

1. Introduction : Rabbit's Desire for Freedom

In the novel *Rabbit, Run*, the main protagonist Harry "Rabbit" Angstrom runs away from responsibility because his personal desires remain unfulfilled. Harry's wife, Janice, is a pregnant alcoholic. Harry seeks to escape the routine of married life with Janice and their son, Nelson: "It just felt like the whole business was fetching and hauling, all the time trying to hold this mess together she was making all the time" (Updike 91). Moreover, Harry's job as a demonstrator of "Magi Peelers" at five-and-dime stores provides no outlet for escape or self-expression. Harry's desire to escape is a manifestation of his sickness of routine. However, Harry is not running away directly from responsibility. Rather, he spends the entire novel running from the confining walls that responsibility creates. Responsibility leaves little room for freedom. The reality that has been created for him by the routine of his daily life challenges his strength to focus and weigh decisions.

The conflict Rabbit faces is between the uncharted territory of his heart and the rigid routes drawn by the cartographers of society. He does not leave his family out of a lack of concern for their welfare. He leaves because the rigid boundaries of family life are harming him. His life "seems a series of grotesque poses assumed to no purpose, a magic dance empty of belief" (Updike 170). Harry's problem is not a lack of concern for others. His difficulty is a lack of tolerance for rigid boundaries. These boundaries actually affect Harry's beliefs by creating a sense of uncertainty. This uncertainty is manifested in his tendency to run. Harry dreads rigidity and yearns for freedom.

Harry leaves his wife and son. He goes to see his old basketball coach, Marty Tothero. Tothero tells Harry to "do what your heart commands. The heart is our only guide" (Updike 47). Angstrom has done what his heart commands. He has left the routine of his daily life in search of the cause of his desire. More importantly, however, Harry's search for freedom is symbolic of the larger struggle of the individual's search for meaning in a world full of requirements and misguided notions. Harry's own father has the notion that family life and obligations are best for everyone. He is disappointed and angry that his own son has left his wife: "When I think of what that boy's doing my stomach does somersaults" (Updike 141). This illustrates the enormous amount of societal pressure that individuals are under to conform to expectations.

Harry's "stupid way of fighting" against society's expectations is his sheer desire for life. Harry is extremely aware of this desire. Harry is also conscious of his responsibilities. "Help me Christ. Forgive me. Take me down the way" (Updike 78). Harry realizes the grave consequences of leaving his wife and family responsibilities. However, after the birth of his daughter Rebecca he leaves Janice again. Rabbit thinks that life would be a lot easier without the overbearing weight of societal expectations, if he runs away from responsibility. He runs because of "the feeling that somewhere there was something better for him than listening to babies cry and cheating people in used-car lots" (248). Rabbit truly believes that his purpose in life is to make himself happy and to know himself before turning and trying to help other people. Rather than respect Janice's wishes, Rabbit thinks only of his own sexual desires and leaves her alone. His feelings and desires always come first.

By simply looking at the clutter of his house, he describes: "the crisscrossing mess (that) clings to his back like a tightening net" (14). In his youth, Harry had been the best, a "Great" at basketball. This greatness is now behind him, and his current work, as a Magi Peel seller is meaningless. Where he once felt alive on the court, free from responsibility and was "cool and free", he now simply feels crowded by his maturity and his obligations (7). Thus, in this net of social obligations and emptiness, Rabbit runs.

Harry Angstrom was a high school basketball star, nicknamed "Rabbit". He had broken the record in basketball tournament. Everyone would like to follow the path of Rabbit, then. But now, his life has been confined to an alcoholic wife. He is now a married father trapped in the suburbs. And his son did not inherit any of his father's athletic ability. The room is always untidy. Janice never makes things easy for her husband; instead, she just keeps on adding to his nervous problems. For example, among the litter, there is always "the old-fashioned glass" with its "corrupt dregs" that Janice leaves lying about. She is pregnant and on top of it, she just keeps on drinking. This attitude of hers really makes Rabbit miserable. Faced with lack of values of the modern world, Rabbit seeks an escape by breaking away from all conventional ethics and systems to actively pursue new ones.

Rabbit, Run is a novel about marriage of a period marked by an increasing disbelief in marriage as the foundation of everything. The feelings and sentiments of the contemporary American Society are clearly visible in the novel. This novel contains such dynamic potentiality that any critic can find a fertile place to sow his/her seeds with. It is a short but an intensely rich novel

as dense and brilliant as an impressionist painting, stirring its audiences with new themes and meanings.

Rabbit, Run depicts the indecisive hero Rabbit Angstrom, who tries to seek transcendence through women's body. He revolts against the wasteland into which he is born. The problem of modern secularism is seen in this novel. When Rabbit is rejected by his family and his wife and her family, he runs away from his home because of his inner urge that is dedicated to "something that wants me to find it" (127). Rabbit breaks away from the mediocrity of life long enough to realize its meaninglessness.

In *Rabbit, Run*, it is depicted that the man who desires for the flesh cannot find an end to his desires except in the love of god. The external power tries to bind him like a net. The book emphasizes that man is victimized by life itself, and it remains for him to seek salvation alone.

The novel has been observed from different major theoretical outlooks based on existential, spiritual, religious, and feminist studies. Some critics have even seen the novel in the light of conflict between traditional belief and contemporary American reality. Talking about the latter aspect from the above mentioned views, Josephine Hendin, a famous American critic, states: "*Rabbit, Run* shows changes in men and women as husbands and wives, fathers and mothers." She further remarks: "Updike defines maleness as sexual and economic responsibility for women and connects the decline of society with the decline of masculinity" (271).

Rand Richard Cooper has analyzed the novel from the perspective of religion. He finds the novel itself "bothered by God", persistently rummaging

about from some sort of transcendent experience upon which to fasten its devotional urges. In this regard, he says,

Beneath the active wit of *Rabbit, Run's* surface, it takes its religion very seriously; refusing to release us into farce, even when one feels a strong need to be released. When Rabbit watches the musketeer shows on T.V. and finds himself deeply inspired by one of the musketeer leaders Jimmy's singing proverbs- "God doesn't want a tree to be a waterfall, or a flower to be a stone, God gives to each one of us a special talent . . ." upon which the novel earnestly hangs its meaning. (316)

Rabbit watches television with his wife, Janice, in which Mousketeer's show is coming. On this children show, one of the characters named Jimmy is giving instruction to the children. Rabbit is really impressed by the instruction of Jimmy to the children. The reason behind Rabbit's liking for Jimmy is his idea of individualism. The first time Rabbit confesses his belief in God is when he takes the Mouseketeer's advice: "know thyself, a wise Greek once said . . . it means, be what you are . . . God doesn't want a tree to be a waterfall, or a flower to be a stone" (10). Rabbit, being the only believer in God's grace, now believes that if God does not want " a tree to be a waterfall," God also does not want Rabbit to give up his internal yearning to run, for a socially expected role of being a family man (10).

Through themes of religion, physical action and responsibility, John Updike suggests the stuffiness, disillusionment, and ambivalence pervasive in 1950s where Americans were struggling to cope with a conformist postwar identity. Supporting the above statement, Peggy Armstrong, a prominent

American critic states: "One of the most prominent themes of *Rabbit, Run* is religious duplicity and a fundamental questioning of Christianity. This ambivalence is manifested through the rather ineffective Episcopalian minister, Jack Eccles, who exists as a collage of religious dogma" (46).

Updike studied drawing and writing at Harvard and Oxford and was heavily influenced by Swiss theologian, Karl Barth. His characters, such as Harry Angstrom, exude a deep despair of the sort described by the 19th century Danish existentialist theologian, Soren Kierkegaard. In fact, Updike himself has said, "I found Kierkegaard so positive and fierce and strikingly intelligent like finding an older brother I did not know I had. *Rabbit, Run* is a literary attempt to draw the pictures for Kierkegaard's words" (96).

Loss of tradition and instability of American life is reflected in Frederick R. Karl's remarks:

These three problems- the need to achieve largeness, the uncertainty about one's own traditions with the full on set of European modernism, and the fantasies rapidity and instability of American life- cause the novelist to lose his fictional bearings and in many cases, lose the sense of his own career. (348)

It is clear that none of the critics have made a detailed study of the novel through the perspective of psychoanalysis. None of them have analyzed the "conflict between desire and responsibility" of the protagonist Harry 'Rabbit' Angstrom. So, the researcher is going to research into the topic, "Conflict between Desire and Responsibility" in *Rabbit, Run* with the perspective of psychoanalysis.

I have made a plan of dividing this thesis into four chapters. The first chapter will be an introductory part. In this introductory part, I will discuss about my title and hypothesis and review of literature. I have proposed the hypothesis as: The main protagonist, Harry 'Rabbit' Angstroms, runs away from responsibility because his personal desires remained unfulfilled. In literature review, I have taken four critics who have viewed the text and its writer from different perspectives.

In the second chapter, I will discuss about theoretical tool, and my theoretical tool will be Freudian psychoanalysis. In theoretical tool, I will primarily focus on Freudian ideas under different titles and headings. The different titles and headings will be as: Concept, Freud and Psychoanalysis, Two Basic Instincts: Eros and Thanatos, Division of Personality, Division of Mind, Psychosexual Development of Personality and Dream Interpretation. The discussion of Sadism and Masochism, too will be helpful to textual analysis. Besides these, other writers related to psychoanalysis like Jacques Lacan and Carl Gustav Jung will be touched on.

In the third chapter, I will make an analysis of the text. In the analysis of the text, I will mainly focus on the title "Conflict between Desire and Responsibility". In the analysis of the text, I will apply psychoanalysis as a theoretical tool. Symbols and images will be discussed in textual analysis. I will talk about 'Rabbit and His Desires' in a textual analysis. Finally, fourth chapter will be my conclusion.

