

I. Adultery, Marriage and Family Relationship

John Updike's novel *Rabbit Redux* shows the herding mass of images gathered around the poles of family and adultery. The process accomplishes more than a display of virtuosity, however; it is central to his subversion of conventional moral association. Good does not cling to one pole and evil to another. He demonstrates that family undermines the sense of self and helps to define it. The family is not merely a source of security and mutual affection, but also a prison. Likewise, adultery is a multifarious set of experiences ranging from boredom and disgust to beauty and evidence of Updike's strategies. First, it presents and rejects the great American archetype of the heroes fleeing women and society to find freedom in nurturing American nature. It teases us with an exploration of Rabbit's different activities as mystic-romantics and mix-instinct with a kin of religious superstition. John Updike shows the manner of American Society of second half of twentieth century through their effect on one person, the Rabbit Angstrom of his novel, now thirty-six still, adrift, but yet alive to change.

The Novel *Rabbit Redux* shows the subversion of conventional moral association with marriage and family. According to conventional moral view, family and marriage are the central points of culture and society. There as the convention of high moral perspective in family and marriage. But in the novel John Updike shows the manner of the second half of twentieth century. He took all the turmoil of his times and put it on a purely domestic level. The novel *Rabbit Redux* is an intriguing mix of literary excess stylistic passages that strike at the jugular of the immobile common man existing in the rapids political and social changes of the late '1960s and early 1970s and an overlong yet occasionally perceptive view of marriage and infidelity. Updike's emphasis is on how

sex, free love, the break down of institutions and emerging political movements are during the given time of the novel, affecting the small town American values and morality of the past. The institution of marriage and infidelity are used as symbols for that, and the action of the characters, having to cope with this lie having to remain true not to themselves, but to what they believe their responsibilities, also reflects this. But to have a main character Rabbit who remains immobile, who does not grow, who does not act who in short does not react to the changes around them creates unpleasant moments.

Despite this frustration, *Rabbit Redux* continues to enthrall because there is something of this dilemma with in us all. Rabbit and Janice are playing out this game on a living form day to day basis. They do not plan. They exist, yet they are capable of open minds despite this inactivity, they are capable of adapting and experimenting, but ultimately they resort back to the Americans they have been instilled with. Crazy could be the description of this novel. Rabbit's crazy of harboring a black fugitive, a young female run away drug use and of course, sex. Though there is the questionable moral values of Rabbit in *Rabbit Redux* Updike really provides us with a small time capsule of the end of the 1960s and once again illustrates the difficulties of living an ordinary, seemingly dead end, middle class life. There are actually characters who have some redeeming qualities. For instance, Nelson (the 12 years old son of Rabbit and Janice) seems to have an unusual sense of morality and responsibility, at least in Updike's version of society. Clearly Rabbit loves his son and we thought he was incapable of loving anybody, including himself. Further, Janice is a far more fleshed out pro-active character as opposed to her vacuous self in the first book. Get around the fact that, Stavrou is having an adulterous relationship with Janice and seems like a pretty decent

guy. This adulterous relationship shows the degraded family relationship in marital life of Rabbit, Janice, Stavrou, etc. Because of these different causes, their family become not only as a source of security and affection but also as a prison. Likewise, adultery is a multifarious set of experiences ranging from boredom and disgust to beauty. It's clear that, it was heading for disaster. It shows that what Updike really thinks about marriage, morality, love, sex, American values on the middle class.

