPVHNtnLKedHdD2vAdyaY1-iNgWahki4z3P0C4rr&uniplatform=NZKPT&language=CHS>
- [30] Zhou, H. J. (2008). On the Rise of Spatial Narrative. *Contemporary Literary Criticism*(01), 66-68. <https://doi.org/10.19290/j.cnki.51-1076/i.2008.01.019>
- [31] Zoran, G. (1984). Towards a theory of space in narrative. *Poetics today*, 5(2), 309-335.
- [32] Zou, B. (2011). On the Starting Point, Entry Points and Development Direction of Spatial Narrative Research. *Seeker*(01), 195-197. <https://doi.org/10.16059/j.cnki.cn43-1008/c.2011.01.039>