2. Psychoanalysis : Theoretical Modality

Concept

Since the 1920s, a very widespread form of psychological literary criticism has come to be known as psychoanalytic criticism, the premises and procedures of which were established by Sigmund Freud (1856-1939). Freud had developed the dynamic form of psychology that he called psychoanalysis as a means of analysis and therapy for neurosis, but soon expanded it to account for many developments and practices in the history of civilization, including warfare, mythology and religion, as well as literature and the other arts. Freud's brief comment on the workings of the artist's imagination at the end of the twenty-third lecture of his *Introduction to Psychoanalysis* (1920), supplemented by relevant passages in the other lectures in that book, set forth the theoretical framework of what is sometimes called "classical" psychoanalytic criticism. Literature and the other arts, like dreams and neurotic symptoms, consist of the imagined or fantasized fulfilment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety.

In the world of psychoanalysis, Sigmund Freud is honoured as "the Father of Psychoanalysis". His theory of unconscious is the invaluable gift to the literary world in the sense that it has opened up the doors for the psychoanalysis to prove its worth as one of the most applied critical tools in the interpretation of literary texts. According to him, human psyche is divided in the territories of conscious and unconscious. Since 1900, with the publication of his *The Interpretation of Dream*, psychoanalysis has become an autonomous discipline. With the same publication, it has created its autonomous status

within the critical schools of thought. The most significant aspect of his theory that serves as the critical tool is the systematic study of the non-rational processes that emerged from the "kingdom of unconscious" inherent in the depth of human psyche.

Freud and Psychoanalysis

Psychoanalytic literary criticism emerged specifically from a therapeutic technique which the Viennese neurologist Sigmund Freud developed for the treatment of hysteria and neurosis at the end of the nineteenth century. The therapy evolved from the initial observation that patients were relieved of their neurotic symptoms by recalling the memory of certain events and ideas related to infantile sexuality. During the cure, which consists of an interchange of words between a patient and an analyst, the latter draws the patient's attention to signs of forgotten or repressed memories. But, for the therapy to work, the patient must obey the fundamental rule: namely, he or she must say everything that comes into his or her mind "even if it is disagreeable, even if it seems unimportant or actually nonsensical" (199). With the analyst, the patient repeats repressed affective experiences. From the 1890s onwards, psychoanalysis endeavoured to provide a theory for explaining this disturbing participation, and therapy for alleviating its pathological effects.

Freud forwarded his step to develop a more reliable method to analyze and investigate the patients' psychic problems. He tried to let them go back into their past events which he called "free-association." In this technique, he let his patients relax mentally and physically to bring out spontaneous flow of reminiscence of patients. Through 'free-association' Freud has accomplished an elaborate theory of dream analysis titled *The Interpretation of Dream* in 1900.

It became a great landmark in the history of psychoanalytical method. As Robert Woodworth notes:

The forgotten experiences and unadmitted desires and attitudes that come to light in free-association were so often of a sexual nature that Freud early came to emphasize the predominant if not exclusive importance of sexual difficulties and conflicts in the causation of any neurosis. (165)

Freud perceived psychoanalysis as a method of psychological investigation, a means of treatment and a theoretical psychological system. Later on, he expanded it to explain many practices in the history of civilization, which includes Warfare, mythology, religion, literature and other arts. His comment on the working of the artist's imagination in twenty-third lecture of his *Introduction to Psychoanalysis* has set forth the theoretical framework of psychoanalytic criticism. Here, we are concerned only with the theoretical concepts of psychoanalysis. The motive is to study John Updike's *Rabbit, Run* applying psychoanalytic criticism.

Two Basic Instincts: Eros and Thanatos

Freud recognized two fundamental forces: Eros and Thanatos. These terms are derived from Greek Mythology for the first time to denote the force of life and death. There are many other forces which are acquired from the environment and learning but these two psychic energies are innate and unlearned. Before 1920, Freud laid emphasis only in life instinct and later he revised previous concept of instincts realizing the existence of death element in human life. In psychoanalytical technique, Freud presented two basic modes of thinking-primary process and secondary process. Primary process is directly

related to life instincts or pleasure principle and secondary process belongs to reality principle or ego.

The instinct of Eros is better known as love or sex or life instinct. Human body seeks to fulfill psychological needs such as hunger, thirst, breathing and defecation. In Freudian psychoanalysis the most motivating force of life is *Libido*. It means the energy of sex motive. Sex energy is the creative source of life instinct. Freud used sex in broad sense, it is not only coition, it represents love, tenderness, and sympathy that brings all human beings in close physical contact. Freud writes, "The concept of sexuality and at the same time of sexual instinct had, it is true, to be extended so as to cover many things which could not be classed under the reproductive function" (45).

In Freudian view the energy generated by human body changes into various life forces, and these forces create tensions in search of outlet. The painful feelings or unpleasant feelings impel human body to engage in tension reducing activities. This tension can be reduced in amorous activity but social and moral norms inhibit the normal outlet of sex energy, and it creates a suppression of sex energy. Pleasure principle is closely associated with life instinct. It seeks to avoid pain and inclines to pleasure for immediate gratification of emotional urges without caring the consequence. Libido is especially dominated by pleasure principle. Eros is the principle of life and growth.

Death instinct-Thanatos, is a vital force of living organism. Every organism shall follow its own path to death. The feelings and behaviours of human beings therefore, somehow, reveal the death instinct. The aggressive behaviour, destructive will and hostility motive manifest the death instinct.

Freud had given more emphasis on hostility and aggressiveness of human behaviour.

Life and death instincts are closely attached with each other. Some traits of death instinct and life instinct are interrelated and inseparable. Pleasure and pain, love and hate, tenderness and hostility are the motives of life and death instinct which seem mutually antagonistic but often these two are inseparably fused in human activities. It is called the ambivalence of instincts. It is seen often quarrelling and hurting in courtship. When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary, when death instinct dominates the life instinct there is aggression, hostility, pain and hate that leads life towards death. In this context Freud presents his view:

Another striking fact is that the life instincts have so much more contact without internal perception-emerging as breakers of the peace and constantly producing tension whose release is felt as pleasure- while the death instincts seem to do their work unobtrusively. The pleasure principle seems actually to serve the death instincts. It is true that it keeps watch upon stimuli form without which are regarded as dangers by both kinds of instincts, but it is more specially on guard against increase of stimulation from, within, which would make the task of living more difficult.

(57)

It becomes clear that the opposing action of the two basic instincts provide the different kinds of ebbs and flows of life. In fact, human nature is a bundle of contradictory principles.

Division of Personality

In 1927, Freud introduced the structure of human personality into psychoanalytical theory. He makes three major division of personality: the Id, the Ego and the Superego (4). Each portion of personality has its own developmental history. The Id is the source of all psychic energies and the Ego and Superego develop out of Id.

The Id is a container of unconscious wishes and desires. In Freud's words the Id stands for "untamed passions" and is a "cauldron of seething excitement" (5). The Id works in keeping with the pleasure principle, which can be understood as a demand to take care of needs immediately. It just knows that it wants it and it wants it now. The infant, in the Freudian view, is pure or nearly pure id. Although a wish for food, such as the image of a Juicy steak might be enough to satisfy the id, it isn't enough to satisfy the organism. The need only gets stronger and the wishes just keep coming. The Id is the representative of primary process or mode of thinking. It manifests itself in dreams and intoxication. It has no concern with logic, time sequence, morality and social norm; it has only desire for immediate wish fulfillment. It is entirely guided by pleasure principle and avoidance of pain. It is a reservoir for Libido. Unconscious sexual and aggressive ideas are originated in Id. It lacks ethical judgment and social values. It seeks immediate gratification of primitive irrational and pleasure seeking impulses.

The ego, unlike the Id, functions according to the reality principle. It represents reality and, to a considerable extent, reason. Ego is ordinary social self that thinks, decides, feels and wills. It maintains all the worldly function and makes them as realistic and rational as possible. It creates a balance

between inner demands and outer reality. It is executive director of personality whose functions are perceptions, memory, learning, choice, judgement and actions. It is mainly conscious and partly unconscious in contact with superego and Id respectively.

The ego is the rational governing agent of the psyche. Though the ego lacks the strong vitality of the Id, it regulates the instinctual drives of the Id so that they may be released in nondestructive behavioural pattern. And though a large portion of the ego is unconscious, the ego nevertheless comprises what we ordinarily think of as the conscious mind. As Freud points out, "in popular language we may say that the ego stands for reason and circumspection, while the Id stands for the untamed passion" (94). Where the Id is governed solely by the 'pleasure principle', the ego is governed by the 'reality principle'. Consequently, the ego serves as intermediary between the world within and the world without.

The Superego primarily functions to protect society. The Superego is the moral censoring agency. Freud attributes the development of the Superego to the parental influence that manifests in terms of punishment of what society considers bad behaviour and reward for what society considers good behaviour. An attractive Superego creates an unconscious sense of guilt. The Superego is a censor, which classifies all the functions of human personality on the basis of social values and moral codes. About the function of superego Blum expresses his view:

When the superego prohibits expression of sexual or aggressive drives, the ego typically joins the superego in opposition to the Id. Submission to Superego forces enhances a person's self-

esteem. Resistance to them usually results in feelings of remorse and unworthiness. It is possible, though rare, for the Superego and the Id to be allied against the ego. In such a case ego struggle against a feeling of pervasive guilt generated by the Superego, and the personality may be overwhelmed by severe depressive reactions. (6)

It is the superego, which prohibits Id and Ego to operate wish fulfillment and sometimes it struggles against both. Thus, superego is the norm and value-oriented judge of the human psychic personality.