John Updike's novel, *Rabbit Redux* ridicules the institution of marriage and mocks ideas of human morality. The book is an attempt to explain how one married couple Janice and the familiar Rabbit go through and finally overcome the experience of adultery, one would think then; that this is a tale of happy endings, but unfortunately the attempt is a sad failure. Rabbit and his wife Janice are the basic middle class parents of one son. (At least "middle class" in the 1970s in the eyes of Updike). Rabbit is a factory worker and Janice is a part time clerk at a car dealership. It is at this car dealership that she begins an affair with the son of the owner, an affair that is ultimately discovered by her husband. Janice's reasons for her affairs are the typical one's heard; she is lonely, life is hard, marriage is not exciting enough. The news however devastates Rabbit and after Janice leaves to live with her love, Rabbits life deteriorates into immorality. We watch him take in a run-away girl, who is half his age as well as a criminal, who, since he happens to be black, is subject to racist threats from the small town. They experiment with drugs, with no regard for the child that is still there. They all seem to live for the moment. But one can forgive the indescetions in *Rabbit Redux*; one is, after all waiting for the two main characters to realize their mistake and re kindle their love, their marriage, their family; but multiple tragedies strike the house burns down and the run-

away girl dies in the fire; Janice's lover decides he likes living the life of the "bachelor" (indeed it is the life of the bachelor that looks best in this book). It is when all of these occur that Rabbit and Janice are forced to talk together and make a decision to stay or not to of togetherness. There are no discussions of memories shared together in a once happier past. Indeed one wonders why the couple married in the first place since they both seem to think that the other is so displeasing in every sense. If Updike had put even one sentence about staying together for their child or just because they were friends, the ending would be saved. Instead we are left with the sense that Rabbit and Janice might repeat their history again in the near future. It shows that this is an acceptable part of being human. In this novel, it shows that, though the life is not only happy and successful, but also have tragic outlook on marriage and family, one that must be accepted and enjoy with what we have. The Critic Kunde Ein Von sees the novel as:

This book is perhaps the most poignant of the series, but the entire series is so explicit and awesome, it leaves one searching for words. I love this book. This is for every narcissistic teen who refuses to grow up, every young adult that thinks they missed out on the extremes in life, every mature adult trying to make meaning of it all. As vivid and profane as life, brilliantly paced in the mundanity of actual life. This was the book cemented Rabbit's stance as an allegory of the baby boomer ideal and eventual failure. Many other reviews here simply call the book sad or depressing, but I find it genuinely uplifting, and noble in its search to find purpose in the mundanely suburban, cookie-culture lifestyle that most of us live . . . this is a book for people who drink life in large gulps. (135)

In this review, the critic shows the broad sense of life and the reality of life which is not according to the thought and plan of the people but the life occurs as natural process. Rabbit takes up with a black radical Skeeter and his friends Jill a rich spoiled flower child of the 1960s. While character's development is strong, especially with Skeeter, sometimes the dialogue is dated. While the dialogue with Skeeter can be intriguing it can get complex. Rabbit's son Nelson develops a fruitful learning relationship with the two outsiders and this adds to the high schoolers' maturation, Nelson's insight is purposely given through by Updike allowing the reader to gain his own conclusion Rabbit, through Nelson learns to appreciate these folk insights, understandings and lifestyles. This could be the challenges Rabbit has been missing since his high school basket ball days.

Crazy could be the description of this novel. Rabbit's Crazy for harboring a black fugitive, a young female runaway, drug use and of course sex. The ending is crazy, complicated and defining setting the stage for Updike's Rabbit novel. Crazy in defining Vietnam through Skeeter's eyes, drug use by all and the changes with life and death.

Updike's view point of middle America in 1969 is a yearning for change. Updike's style and imagery are beautiful and transporting. His written narrative is the best challenging our mind and thoughts allowing our mind to wander, travel and enjoy his descriptive prose. All of this, makes *Rabbit Redux* worth while.