Division of Mind

Freud is the exponent of the most systematic mental theory. He divides mind into three levels: the conscious, the preconscious and the unconscious (170). However, Freud didn't exactly invent the idea of the conscious versus unconscious mind, but he certainly was responsible for making it popular. The conscious is that part of mind which provides immediate awareness, perceptions, thoughts or feelings of the mental events or memories. Consciousness is also a process or sequence of events. William James mentions it as a stream of consciousness that means continuity of the process. It refers to the experience of an object or event at the present moment. The preconscious mind is the storehouse of memories and wishes, which can be recalled into consciousness. Those memories and desires, which are dimly conscious, constitute preconscious mind. It is recalling process to consciousness. Unconscious mind, according to him, is a reservoir of buried thoughts, emotions, feelings, wishes and impulses, which are not allowed to come into conscious mind. It includes all the things that are not easily

available to awareness, including many things that have their origins there, such as our drives or instincts, and things that are put there because we can't bear to look at them, such as the memories and emotions associated with trauma. The contents of unconscious come from two sources: animalistic feelings and strivings, which have never been conscious, and wishes and thoughts, which are once conscious. The nature of the unconscious is, according to Freud, dynamic. It consists of repressed childhood wishes, which are ever striving to express themselves. The energy that strives for expression is sexual energy. Freud calls it Libido. The sexuality of the unconscious is, however, perverse sexuality. The unconscious wishes are extremely powerful and dynamic. Freud believes that the inhibited feelings and wishes of childhood remain influential as a part of active unconscious. Freud takes sex energy as the driving force of human life. The theory of unconscious motivation plays a significant role in the theory of psychoanalytical technique.

Psychosexual Development of Personality

Freud postulated five stages of psychosexual development of personality of a child from birth to puberty: oral, anal, phallic, latency and genital. Freud noted that, at different times in our lives, different parts of our skin give us greatest pleasure. Late theorists would call these areas 'erogenous zones'. It appeared to Freud that the infant finds its greatest pleasure in sucking, especially the breast. A bit later in life, the child focuses on an anal pleasure of holding it in and letting go. By three or four, the child may discover the pleasure of touching or rubbing against his or her genitalia. Contrary to traditional beliefs, Freud found infancy and childhood a period of intense sexual experience, sexual in a sense much broader than what is commonly

attached to the term. According to him, the sexual attitude sets out from the very beginning of childhood though the sex drive of infant is not intensified because of immature sex glands and hormones. In his view, mouth, anus and genital organs are the three principal erotogenic zones of the human body that give sexual pleasure.

The oral stage lasts from birth to about 18 months. The focus of pleasure is, of course, the mouth. The oral stage is divided into two sub-stages: oral sucking and oral biting. From birth to 8 months the child expresses his sexual impulses through sucking. At this stage, the autocratic drive is localized in the mouth, lips and tongue. In the same way, at oral biting stage, the infant gets pleasure through biting, destroying and swallowing and its sources are teeth and jaws.

The anal stage lasts from about 18 months to three or four years old. The focus of pleasure is the anus. During this stage, according to Freud, the child obtains pleasure through holding and expelling the bodily waste.

The phallic stage lasts from three or four to five, six or seven years. The focus of pleasure is the genitalia. The phallic stage is very important from psychoanalytical point of view in the development of adult personality. At this stage, sex energy is centralized in the genital organs and children get pleasure in manipulating and stroking it. The boy in demanding sexual love from his mother comes into rivalry with his father and the girl becomes a rival of her mother for the father's love. Freud derives the term Oedipus complex from Greek tragedy to mention the psychosexual development of child. This is called Electra complex in girl's case. According to Freud, the child's object of love is opposite-sex parent at this stage. In phallic stage the boy is proud of

having penis, which his sister lacks and suffers with fear of losing or damaging it, that is called castration anxiety. The girl finds that she has no penis and develops a strong desire to get penis, which is called penis envy. To Freud at the end of phallic stage every child identifies him/herself with the same-sex parent. If they are deviated from this normal course, they tend to be homosexual, anti-social and immoral.

The latent stage lasts from five, six, or seven to puberty, that is, somewhere around 12 years old. During this stage, Freud believes that the sexual impulse is suppressed in the service of learning. At this stage, boys and girls play and study together and basically children involve in their educational activities.

At the genital stage, boys or girls enter the puberty and they become enthusiastic in sexual union with opposite sex. The Libido is reawakened in this stage and the interests or desires are directed towards the sexual relationship.

The psychosexual development of childhood experience plays a vital role to form adult personality traits. When the normal process of psychosexual development is blocked, the personality is also deviated from normal course. The oral character is extremely dependent on others for the maintenance of his or her self-esteem. If Libido stays fixed at any stage, oral personality results. It involves in excessive eating, drinking, smoking and kissing. Likewise, the anal personality results from difficulty in toilet training and adult behaviours are marked by stinginess, excessive orderliness and cleanliness and unusual rigidity. The phallic character is overconfidence, extremely courageous and most aggressive. The phallic male is hostile towards women and incapable of

feeling love. The phallic female is motivated by penis envy to assume a masculine role and strives for superiority over men. The genital character is marked by sexual and psychological maturity that makes possible mutually fulfilling relationship with opposite sex.

Dream Interpretation

Sigmund Freud's another great contribution to psychoanalytical theory is the systematic study and analysis of dreams. In his classic book *The Interpretation of Dream* (1900), he explored the dynamic role of the unconscious mind and he described dreams as 'the royal road to the unconscious'. To Freud, dreams represent disguised desire, wish fulfilling expression of unconscious and unacceptable thoughts. According to Freud dream represents those wishes, demands and desires which are repressed into unconscious and their instinctual gratification is fettered in conscious state of mind.

Freud views that dream is also a mental process like others and it is meaningful, purposeful and symbolic. In his early stage of dream analysis, he believed that dream is simply wish fulfillment of those wishes of the Id and superego, which could not be gratified in real life and they are fulfilled in the sleeping stage when the ego is in relax. Those dreams create violent inner conflict for the gratification of unconscious Id. The unacceptable thoughts and wishes appear in symbolic form in dreams.

Sadism and Masochism

Sadism is a sexual perversion in which gratification is obtained by the infliction of physical or mental pain on others, especially on a love object. One, whose sexual activity is aggressive or destructive, is called sadistic

person. A sadist gets sexual pleasure in giving pain, biting and wounding sex partner or loving object. The sadist often makes brutal attacks on the sex partner that provides him sexual pleasure. Excessive sadism sometimes leads to murder. Freud remarks:

Sadism was clearly a part of sexual life, in the activities of which action could be replaced by cruelty. Neurosis was regarded as the outcome of a struggle between the interest of self-preservation and the demands of the Libido, a struggle in which the ego had been victorious but at the price of severe sufferings and renunciations. (54)

Masochism indicates a sexual perversion characterized by pleasure in being subjected to pain or humiliation especially by a love object. A masochist gets sexual pleasure by receiving pain or hurt from one's sex partner. Without being hurt or wounded or tortured, the masochist does not feel sexually excited. Thus, sadist and masochists are said to be very good friends because of giving and receiving pain. In the case of sadist, sex instinct or life instinct or pleasure principle can be obtained through giving pain or wound or hurt or destruction of loving object, while in masochism, the union between sex instinct and destructive instinct is directed inwards to oneself by receiving pain and hurt for sexual pleasure.

Language and the Unconscious

Jacques Lacan, "The French Freud", developed a semiotic version of Freud, converting the basic concepts of psychoanalysis into formulations derived from the linguistic theory of Ferdinand de Saussure, and applying these concepts not to human individuals, but to the operations of the process of

signification. Lacan, as we see in his own discussion of Freud, regards the unconscious as structured like a language. Signifieds are often inaccessible to us because they are repressed. This is why Lacan speaks of the unconscious as a sliding of the signified beneath the signifier. He has given a new theory of subjectivity. He considers that "only the language system (or system of signifiers) posits a subject within a rational system male/female, father/mother, son/daughter" (Jefferson and Robey 151).

The first stage of an infant is like "amorphous made up of uncoordinated limbs and sounds, no boundaries of its experience of its needs. This he calls "L'homiletic stage" (Jefferson and Robby 151). Here, the child has no distinction between self and others. Then the child shifts into the second stage, the mirror stage. This is a state of the identification. The child recognizes his own image in the mirror. He develops ideas about his self and makes a distinction between the self and others. The child develops a fictional ideal 'I', an ego in this mirror image. Whatever he develops is imaginary. The final stage starts, then after.

With the entry into language (the final stage) comes the insertion of the subject into a portion with a symbolic order in which it is both the products in language and subject to the laws of the symbolic, which preexists it.

Lacan has developed the idea of the real, what individual longs, and thinks it is his primordial real which is out of reach. The child cannot have more than the signifier which is beyond the real. Our real desire is the real but our reaching for it always has been in vain.

Lacan has borrowed terms from the structural linguist Roman Jakobson's metaphor, "one word for another" and metonymy, "world to world connection"

which correspond to Freud's condensation and displacement respectively. Our desire for pleasure is beyond reach but not dead. So the desire unconsciously comes in dreams, jokes and literature with the help of the signifier either in metonymy or metaphor.

In Lacan's account of Oedipus complex, the role of phallus is crucial. The phallus is at once the physical penis and a symbol or signifier, of potency. According to Lacan, the 'phallus' (not the penis but its symbol) is the privileged signifier, which helps all signifiers achieve a unity with their signified. In the symbolic domain, the phallus is king. On the contrary, "it is bound to nothing: it always slips through your finger" (238). So unlike Freud's placing of biological superiority of phallus, Lacan considers its importance as power only in the symbolic domain. His study of Hamlet will make clear his idea of phallus.

The phallus is at once the physical penis and also symbol or signifier of the potency. The complex develops around the question of the absence or lack of the phallus. Essentially, the phallus is an imaginary object of desire which may be attached to a real or imaginary phallus. Hamlet wishes to strike the king because he possesses the phallus is ultimately a signifier. It lacks substance and is mere 'nothing'. (224)

Lacan thus reinterprets phallus not as physical entity but as the symbol of power. Signifier makes phallus as power. That is why it is unapproachable. It does not mean that he did not believe that there was not the real phallus, the subject. The real phallus is there but it is not approachable. In other words, phallus is the subject entity of desire, and Hamlet is struggling for its position.

But the phallus, on the contrary, is bound to be nothing, because Hamlet supposed the phallus was only a signifier or imaginary identification or we may say unreal. Thus Lacan, while rejecting only the approach of any (real) subject, does not reject the presence of the real, ultimately.

Jung and the Collective Unconscious

Carl Gustave Jung (1875-1961), Swiss psychiatrist, who had already practiced Freud's method of "free-association" to explore the hidden "Complexes" of the psychiatric patients, worked jointly with to form international psychoanalytic society in 1911, in which Jung was selected as its founder president and continues his presidency up to his cleavage in 1914. Like Adler, Jung opposed Freud's over- emphasis upon libidinal energy regarding it impetus of human life. In comparison to Adler, Jung seems less deviated from Freudian school. Although Jung concurred some principles including dynamic unconscious, role of repression for neurosis and the use of free-association in dream analysis, he established his own school of "Analytical Psychology". Jung mentions that human behaviour is dominated neither by the all powerful sexual Libido nor by the mastery drive of Adler. There is only "undifferentiated life energy", which expresses itself at one time in the pursuit of sensual pleasure and at another time in striving for superiority, artistic creation, play and other activities. The child's infantile action of sucking breasts can't be related with pre-sexual function because it is essential for self preservation.

Jung's another concept is the recognition of conscious and unconscious mind (Woodworth 201). The conscious portion of mind, what Jung called the personal, is analogous to Freudian ego. He has classified unconscious into

personal and racial or collective. The personal unconscious contains forgotten memories, suppressed painful ideas and bitter experiences and thoughts that are not yet ready to come into consciousness. The collective unconscious includes "racial" inheritance of significant memories (archetypes) that pass from one generation to the next. The archetypal images are discovered by the symbolic interpretation of dreams and myths of various cultures. Universally, mother image symbolizes nourishing, warm affection and protective care, and father signifies strengths, power and authority. God is an archetype of cosmic authority. To Jung, the unconscious manifests the delirium of insane, the dream of normal and belief in superstition, and magical influences. In fact the unconscious is neither immoral nor moral. The collective unconscious contains the wisdom of the ages and serves as a guide for human development.

Jung believes that there are persisting polar opposite forces for synthesis and normal development of human personality, among several the best known is introversion and extroversion (Wolman 313). The introvert personality is directed by subjective feeling. He is a lover of loneliness, does not concern with external events, situations and even society. Even in crowd, he feels lonely and lost. His basic traits are mistrustful, willful, filled with inferiority feelings, socially ill-adapted, self-centered, introspective, over critical, pessimistic, worried and envious. His own company is the best and feels at home in his world. His best work is done with his own resources, on his initiative and his own way. He generally is carefree of crowds, majority views, public opinion, popular enthusiasm etc. Thus, psychic life of this type is played out wholly within. To him, the world and human surrounding seem disturbing and dangerous; he gets pleasure in his subjective world. The

introvert selects the subjective determinants, as the decisive factors. This type is specially guided by the factors of perception and cognition which represent the receiving subjective disposition to the sense stimulus.

On the other hand, the extrovert orients to the object and objective facts. The extrovert lives according to external necessities, centering his interest and attention on the immediate local environment and he is guided by the pleasure principle. The interest, and attention of the extrovert individual goes out to the physical and social environment and he finds the value of life in the external world. Jung says that the Libido moves towards the outer world and his interests, values and attitudes are guided by the impression of the external world in the case of extrovert here as Libido has inward thrust in the introvert.

Jung argues that there are four basic psychic functions i.e. thinking, feeling, sensing and intuiting (Blum 15). Thinking and feeling are two rational fundamental functions, and sensation and intuition are irrational functions. Rational functions are dominated by reason and judgment and irrational by intensity of perceptions. Thinking and sensation are masculine personality traits and intuition and feeling are feminine but each individual is capable of all four functions. Usually one of them is dominant in an individual. The psychic functions provide energy to introvert and extrovert that produce eight function-types of individual; four extroverts and four introverts. Most of the individuals lie between these two types but some are ambiverts who display both introversion and extroversion. Jungian doctrines about personality have had considerable impact on litterateurs, anthropologists and linguists.

As psychoanalysis deals with a mental condition of human personality, it has been chosen to analyze the text *Rabbit Run*. Freud says that man is

driven by unconscious mind rather than conscious mind. Every man or woman has erotic desire, but he/she cannot express it directly because of superego. Due to family, society, ethics and morality, rules and regulations etc, he or she has to suppress and repress his/her sexual desires. As a result, a person suffers from mental illness and become neurotic. In the text, *Rabbit, Run*, the main protagonist Harry "Rabbit" Angstrom also seems to suffer from sexual unfulfillment. Rabbit, all the time, is driven by his instincts and impulses. He does not want to face the reality because reality is very much bitter and harsh. So, Rabbit goes to a prostitute named Ruth with the intention of fulfilling his sexual desire. Rabbit also feels pleasant at the presence of other women but feels sad and depressed with his wife. Reason does not work in the life of Rabbit because it is the instinctive drive that comes first and leads him to fulfill his desire. In *Rabbit, Run*, symbols and images have also been used to express unfulfilled sexual desire. Driven by the instincts and impulses, Rabbit tends to fulfill his personal desires, neglecting his responsibilities to others. As there is the conflict between inner urge of his erotic desire and outer demands of carrying out responsibility to others, it has been chosen psychoanalysis as a appropriate theoretical tool to analyze the text, *Rabbit, Run*.

3. Conflict between Desire and Responsibility

The novel *Rabbit, Run* portrays the life of a man caught between the rock of societal responsibility and the hard place of personal desire. Harry "Rabbit" Angstrom has a burning passion to find his place in the world, but the manner with which he chooses to act on this passion is largely void of responsibility to the world around him. John Updike paints a portrait of passion driven by uncertainty and addresses the difficulty of finding common ground or any ground at all, between the call of the heart and the call of the world. The call of the world has locked Harry into a life of monotonous routine. Harry's wife, Janice, is a pregnant alcoholic. Harry seeks to escape the routine of married life with Janice and their son, Nelson. Harry says:

I don't know it seemed like I was glued in with a lot of busted toys and empty glasses and the television going and meals late or never and no way of getting out. Then all of sudden, it hit me how easy it was to get out, just walk out, and by damn it was easy. (91)

Rabbit is a man to be driven by heart rather than by his mind. Feelings and impulses have dominated reasons and arguments in his life. He follows what his heart commands him. Marty Tothero, who is his old basketball coach, suggests Rabbit to "do what your heart commands. The heart is our only guide" (47). Angstrom has done what his heart commands. He does not like to stay in the narrow confinement of his house, because confinement to the house does not fulfill his desires. Instead of fulfilling the demands of others, he tends to fulfill the demands of his heart first. Rabbit has the responsibility as a father, husband, son, son-in-law and member of a society. But he does not

carry out any of these responsibilities. So, there is the conflict between desires and responsibilities.

There is the conflict between the conscious and unconscious part of Rabbit's mind. Unconscious part of his mind is more active and dominant than that of conscious part of his mind. Rabbit has been driven by the libidinal force all the time. Id has played the vital role in leading his life towards fulfilling his personal desires, neglecting the responsibilities towards others. Rabbit finds pleasure and excitement in the glittering flesh of a prostitute, Ruth. When Tothero wants Rabbit to get introduced with a new girl, Rabbit becomes happy. Tothero says, "Harry I've got a girl for you!" (43). Rabbit replies: "Great, Bring her in" (43). But, suddenly, Rabbit doubts upon the statement of Tothero whether Tothero is talking about his own wife, Janice. Rabbit asks, "You mean Janice?" (43). Rabbit abruptly produces the name of Janice out of disgust and frustration. Rabbit does not want to hear the name of his wife, because his wife is a mess for him; she is a trap for him. Rabbit tells Janice, "You are a mess" (11). Janice, who drinks, smokes and watches television lying on bed, does not care about the household activities. Rabbit, who wants to be neat and tidy, finds the apartment as:

The old-fashioned glass with its corrupt dregs, the chock-full ashtray balanced on the easy-chair arm, the rumpled rug, the floppy stacks of slippery newspapers, the kid's toys here and there broken and stuck and jammed, a leg off a doll and a piece of bent cardboard that went with some breakfast-box cutout, the rolls of fuzz under the radiators, the continual crisscrossing mess-clings to his back like a tightening net. (14)

Harry goes through life serving his own self-interests. First and foremost, he leaves his wife because she cannot hold his interest any longer. When questioned about his leaving, he shows no remorse. One of the reasons he gives for leaving is: "she asked me to buy her a pack of cigarettes" (100). Rabbit is bored with his drunken wife. He is tired of his dead-end job, selling the Magi-Peeler. From his point of view, he is trapped in a dead-end situation. Rather than to stay in such a trap, he makes up his mind to run. He finds his way into the arms of a prostitute. Harry continues this behaviour of running back and forth throughout the book. Updike uses Rabbit's action to represent the freedom that Harry has when he is serving his own self-interests and the constraint he feels when he is tied down at home, making meaningful commitments.

Rabbit, who was a former high school basketball star, who broke record in a basketball tournament, now appears in a business suit to play basketball again with some kids in a local community. Rabbit shows his skill and perfection in a basketball tournament with the kids even after so many years that really startle the boys. This makes Rabbit feel that he is still young, not getting old: "He wants to tell them there is nothing to getting old" (6). Rabbit hopes that he has still vigor and strength to revive the past glory. Rabbit takes cigarette from his pocket and put it into his mouth during the game. Rabbit's oral personality results from taking cigarette into his mouth. The oral personality gets its pleasure from sucking and biting. Rabbit also takes pleasure from stabbing a cigarette into his mouth: "Rabbit tastes through sour aftersmoke the fresh chance in the air, plucks the pack of cigarettes from his bobbling shirt pocket and without breaking stride cans it in somebody's

open barrel. His upper lip nibbles back from his teeth in self-pleasure" (7). In the course of playing basketball game, Rabbit does not let again to have a chance to touch a ball. Rabbit does not make a mistake to drop the ball into the circle of the rim. This dropping of a ball into the circle of the rim carries connotative meaning, too. The ball had to be thrown into "the perfect hole with its pretty skirt of net" (37). As Rabbit is too old for basketball games, it is now replaced with successful sexual games which provide his sole links with the time when he felt much bigger. This glorious past life of Rabbit has now turned into monotonous routine. He is, now, confined to a job as a demonstrator of Magi Peeler. Rabbit is easily moved by the call of his heart, that running outside world is far better than remaining at home, listening to the baby's cries.