Thus, the rival claims of freedom and responsibility are explored in *Rabbit Redux* from several different points of view. After deserting his wife in the novel of the series, the title character is now trying to maintain a home in the face of increasing odds. This time his wife experiments with freedom by having an affair with a used car salesman. Harry learns about this at a bar where the television repeatedly shows Apollo 11 blasting

of to the moon. Updike thus reveals the emptiness in the life of his chief character at the very moment that America is ready to explore a new world in space. Tanner Tony has presented his ideas about family and adultery in his book *Adultery in the Novel* that:

In the Rabbit novels it comes to us not in the free-agent fantasy tradition but instead in the complicated context of the family with adultery attached. There are risks of course, Tonny Tanner has pointed out, with reference to Couples, that frequent adulteries “lose contact with the sense of intense passion,” and that “adultery . . . no longer signifies” such passion because society no longer maintains strong “institutional obstructions” against adulterers. [. . .]. (47)

These above lines show the quest for knowledge must be endlessly self-revising. George W. Hunt shows the multiplicity and plurality of truth by describing these things in his book *John Updike and Three Great Secret Things: Sex, Religion and Art*. Any attempt to judge, *Rabbit Redux* into the Kierkegaardian notion that every truth is nevertheless truth only to a certain degree; when it goes beyond, the counterpoint appears and it becomes untruth. Reality is not a solid but fluid. It has no fixed shape but the shape is being built, destroyed and rebuilt by human actions and beliefs all the time. It is an “open universe” where a man can enter and walk out whenever he likes.

David Thornburn and Howard Eiland have presented their ideas in the book *John Updike: A Collection of Critical Essays*, that:

Even here, Updike's polarized imaginary complements the vision with the implied struggle between aboriginal and social, and with the suggestion that in apparently pacific times the struggle becomes all the more intense.

This meshing of method and idea is very important for comprehending a writer who has defeated the high culture bias against the novel of manners by restricting himself to the supposedly barren settings of America's middle class cultural homogeneity. In his long fiction, the conflict between aboriginal and social seems to demand a balance between the protagonist and a social milieu larger than family but smaller than community to create a drama of opposites in the individual versus social, and the attendant spiritual versus mundane which Updike generates from it.(175-76)

These above lines clearly show the struggle between outer pressure, laws, values and rules of the environment of society and community and inner feelings of the individuals in the reaction of the changes of second half of twentieth century American Society. The main character Harry Angstrom (Rabbit) is a real example of this situation. The main characters of the novel Rabbit, Janice, Jill, Charlie Stavorus have subverted the traditional convention and curious to adopt the changing social activities and values. Updike is good at balancing the perspective of characters, so that we figure out what is happening through their heads sometime and at other times, we hear it in the third person, when inside a head, Updike also does not let a linear transgression occur through objectified and common facts, but instead shows the stream of consciousness, though patterned, way of thinking, and of being wrong about a physical and social world that is constantly changing. This novel is a clarion call for class, race, gender analysis. These issues do not exist independently. Updike shows the challenging role of society, moves to tackle major social issues, and he does so in a more accessible way because looking at

some of the issues presented in this novel can not be separated away from living a middle class lifestyles; race riots, urban sprawl, gender, equity, coming of age adolescence, capitalistic monotony, family breakdown, love affairs, boredom, elitist, racism, the freedom of the road, the neutrality of whiteness etc. They are all intermingled and mashed up together, so that we get some kind of more realistic view on how things happen.

The present research examines the broken and dispersed relationship between and among lovers and beloveds, husbands and wives, and among friends and family members, who are in the period of radical change and freedom. This research is a text based research, so the text has been studied from postmodernistic perspectives focusing on the fragmented life of characters, pluralism and diversity, discontinuity, no lament in alienation rather than complaining etc. so, these aspects of Postmodernism constitutes the theoretical tools for the analysis of the text.

This dissertation is mainly divided into four parts. The first part of the thesis gives general synopsis of the text, writer and the subject matter. This part elaborates the statement of problem as well as the hypothesis. To prove the hypothesis, it gives some general framework of the theoretical tools as well. Some critics are also brought in the introductory part. In short, it gives the general introduction of the whole thesis.