The protagonist Harry 'Rabbit' Angstrom is faced with the ultimate moral dilemma of disobeying society and following his instincts or submitting to the cultural standards of obligations to his family. Constantly surrounded by societal pressures of being a good father and husband, Rabbit feels cornered and trapped in a net of maturity and responsibility. He feels that in following these societal standards, in not listening to his instinct that tells him this life is not natural, he is no longer living life. Thus, in his search, Rabbit finds that his ultimate obligation is to himself: he must find his own happiness and self-fulfillment above all else. By the age of 26, Rabbit is incredibly unhappy in his mundane life and broken marriage. At this point, he begins to doubt the life the society has deemed which he should follow and be responsible for, and his moral dilemma begins. Rabbit feels constantly trapped in the 'net' of society and by his alcoholic wife. Janice watches children-show on a television. On

the show, the mousketeer says, "know thyself... Be what you are, know thyself, learn to understand your talents and then work to develop them. That's the way to be happy (10). On watching the show, Harry begins to realize his own failure of not doing what makes him happy and of not knowing himself. In the simplicity and innocence of the mousketeer, Updike shows the freedom of following one's instincts, of working on ourselves first in order to be happy.

Once he has left behind his social responsibilities as deemed by society, Harry begins to feel freedom and begins to wonder what is missing in his life. Rabbit wants to believe that there is more in store for him than an alcoholic wife, a brainless job, and a dead-end life. He believes in the power of following his instincts, his dreams; without these, man is nothing. He states, "Funny, the world just can't touch you once you follow your instincts" (94). Updike thus urges us through Harry's own experience to question the power of societal rule by looking with ourselves for the answers and freedom of self-knowledge. Rabbit is frightened by the possibility that he has not yet lived life. He feels suffocated by Janice and believes his son will be better cared for by his parents. Updike presents through Harry this individualist idea that, at times, our responsibility to ourselves may be far greater than that of our responsibility to others. In Harry's flight from home, his life no longer feels clogged by the net of responsibility that lies around him. At home, surrounded by filth, confusion, alcoholism and a lack of passion, Rabbit feels that "all the things inside his skull, the gray matter... seem clutter clogging the tube of his self"(85). Similarly, he notes the confusion and details of life that prevent so many people from following their instincts to happiness. This contrast is shown when he states, "funny, how what makes you move is so simple and the

field you move in is so crowded" (264). Society and its structure of responsibilities and obligations crowd this field.

Rabbit is a man who seeks transcendence through women's body. He feels depressed and monotonous with his wife, Janice but feels happy and bold at the presence of other women. Tothero, who is a coach for Rabbit in his school days, tries to make the situation normal between Rabbit and Janice. Tothero, making efforts to bring them into reconciliation, suggests Rabbit to take her in a normal way. But Rabbit has no intention to live with Janice. Tothero asks Rabbit: "what's happened to your home?" (38). Rabbit replies, "Well, it kind of went" (38). Again, Tothero asks, "How do you mean?" (38). Tothero suggests Rabbit, "That doesn't sound like very mature behaviour" (38). Rabbit replies: "It was no good. I've run out. I really have" (38). Tothero suggests Rabbit, "That doesn't sound like very mature behaviour" (38). Rabbit calls his wife alcoholic. Tothero, hearing the complaint of Rabbit against his wife, asks him, "Did you drink with her?" (38). Rabbit replies, "No sir, never. I can't stand the stuff, I just don't like the taste" (38). From this conversation between Rabbit and Tothero, it is clear that there is no sound relationship between Rabbit and Janice. The main cause of his frustration with Janice is alcohol, which is revealed through the conversation between Tothero and Rabbit.

When Tothero offers Rabbit to go to restaurant, where there are many beautiful women and young girls, he becomes happy, because going to restaurant is not a trap but a freedom: "He feels freedom like oxygen everywhere around him" (45). On the contrary, Rabbit becomes sad and hopeless when Tothero suggests him to make her wife happy by drinking with

her together. Tothero states, "perhaps if you had shared this pleasure with her, she could have controlled it" (38). Anyway, Rabbit prefers restaurant to his home. Tothero introduces Rabbit with Ruth, a prostitute with the help of Margaret, who is also a prostitute. There are four people, who sit together, making introduction with Rabbit. Rabbit feels proud when Tothero mentions about his past life to these prostitutes. Rabbit was a successful basketball player, who had broken record in basketball tournament, and people would like to be as Rabbit in those days. Tothero introduces Rabbit to prostitutes repeatedly as, "This is my finest boy, a wonderful basketball player, Harry Angstrom, you probably remember his name from the papers, he twice set a country record in 1950 and then he broke it in 1951, a wonderful accomplishment" (46). Rabbit's past life was really memorable. But now, his present life is miserable. He has to work as a demonstrator of a kitchen gadget called the Magi Peeler. His wife is lazy, and drinks alcohol all the time. On top of that, she is pregnant, who watches television lying on bed, neglecting her duty as a housewife. The reality is very much harsh and bitter, which he does not want to face. He goes to take shelter in a fantastic world, where there is no trouble and hardship of life. Rabbit wants to be lost in the imaginative world, where he finds pleasure and happiness. In the company of other women, Rabbit tastes the elixir of life, but he feels his life poisoned with his wife at home. As such, Rabbit decides to run away from drab responsibility.

Most of the time, Rabbit is driven by his passion. His sexual desire seems to be unfulfilled. In the restaurant, with the prostitutes, Rabbit speaks, "God I'm hungry" (49). Rabbit does not hide his erotic desire, and speaks the truth, neglecting the conscious mind. The role of Id has become dominant in

him. He does not repress and suppress his libidinal force. Tothero becomes happy to hear the word 'hunger', and he respects Rabbits' desire. Tothero asks them in a jocular way, "Where shall my little ones go?" (49). Rabbit says boldly, 'Here'? Rabbit's impulses and instincts have been shown. When Rabbit produces the word 'hunger', the prostitutes look at him curiously. Updike has shown the fact that man is naturally instinctive. Rabbit shows his instinctive nature by declaring his inner desire. Rabbit and Ruth go to a red booth in a restaurant. Rabbit is elated to be with her. Rabbit is happy when other people see him with a woman. He wants to spend his life in the company of woman. Rabbit sees the essence of life in the flesh of woman. Ultimate truth for Rabbit is woman's body: "Rabbit is elated to think that a stranger passing outside the restaurant window, like himself last night outside that West Virginia diner, would see him with a woman" (50). Rabbit feels like touching Ruth's body because the burning passion of his heart for woman cools down out of touching. Rabbit intentionally bumps against Ruth, "he bumps against her; the top of her head comes to his nose. The prickly smell of her hair stitches the store-bought scent stirred up on her"(50). The colourful light of restaurant falls on Ruth's body, as a result of which, her body gleams, "The skin of her shoulders gleams and then dims in the shadow of the booth" (50). Rabbit is lost in the colourful skin of Ruth.

Rabbit is seen running from the beginning to the ending of the novel. The novel ends with Rabbit running: "he runs. Ah: runs. Runs." (264). However, Rabbit is conscious of his family responsibility to some extent. Though Rabbit spends most of his time, running outside world, taking pleasure in women's body, he returns back to his home from time to time, as some

important incidents occur in his family. The minister of the church Reverend Eccles informs Rabbit of his wife, who is going to have a baby. At this point, Rabbit goes to hospital to see his wife. Rabbit tells the nun in the hospital: "I think my wife is here" (167). He seems to take responsibility towards his wife by going into the hospital and taking care of his wife. But Rabbit feels nervous. What would Janice think about him? He had been wandering in the outside world for a long time, deserting his wife and son. After a long time, he is going to see his wife, who is going to deliver a baby. Rabbit feels guilty. He does not take it easy to seat in the waiting room of hospital. Two other people, who are waiting in the hospital for their patients, are taken as the cops by Rabbit. He takes the hospital as the police station. Rabbit feels as if he is going to be under arrest: "Rabbit sits down ...he's in a police station and these other two men are the cops who made the arrest" (168). It seems that Rabbit feels suffocated and imprisoned when there comes the question of responsibility. But he feels free when he is devoid of responsibility. Rabbit knows that he has committed mistake. He feels guilty of his sin committed to his wife and son: "He's certain that as a consequence of his sin Janice or the baby will die" (169). Though there is the fact that Rabbit is aware of his wrongdoing, he cannot correct it because he is driven by his instincts and impulses.