In the next part, the theoretical tools are discussed for the textual analysis of the text. First of all, Postmodernism is discussed in different titles such as celebration of fragmentation, subversion of tradition and convention etc. The criticisms and overview of different critics and scholars related to the title are brought and introduced. Then, this part shows how the traditional and modernistic view of subject, truth, reality, coherence,

unity, etc are subverted, decentered and fragmented in postmodern era. These ideas are well expressed by the postmodernist writers Lyotard, Foucault, Baudrillard, Nietzsche, Fredrick Jameson, Derrida etc. in this part.

After the discussion of theoretical tool, the *Rabbit Redux* has been analyzed textually in the third chapter of this thesis. This textual analysis has been done on the basis of the theoretical tools discussed in the second chapter. With the help of different lines of the text, it has been proved that there is the fragmented and dispersed relationship specially in the main characters, Rabbit and Janice's couple life, because of the adultery committed by them with other characters such as Jill and Charlie Stavorus. It proves that adultery, freedom, fragmentation and carelessness are major factors that lead Rabbit to subvert the authority of society and dispersed from his life partner Janice. The final chapter of this dissertation consists of a short conclusion which restated the main points. The thesis concludes with the proof that the betrayal in friendship and family relationship among the couple life of Rabbit, Janice, Jill, Charlie Stavorus, Peggy, etc. in the text is due to the adultery, messiness, carelessness, fragmentation, anarchy, self-referentiality, disorder, depthlessness which are the main features of Postmodernism.

II. Postmodernism

The Postmodernism generally developed after the Second World War along with its extremely changing from the traditional world views. It challenges the traditional values of truth knowledge, reason meaning etc. It focuses on the way having no certainty or single meaning. Many interpretations are possible for a single event.

There are some important incidents which mark change in the certain period of history. To exemplify these trends gives the sacrificial incidents of the great personalities like Socrates, Jesus Christ and Galileo. It was after the execution of Socrates that the classical Greek mind was born. Similarly the crucifixion of Jesus invited the birth of Christianity and the trial and condemnation of Galileo resulted in the birth of modern science with this. We can relate that it was after the rise of Frederic Nietzsche that the post modernism was born. Because, Nietzsche embraced radical thought, changing critical sensibility and the sense of appearing nihilism in western culture, the traces of postmodern mind also date back to Nietzsche's critical thoughts.

Out of the total confusion of postmodern soil, many dissimilar impulses and tendencies grow up. After the devastating and miserable results of the repeated world wars, a kind of hopelessness and the sense of absurd developed in most of the modern writers. Nietzsche's nihilism was the result of this. The postmodern mind may be viewed as an open ended or indeterminate set of attitudes. These attitudes have been shaped by a great diversity of intellectual and cultural currents like pragmatism, existentialism, Marxism, psychoanalysis, feminism hermeneutics, deconstruction etc. Each of these currents developed as a distinct theoretical movement having many possibilities to observe and examine the world. These are the major trends of postmodern studies.

Pragmatism is the belief that the truth or value of theory can only be judged by its practical results disregarding the imposed assertions. It tries to observe every thing by practical way. Existentialism is another theory derived from nineteenth century. Danish philosopher Kierkegaard and made popular by Sartre, the twentieth century French philosopher. This theory says that man is a unique and isolated individual in a meaningless or hostile world, responsible for his own actions and free to choose his destiny. The world is consider to be absurd and the main in it is only a lonely creature struggling for his existence Feminism in the same way is a movement that demand complete change in the traditional structure of society treating man and women on equal footing. It is more concerned with the political, social and literary rights of women. Hermeneutics is another modern theory of contributing to the study of post modernism. It focuses on getting the meaning of all written text, including legal, historical and literary as well as biblical texts. Deconstruction also is the main element of Postmodernism which shows the conflicting and controversial forces.