Rabbit, making up his mind that he will change his behaviour and take responsibility over his family, briefly deserts prostitute, Ruth. Rabbit wants to improve his instinct. He has the mixed feeling of fear and love toward Janice. Rabbit has fear because he has deserted Janice, leaving her alone in her pregnant condition. So, he comes, with heavy heart, to see Janice in the

hospital. On reaching hospital, Rabbit goes near Janice and kisses her. Janice accepts his kiss, and to his surprise, Janice loves him by putting her arms around his head. The narrator remarks: "to his surprise her arms come ... and she puts them around his head and presses his face down into her soft happy swimming mouth" (174). This is the point of reconciliation between Rabbit and Janice. Rabbit, who goes to the house of Eccles, minister of church, tells Lucy, a wife of Eccles, that he is going to improve his dealings with Janice: "I'm going to stop being naughty" (179). Lucy, becoming happy with Rabbit's improved nature, says, "You are very welcome" (181). Further, Lucy says, "Be good now" (181). Rabbit's parents are also happy to see his changed attitude towards his wife and son. His father-in-law forgives Rabbit for his treatment to Janice and provides Rabbit with a job in his car company. He believes that Rabbit will not run again, leaving Janice and his son. Rabbit is accepted in the family, as he is determined to carry out his responsibility. Mr. Springer, who is the father of Janice, pays rent to the apartment of Rabbit, with the prospect that Rabbit will lead a responsible life. The room, which was in a chaotic and disordered condition, is now made neat and clean by Rabbit. Rabbit thinks that Janice will be happy by seeing the room when she comes back from hospital: "Won't she be happy to see how we make everything?" (190). Rabbit even goes to church to ask for forgiveness. He is too elevated when he enters the church, thinking that God will forgive him. When Rabbit comes back to his apartment after entering the church, he starts following his previous tendency. Instead of being committed to his wife and son, Rabbit, again, begins to show the symptom of being driven by his instinct. Feelings and impulses start to overpower him. His unconscious mind cannot work to lead him in a

responsible track. In the church, instead of being concentrated on God, his mind is diverted towards a woman in a wide straw hat: "The wide hat ... and turns the twist of blond hair at the nape of her neck into a kind of peeping secret he alone knows" (202). Mrs. Eccles also flirts with Rabbit in the church, which makes him happy. When Rabbit returns back home from church, his perspective towards his wife is lusty. There is a clash between conscious and unconscious mind, between Id and Superego. As Rabbit has extreme erotic desire towards Janice, who has just arrived home from hospital, who has given birth to a baby girl, Rebecca, he goes near her with the intention of fulfilling his sexual desire. Rabbit does not think about the condition of Janice because Rabbit is guided by his unconscious mind. Janice complains against Rabbit, saying, "No, No, I just wish you would sit down or stop smoking or rock the baby or something. And stop touching me. It's too hot, I think I should be back at the hospital" (210). Janice doubts upon his behaviour and asks him as, "your skin smells funny" (210). Rabbit is overwhelmed with sexual passion, and he tells Janice, "I love you" (210). Janice is aware of the intention of Rabbit that he is not expressing his love towards her out of sincerity. Janice says, "Stop it, you can't. I'm not lovable right now" (210). Janice protests against the demand of fulfilling Rabbit's sexual desire, because she is not in the condition of fulfilling his desire right now. Janice has also feared that Rabbit will run away again if she rejects his desire. She is in her wit's end. What to do and what not to do. Rabbit lies beside her. He thinks of fulfilling his libidinal desire. But Janice simply thinks that he has come to lie beside her out of sincere love. Janice cannot understand that Rabbit is extremely guided by libidinal force: "He rubs her back first lightly, then toughly, pushing her chest

against his, and gathers such a fuel of strength from her pliancy that he gets up on an elbow to be above her" (211). Rabbit reads her face whether she will reject or not in his plan. At first, Janice does not show any complaint: "She does not turn her head, but he reads no rejection in this small refusal of motion, that lets him peck away awkwardly at a profile" (211). When Janice does not show any reaction to his act, Rabbit resumes rubbing her back. Rabbit keeps on robbing her back until his wrist aches. He thinks that he has brought Janice to her full emotion. Rabbit starts to take off her cloth: "He dares undo the two buttons of her nightie front and lifts the leaf of cloth so a long arc is exposed in the rich gloom of the bed, and her warm breast flattens against the bare skin of his chest" (212). Rabbit cannot control his erotic desire. He knows very well that Janice has just come home from hospital after giving birth to a baby. His unconscious mind, a reservoir of Id, wants the immediate gratification of his sexual desire. So, Rabbit wants to fulfill his sexual urge though she suffers from child birth. Rabbit tells her, "just let me touch you" (212). Janice feels uneasy and uncomfortable with Rabbit and tells him, "Can't you go to sleep?" (212). Rabbit, replies, "No I can't. I can't. I love you too much" (212). Rabbit tries to touch her, but she pushes him back. She says, "You are just using me" (213). This refusal of Janice infuriates him. When Rabbit is extremely driven by his sex motive, he tells Janice, "Roll over" (212). Janice has fears that if she rejects his sexual urge, Rabbit may leave her again. When Rabbit is in the position of having sex with Janice, she tells Rabbit, "Is this a trick your whore taught you?" (213). Janice is infuriated by the act of Rabbit. She says, "I am not your whore, Harry" (213). Rabbit feels humiliated and says, "Damn it, that was the first thing I have asked from you since you came home" (213). Rabbit,

who is flatly rejected by Janice, decides to run away again in the outside world, where his desires get fulfilled. Janice tries to persuade Rabbit, saying, "Why can't you try to imagine how I feel? I've just had a baby" (213). Rabbit shows his personal freedom by saying: "I can, I can but I don't want to, it's not the thing, the thing is how I feel. And I feel like getting out" (213). Janice requests Rabbit not to take such a harsh decision: "Don't. Harry. Don't" (213). As Rabbit is a man driven by his instinct and passion, he cannot consider other's feelings. Rabbit, whose personal desires remain unfulfilled, runs away from his wife, saying, "you can just lie there with your precious ass" (213).

Janice, after Rabbit deserts her again, drinks heavily to reduce the tension. Janice fears that her parents will throw blame on her for why Rabbit does not stay with her. Mrs. Springer doubts that the fault is not only of Rabbit, but Janice may be equally responsible for it. Doubting upon Janice, her mother says, "the first time I thought it was all his fault but I'm not so sure any more. Do you hear? I'm not so sure" (224). Janice wants to hide the fact about Rabbit's escape. Rabbit does not go to work in the car company for several days. Mr. Springer asks Janice in telephone, "Baby, is Harry sick? It's after eleven and he hasn't shown up at the lot yet" (222). Janice tells a lie to her father about Rabbit and she answers to her father as, "no, he's fine. We're all fine" (223). She even lies to her mother. Janice tells her mother, "He is going to sell a car" (224). Janice tells a lie to her parents about Rabbit because Janice hopes that Rabbit will return home soon. But, Rabbit does not return. Janice, who is informed that Mrs. Springer, her mother, will come to meet her, is in a haste to make her room neat and clean. Janice, in a drunken state, makes her effort to keep everything in order. Meanwhile, Janice takes the newly born

baby, Rebecca, to the bathroom to bathe her. In her unconscious state of mind, the baby slips through her arms and drowns in the water. The baby dies by drowning in the bathtub, "The water wraps around her forearms like two large hands; under her eyes the pink baby sinks down like a gray stone" (226). The innocent baby, Rebecca, loses her life for good due to the result of conflict between desire and responsibility. If Rabbit had accepted his responsibility towards his wife and children, such catastrophe would not have occurred. Janice loses the balance of her mind because she drinks too much to forget the tension. As a result of which the baby dies.

Rabbit wants to be free of his responsibility towards others, others who he cares little for, in order to return to himself. Rabbit truly believes that his purpose in life is to make himself happy and to know himself before turning and trying to help other people. His feelings and desires always come first. While he is selfish, Updike still presents Rabbit as the man who is strong enough to realize his own need to live life by fulfilling his own needs and finding his own happiness. He must do this away from the restraints of society and the set of institutions that tell each of us what is right or wrong. Through Rabbit's running away from his responsibility, Updike provides the idea as to how we live our lives: to move towards our own individuality. Yet, Rabbit is true to his responsibility to some extent. When his wife is in hospital, he returns to her out of a sense of responsibility. After weeks of living his life, Rabbit returns to Janice full of guilt. Updike states, "his sin is a conglomerate of flight, cruelty, obscenity, and conceit; a black clot embodied in the entrails of the birth" (169). Responsibility, not his conscience, deems his actions as sin. Janice's mother even states, "The only thing special about (Harry) is he

doesn't care who he hurts or how much" (133). Rabbit did not follow the norm of being a devoted husband and father, and thus is a sinner in the eyes of the people. In his confusion and return, Updike shows how strong the pull of responsibility can be in forcing individuals to neglect themselves and conform. Responsibility is best represented in the presence of reverend Eccles. Throughout the novel, he attempts to bring Rabbit "back to responsibility", as he feels it is the right thing to do. Updike urges us to ask, "The right thing as deemed by whom?" Rabbit's marriage is destructive, yet Eccles thinks it must be salvaged because "marriage is a sacrament" (229). This theory must be questioned, as it completely neglects the idea of what is positive to the self. One cannot give to others unless he/she has first come to term with his/her own beliefs, morals, and happiness. Rabbit's uneasiness and unhappiness in marriage is an evidence of this. In home, Rabbit is confused, unhappy and trapped. On the run, away from society, he can think more clearly, is content and free.

Rabbit's final action proves that he gets pleasure and happiness from following his own instinct. Despite his return and his equivocal nature due to his societal conscience, Rabbit makes his choice and runs again. In the end of the novel, after escaping his wife, dead child, parents, and the net of his societal obligation, Updike writes of Rabbit's new freedom: "His hands lift of their own and he feels the wind on his ears even before its heels hitting heavily on the pavement, but with an effortless gathering in out of a kind of sweet panic, growing lighter and quicker and quieter, he runs"(264). In leaving behind his responsibilities and society's creed that we must serve others, Rabbit is finally freed. He is quick and light, headed somewhere other than where he

is trapped from following his own instinct and serving himself. It no longer matters where he is going; he is finally following his own happiness and finding self-fulfillment. Updike states, "Ah: runs. Runs" (264). There is a sense of enlightenment and celebration in Rabbit's flight. He has found the purpose of human life and has begun to search for the answer of "Why am I me?" (243), as Updike deems, is necessary to self-fulfillment. Despite the difficulty Rabbit has in negotiating between his societal responsibilities and his right to live life, Updike leaves us with Rabbit's decision to finally take action and run from his family—an action that must be taken in order to move forward in life. In having the guts to be himself, make a decision, and finally follow such a moral law, Rabbit is set free and finds the true purpose of human life: personal contentment.

John Updike's novel, *Rabbit, Run* is a story of the angst of a young man. Harry Angstrom "Rabbit" strives for the same perfection and skill in his life that he had known on the basketball court. The idea that success can be achieved as a middle class family man, with a car and job, is not Rabbit's idea of perfection, for they just do not interest him at all. Updike reveals a dilemma through the question: should Rabbit define himself by responsibility or should he indulge in his yearning toward individual belief? Rabbit's conflict is his choice of a nine-to-five job and dinner on the table or the ability to obtain freedom to run. A farmer tells Rabbit that society is goal oriented, "The only way to get somewhere you know, is to figure out where you're going before you get there" (26). Rabbit strongly disagrees. He thinks it may work for a nine-to-five man, but, for his individual good, he must break free of the mold. Rabbit realizes the difference between the right way of responsibility and the

good way of individual need: " On this small fulcrum, he tries to balance the rest, weighting opposites against each other ... To right way and the good way ..." (263). For Rabbit, the "right" way is to follow responsibilities and the "good" way is to follow one's own instincts and feelings. Updike creates the feeling of being crowded in Rabbit, when he variously feels "pinned", "glued" in, "manipulated", and even "threatened". All these feelings challenge his need for action and forward motion. When Rabbit is in his apartment he feels all of his son's broken toys, the many dirty old-fashioned glasses, and even his wife, Janice, who is tipsy and pregnant, have all littered his sense of freedom. Rabbit feels if he denies this freedom he is giving up his instinctive need of freedom for the socially dictated role in the apartment. Rabbit knows that this will only make the net engulf him, so he runs. Rabbit's conflict arises and Updike creates the struggle that Rabbit faces. To Rabbit, this conflict "clings to the back like a tightening net" (14). Rabbit feels his present life is blocking him from the forward motion he strives for. The only happiness he can recall is basketball and the years when he was great. Updike presents Rabbit's argument that he wants to live his own life, not what society portrays to be the right way to live. He wants to escape the nets and tries to retrieve the glorious days of his youth. For Rabbit, the worse net of all is responsibility to others.

Rabbit, who is obsessed with the thought of Janice, goes to restaurant with Tothero for self-fulfillment. Tothero, giving suggestion to Rabbit not to take tension about Janice, says, "The real women are dropping down out of the tree" (48). Being disgusted with Janice, Rabbit shows his disinterest to the question of Tothero, who asks, "Do you realize, Harry, that a young women has

hair on every part of her body?" (47). Rabbit replies: "I hadn't thought about it" (47). Tothero tries to raise emotion and excitement in Rabbit, but Rabbit does not show any interest because of the obsession for Janice. But later, he forgets Janice and takes interest in the body of Ruth. Rabbit shows his animalistic nature when Ruth switches off the light. Rabbit's physical desire seems to be unfulfilled; "He knocks her arm down, pulls her around, and kisses her. It's insanity, he wants to crush her ... he is unconscious of their skins, it is her heart he wants to grind into his own, to comfort her completely" (66). Rabbit, who is really hungry for fulfilling his physical desire, holds Ruth and treats her wildly. Ruth becomes angry with the way Rabbit behaves. Rabbit bites lips, cheeks and other soft parts of Ruth's body roughly. Ruth shows her anger by telling Rabbit, "Get out" (68). Rabbit says, "Don't," "I had to hug you" (66). Rabbit does not think that Ruth gets hurt by his action, which is wild and fierce. He wants to take physical satisfaction by giving pain and torture to the love object. So, Rabbit is a sadistic person. One, who is aggressive and destructive in sexual activities, is called sadistic. Ruth, who is suffered from the act of Rabbit, tells him, "I want you out of here" (67). Rabbit resists saying, "No you don't" (67). He wants to prove him as a lover, "I am a lover" (67). Rabbit is extremely driven by the force of libido. He cannot resist his passion. Rabbit shows his unfulfilled sexual desire by saying, "Let me undress you, please" (67). He further says, "I have to do something else, too" (67). Rabbit starts to take off the straps of her shoes: "he kneels at her feet and kisses the place on her finger where a ring would have been. Now that he is down there, he begins to undo the straps of her shoes" (68). Updike has

presented the beautiful description of sensual activities between Rabbit and Ruth as,

He touches her caked cheeks, she seems small as he looks down into the frowning planes of her set, shadowed face. He moves his lips into one eye socket, gently, trying to say this night has no urgency in it, trying to listen through his lip to the timid pulse beating in the bulge of her lid ... his mouth races across her face, nibbling, licking, so that she does laugh, tickled, and pushes away. He locks her against him, crouches, and presses his parted teeth into the fat hot hollow at the side of her throat. (69)

Rabbit convinces us that love is what he seeks, and that love infuses his sexuality. It is the heart of Ruth he wants to grind into his own, to comfort her completely. As he embraces Ruth, he cries in a silent exclamation that "It is not her body he wants, not the flesh and bones, but her, her" (69). Rabbit seeks an escape through sensualism. Rabbit feels pleasant not only with Ruth, but also with other women. In the restaurant, Rabbit is attracted to a waitress. Unconsciously he looks at the bra of a waitress: "And Rabbit watches her back recede of as if it is the one real thing in the world: the little triangle of black bra under the two blue-brown pillows of muscle" (152). Rabbit is attracted even to the wife of reverend Eccles. In the church, instead of getting concentrated on God, Rabbit pays attention to other women. All this shows that Rabbit, who is mostly driven by his erotic desires, neglects his responsibilities to others.

In the end of the novel, Rabbit, once again, returns to his home. When Jack Eccles informs him, "Harry, a terrible thing has happened to us" (230),

Rabbit intends to come home. But Rabbit does not come home abruptly because he does not want to lose Ruth: "He woke up early enough to go back to Mt. Judge and get a suit and go to work but something held him back" (231). Rabbit is in his dilemma whether to return his home or not. He fears that his freedom will be blocked if he goes to home. Rabbit thinks that "there was something better for him than listening to baby's cry and cheating people in used car lots"(232). On the one hand, Rabbit wants to take responsibilities over his family. On the other hand, Rabbit fears that his life will be confined to the four walls of his house. Anyway, Rabbit decides to tackle the situation and comes home. At this point, Rabbit seems to take responsibilities over his family, undermining his personal desires. When Rabbit gets back to Springer's house he comes to know that Rebecca, newly born baby, is dead. Rabbit feels sad; he wants to cry out but he does not cry rather suppresses his feeling. Rebecca was the hope and dream for him. She was the future for Rabbit, but she is no more now. In the case of the death of Rebecca, Rabbit is not responsible for, as he was not at home. It is Janice, who drinks heavily, who drowns the baby in the bathtub unconsciously. So, it is the high time for both Rabbit and Janice to get united. Both have their faults. Both have to realize their mistakes. Mr. Springer makes his effort to bring them into reconciliation. Mr. Springer says, "I won't say I don't blame you because of course I do. But you're not the only one to blame" (234). Mrs. Springer also treats Rabbit nicely after Janice drowns the baby. Though Rabbit feels guilty in the beginning, he feels now bold, because Mr. Springer inspires him by saying, "Life must go on. We must go ahead with what we have left" (235). Rabbit is, now, accepted in the family. Mr. Springer says, "we consider you in our

family, Harry, despite" (235). Rabbit is really grateful to Mr. Springer for making a speech so generous. Other people also make their efforts to bring Rabbit and Janice into reconciliation. Tothero, who is now old and sick, comes to meet Rabbit. Tothero suggests Rabbit with the intention of leading his life normally. He says, "Right and wrong aren't dropped from the sky. We. We make them... Misery follows their disobedience. Not our own, often at first not our own. Now you've had an example of that in your own life" (240). Tothero further says, "I warned you Harry, but youth is deaf. Youth is careless" (240). Tothero suggests Rabbit to lead a good life. Man is not free from committing mistake. Both right and wrong are the parts of life. When man commits mistake, he has to correct it. In the same way, Rabbit might commit mistakes in the past. But, now, it is time to correct it. Tothero tells Rabbit, "Good. Ah. You are still a fine man, Harry. You have a healthy body" (240). Similarly, Jack Eccles also suggests Rabbit to lead a responsible life, "Be a good husband. A good father" (241). Rabbit, who had asked forgiveness for his sin before, become bold now. Rabbit is suddenly changed now. The efforts of bringing together between Rabbit and Janice turn into futile. Rabbit, suddenly, says that he has not killed the baby: "I did not kill her" (253). Rabbit again wants to escape from difficult situation. He throws blame on Janice that she is the right person who has murdered the baby. Instead of being bold and responsible, Rabbit runs away. Rabbit thinks that injustice has been done to him because all people look at him in the funeral ceremony as if he is the real murderer. Thinking that he is not a murderer himself, he runs away again, leaving his family behind.

When Rabbit runs away from the funeral ceremony of his baby, Rebecca, he goes to take shelter in a prostitute, Ruth again. Rabbit finds peace and solace in going to the apartment of Ruth. He thinks that Ruth can understand his instincts and impulses. In the family, Rabbit feels caged; his desires are blocked. Though Rabbit made efforts of taking responsibility over his wife and son he could not be committed to it. Instead of taking the responsibility as a husband, Rabbit throws blame on Janice for the death of innocent baby, Rebecca. With the intention of fulfilling his desire, Rabbit goes to Ruth. But Ruth is already changed. Seeing the behaviour of Rabbit, who makes Ruth pregnant, but does not take care of her, Ruth grows critical to him. After knowing the fact that Ruth is pregnant, Rabbit is happy with the word "Great". Rabbit wants to take the advantage of the softness of her body. Growing angry, Ruth tells Rabbit, "Go away" (259). Ruth further says, "You are nothing, you are not help" (259). When Rabbit tells Ruth, "I love you", she answers, "That means nothing from you" (261). Ruth purposes Rabbit to marry her, but, Rabbit denies. This means Rabbit is a man, who does not like marriage. Rabbit thinks that marriage only creates problems. If Rabbit was committed to marriage, he would not leave his wife, Janice. Rabbit, driven by impulses and instincts, seeks personal happiness. In the presence of Ruth, Rabbit's unconscious state of mind becomes active. Rabbit wants the immediate fulfillment of his erotic desire. So he catches the body of Ruth. Ruth says, "Don't touch me" (261). Ruth calls him "Mr. Death". Ruth does not believe anything in the argument of Rabbit. When Rabbit insists her to fulfill his desire, Ruth tells Rabbit that he should marry her first. Ruth put condition to Rabbit that either he should divorce his wife or forget her. When

Ruth put him in a trap, Rabbit thinks that it will be better for him to run.