It is generally considered that the word 'postmodern' is related to a movement developed in France in 1960s and it is very close to 'post structuralism'. It means that it emerged after post structural and deconstruction theory. Jacques Derrida, J. H. Miller, Paul de Man, G. Hartman, Harold Bloom, etc. are known as poststructuralists and deconstructionists. When the Second World War ended, that created to new situation in Europe. The French communist party played a significant role in the antifascist movement during the Second World War. The popularity of French communist party was increasing. In post war general election, French communist party emerged as one of the largest party in French parliament. But French communist party did not work what people

had expected. And there emerged student's movement in 1968. The arrogance of students and youths altered into the frustration and pessimism. In this situation, pessimism and frustration became the dominant ideology and inspiration for energetic and dynamic youths and students. Lyotard, Foucault, and Derrida attracted their mind by stressing the fragmentary, heterogeneous and plural character reality.

At this background, Postmodernism had its most widespread influence in arts and architecture in the 1960s and 1970s. According to the postmodern perspectives, reality is not the solid and given but inconstant and changing. Whatever we understand as real is only an interpretation and no interpretation is final. All human knowledge depends upon signs and symbols which themselves comes from uncertain origin. Hence the nature of truth and reality is highly ambiguous. The world itself is not a thing-in-itself or independent of interpretation. It comes into being only through interpretation. In this way, the conflicts between subject and object the concept of uncertainty, pluralism of interpretations, the incoherence of events, the break of logics etc are the main characteristic of Postmodernism.

The inherent characteristic spirit of postmodern mind is one of damaging established structure, unsovering the pretentious exploding belief etc. In the spirit of Marx, Nietzsche and Freud Postmodernism in this sense, is a rebellious movement that subverts the established values of western mind by deconstructing, decentring, demystifying and discontinuing them. They attack on the western mind's forceful effort of establish order by means of theological, scientific and economic bases is not only self deceptive but destructive. Thus all the previously established values are questioned by the postmodern mind.

Modernism rejects objective truth as a source of meaning. Modernism believes that the individual creates meaning by perception, action and imagination symbolism and personal mythmaking becomes the means of self expression. Yet, the glorification of the inner being leads the modern to alienation and a sense of loss and despair. But Postmodernism is the period of uncertainty. It has many interpretations and no single interpretation is final. No single definition is adequate. In literature writers adopt a self conscious intertextuality, sometimes verging on pastiche which denies the formal propriety of authorship and genre. The modern mind was somehow sure and certain whereas the postmodern mind is very skeptical and uncertain. It is believed that everything found today can be changed tomorrow. Implicitly, the one postmodern absolute is critical consciousness and by deconstructing all by this consciousness, it has deconstructed itself. This is the unstable paradox, contradiction, confusion that spreads the postmodern mind.

Postmodernism: Celebration of Fragmentation

Postmodernism focuses on the breaking the unity and celebration of self. Post modernism follows the ideas of rejecting boundaries between high and low forms of art, defying rigid genre destination, emphasizing pastiche, parody, bricolage, irony, and playfulness, postmodern art favours self reflexivity and self consciousness, fragmentation and discontinuity, ambiguity and an emphasis on the decentred and dehumanized subject. Modernism presents the fragmentation as something tragic something to be lamented and mourned as loss. Many modernist works try to uphold the idea that work of art can provide the unity, coherence, and meaning which has been lost in modern life. But Postmodernism in contrast, does not lament on fragmentation or incoherence rather

celebrates it. The world is meaningless, so the postmodernist thinkers do not believe that art can make meaning. They enjoy playing with chaos and confusion. Post modernism rejects grand narratives and favours mininarratives, stories that explain small practices, local events, rather than large scale universal or global concepts. The ambiguity of Postmodernism is a consequence of different meanings and ways the form has been used to characterize the different fields such as social, aesthetic, economic and political phenomena. So the Postmodernism shows the fragmentation and trivialization of values. Lyotard, in his essay, "Answering the Question: what is Postmodernism?" expresses the idea:

The nineteenth and twentieth centuries have given us as much terror as we can take. We have paid a high enough price for the nostalgia of the whole and the one, for the reconciliation of the concept and the sensible, of the transparent and the communicable experience. Under the general demand for Slackening and for appeasement, we can hear the mutterings of the desire for a return of terror, for the realization of the fantasy to seize reality. The answer is let us wage a war on totality: let us be activate the differences and save the honor of the name. (247)

It shows that, Lyotard expresses his ideas about the realization of fantasy to seize reality, nostalgia of the wholeness, unity coherence, order etc. As Lyotard celebrates the multiple, heterogeneous, fragmental, contradictory and ambivalent nature of postmodern society, Postmodernism rejects the depth of subject and accepts the chaos and delight in surface.