Rather than accepting Ruth as a wife, it is easy for him to run. Rabbit only makes pregnant to the women, but doesn't take responsibility. It is not fixed where Rabbit will go. The novel ends with Rabbit running, "he runs. Ah: runs. Runs" (264).

Rabbit and His Desires

Rabbit has physical desire and other desires, too. Being dissatisfied with his wife, Rabbit goes to a prostitute, Ruth for sexual satisfaction. He has grown disgust with Janice, who is pregnant, alcoholic and smoker, who watches television all the time, keeping her room and kitchen dirty: "The clutter behind him in the room-the old-fashioned glass with its corrupt dregs... the floppy stacks of slippery newspapers, the kid's toys here and there broken ..." (14).

Rabbit, who had the glorious past in his school days, now leads a monotonous life, with a job at five-and-dime stores, demonstrating kitchen gadgets called Magi Peelers. This job as a demonstrator of Magi Peelers at five-and-dime stores provides no outlet for self expression. Moreover, Rabbit listens to the baby's cry, which is not pleasant sound for his ear. In comparison to the past life, his present life is not satisfactory. So, Rabbit's desire is to run away from the confinement of his house to the world of freedom, where there is no responsibility for anyone: "He tries to think of something pleasant" (23).

Rabbit's desire is to follow his instincts because he feels only trapped by his family and social responsibility. Rabbit's desire is to free of his wife and son. In leaving his wife and son, "he feels freedom like oxygen everywhere around him" (45). Rabbit wants everything to be easy, simple and instinctual. Rabbit wants to be truly an individual. He wants to be free of all the burdens society

places on humans. For Rabbit, the ultimate purpose of human life is to serve one's own interest. Rabbit's desire is not to make meaningful commitments to outside of the self. He thinks that life would be a lot easier without the overbearing weight of societal expectation. Forgetting the present situation, Rabbit's desire is to revive the past glory, when every young girls would love him and every people would admire him for his ability and skill in sport. Rabbit thinks that still something better is waiting for him. So his desire is to run to get that betterment in life.

Rabbit's desire is to seek transcendence through woman's body. When Rabbit is rejected by his family and his wife and her family, he runs away from his home because of his inner urge that is dedicated to "something that wants me to find it" (127). Rabbit breaks away from the mediocrity of life long enough to realize its meaninglessness. As he is a questing man and because of his individualistic urge to seek what he wants, he is set aside from the world where he lives in. His desire may be defined as a force or 'the angust' which is also hinted by his surname of Angstrom. It is the force which makes him strive for the same perfection and deftness in skill that he had been known as a star basketball player. By running, Rabbit comes as close as possible to the sanctity of ultimate truth. Rabbit's desire is to embark on a quest of his true self by driving off in his car, bought from his father-in-law, Springer, for one thousand dollars, which was a real bargain. The external circumstances of Rabbit's life, the society binding him like a net, are all clear from the plot. Whenever he is disillusioned by the world in which he finds himself, Rabbit begins to run. As he runs, Rabbit becomes a social outcast, rejecting his family and the responsibilities which life seems to place on him. These rejections are part of

his search for truth. Rabbit convinces us that love is what he seeks, and that love infuses his sexuality. With Ruth, the prostitute he joins after abandoning his wife, it is her heart he wants to grind to his own, to comfort her completely. As he embraces Ruth, he cries in a silent exclamation that "it is not her body he wants, not the flesh and bone, but her, her" (69). His desire is of a human world full of mutual love, but his love is infused with sex. The external power tries to bind Rabbit like a net. The book emphasizes that man is victimized by life itself, and it remains for him to seek salvation alone. Rabbit is alone. When faced with loneliness and lack of values of the modern world, he can do two things. He can seek an escape through sensualism or he can break away from all conventional ethics. Rabbit's desire is to rebel from the external circumstances which, to his mind, represents a wasteland. Rabbit's world is a world of the superlative and the superfluous, but not a world of fulfillment. Rabbit's desire is a struggle for self-knowledge that is comically heralded by a television Mouseketeer: "know Thyself, a wise old Greek once said" (10). Rabbit has the desire for individuality, giving prominence to himself. Rabbit's desire is not to take care of others. Rabbit wishes to go to prostitute for the gratification of his sexual desire, neglecting his son and pregnant wife. Rabbit's desire to escape is a manifestation of his sickness of routine. He dreads rigidity and yearns for freedom. His way of fighting against society's expectation is his sheer desire for life. Rabbit truly believes that his purpose in life is to make himself happy and to know himself before turning and trying to help other people.

Symbols and Images

The novel *Rabbit, Run* is permeated with symbolism and imagery. The key symbol in *Rabbit, Run* is the word "hole". As a youth, Rabbit was a star basketball player, and now the basketball game itself has a sexual significance. The ball has to be thrown into "the perfect hole" with "its pretty skirt of net" (37). As Rabbit is too old for basketball games, it is now replaced with successful sexual games which provide his sole links with the time when he felt much bigger. His name Rabbit itself suggests both speed and sex. Still his search for a hole in sexuality is frustrated because he wants the hole without the accompanying net. His search for perfection leads only to death.

Updike also has a fine sense of metaphor. The sexual image of America as woman is seen when Rabbit drives south and imagines himself going right down the middle, right into the belly of the land. Other images are Rabbit's search for orange groves with green leaves for flesh and orange ripe fruit for passion.

Updike mirrors Rabbit Angstrom's emotional state throughout *Rabbit, Run* with the physical appearances of Rabbit's old basketball coach, Marty Tothero. The coach also represents Rabbit's tie with the past and his inability to grow. Becky, Rabbit's infant daughter, represents Rabbit's chance at maturity and the future.

Updike, early on, gives us clues to Tothero's and Rabbit's symbolic relationship. The introduction to Tothero is surrounded by images of death. Rabbit must "rise from his stiff shroud" to meet his old coach. Tothero squeezes Rabbit's arm in a "clasp of rigor." Tothero is Rabbit's emotional state

personified. He represents the past, stagnation, and stunted emotional growth. Tothero is even described as "dwarflike".

The word 'lopsided' is time and again used to depict Tothero's physical appearance. This same word may be used to describe Rabbit's emotional state. His life is lopsided.

While Tothero is symbolic of the past and Rabbit's inability to grow, Becky is the symbol of the future and the chance for maturity. He even names the baby June, the month of weddings and new beginnings.

Rabbit Angstrom in *Rabbit, Run* symbolizes both life and death. Wherever he goes, he tries to seek transcendence through women's body. Both his wife, Janice and his mistress, Ruth are pregnant. He represents life but he represents death too. His baby daughter, who is born, dies after some weeks due to an accident. The blame eventually comes to Rabbit. Similarly, Ruth undergoes an abortion as Rabbit is not going to marry her. At the funeral of his daughter, Rabbit is overwhelmed by the enormity of injustice being done to him and says that it is Janice's fault that the baby died. He runs from there and tries to seek consolation from Ruth. Ruth, too, rejects him saying that he is "Mr. Death" himself. Ruth's words are exact for, after the baby's death, he sees a dream in which he blots out the sun, "lovely life eclipsed by lovely death"(242).

4. Conclusion : Rabbit as a Indecisive Hero

In the novel, the main protagonist Harry "Rabbit" Angstrom runs away from life and responsibility. Harry seeks to escape the routine of married life with his wife, Janice and their son, Nelson. Harry's desire to escape is a manifestation of his sickness of routine. However, Harry is not running directly from responsibility. He seems to carry out his responsibility to some extent. The conflict Rabbit faces is between the uncharted territory of his heart and the rigid routes drawn by the cartographers of society. Harry's problem is not a lack of concern for others. His difficulty is a lack of tolerance for rigid boundaries. These boundaries actually affect Harry's belief by creating a sense of uncertainty. This uncertainty is manifested in his tendency to run. Rabbit is a man to be driven by heart rather than by his mind. Instincts and impulses have dominated reasons and arguments in his life. He follows what his heart commands him. Marty Tothero, who is his old basketball coach, suggests Rabbit to "do what your heart commands. The heart is our only guide" (47). Rabbit does not like to stay in the narrow confinement of his house because confinement to the house does not fulfill his desires. Rabbit has the responsibility as a father, husband, son, son-in-law, and member of a society. But he does not carry out any of these responsibilities. Rabbit wants to believe that there is more in store for him than an alcoholic wife, a brainless job and a dead-end life. He believes in the power of following his instincts, "Funny, the world just can't touch you once you follow your instincts" (94). Rabbit is frightened by the possibility that he has not yet lived life. Updike presents through Harry this individualist idea that at times our responsibility to

ourselves may be far greater than that of our responsibility to others. At home, surrounded by filth, confusion, alcoholism and lack of passion, Rabbit feels that "all things inside his skull, the gray matter . . . seem clutter clogging the tube of his self" (85). Rabbit wants to be free of his responsibility to others, others whom he cares little for, in order to return to himself. Rabbit truly believes that his purpose in life is to make himself happy and to know himself before turning and trying to help other people.

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Contents

1. Introduction : Rabbit's Desire for Freedom 1-7
2. Psychoanalysis : Theoretical Modality 8-26
 - Concept 8
 - Two Basic Instincts: Eros and Thanatos 10
 - Division of Personality 13
 - Division of Mind 15
 - Psychosexual Development of Personality 16
 - Dream Interpretation 19
 - Sadism and Masochism 19
 - Language and the Unconscious 20
 - Jung and the Collective Unconscious 23
3. Conflict between Desire and Responsibility 27-53
 - Rabbit and His Desires 49
 - Symbols and Images 52
4. Conclusion : Rabbit as a Indecisive Hero 54-55
 - Work Cited