The analysis of language has brought forth the most radically Skeptical epistemological currents in the postmodern mind and it is these currents that have identified themselves most articulately and self consciously as Postmodernism there are many critics and linguists such as Nietzsche, Ferdinand de Saussure, Wittgenstein, Heidegger, B. L. Whorf, Michael Foucault and Jacques Derrida who have contributed in divergent analysis of language. From their analysis of language, we can come to ideas that all human thought is ultimately generated and bound by idiosyncratic cultural-linguistic forms of life. Human language is the historically uncertain product of linguistic and social practices of particular local communities of interpreters with no assured independent reality. Because human experience is linguistically pre structured, yet the various structures of language possessed no demonstrable connection with an independent reality. The human mind can never claim access to any reality other than that determined by its local form of life. Linguistic meaning itself can be shown to be fundamentally unstable, because the contexts that determine meaning are never fixed and beneath the surface of every apparently coherent text can be found a plurality. No interpretation of a text can claim decisive authority because that which is being interpreted inevitably contains hidden contradiction that undermines its coherence. Hence all meaning is ultimately undividable, and there is no true meaning, one can never escape from "the play of signifiers" (136).

The catastrophe of the war had shaken faith in the continuity of western civilization. The avant-garde artist represented themselves as "alienated" from established order. Their aim is to shock the sensibility of conventional reader and to challenge the norms and pieties of the dominant bourgeois culture. The term

'Postmodernism' is sometimes applied to the literature and art after World War II. The experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment and the ominous fact of overpopulation have given birth to Postmodernism. Postmodernism involves not only the continuation but also diverse attempts to break away from the modernist forms. The post modernist writing subverts the foundation of our accepted modes of thoughts and experience so as to reveal the meaningless of existence and the underlying void or nothingness. Postmodernism in arts and literature has parallels with the movement known as post structuralism in linguistic and literary theory.

In postmodernist literature, the subject is decentered, the opposite of enlightenment spirit. The decentered postmodern self involves the subject as shifting, fragmented and multiple identities. Persons are composed not of one, but of several and contradictory identities. A representative example of the Postmodernism claim that the subject that has been decentered can be found in post structuralist theorist, Michael Foucault's *The Archeology of Knowledge*. In the light of such an approach, the human subject becomes a site rather than a point of origin and center. Postmodern issue of this decentering of the subject has been influenced by Michael Foucault. He states:

When the researchers of psychoanalysis, linguistic and ethnology have decentered the subject in relation to the laws of his desire, the forms of his language, the rules of his action, or the games of his mythical or fabulous discourse, when it became clear that man himself questioned as to what he was, could not account for his sexuality and his unconscious, the

systematic forms of his language, or the regularities of his fiction, the theme of continuity of history has been reactivated once against. (13)

The enlightenment subject was based on a conception of the human as a fully centered, unified individual, endowed with the capacities of reason, consciousness and actions, centre of the self as a person's identity. But in Postmodernism, the subject is decentred, shifting, fragmented and multiple identities. There has emerged a new kind of flatness or depthlessness, a new land of superficiality and disappearance of sense of history. Thus, it shows the decentered postmodern self involves the subject as shifting, fragmented and multiple identities.

Fredric Jameson suggests that Postmodernism is different from cultural forms by its emphasis on fragmentation. He specially emphasizes on the term fragmentation. For Jameson, the fragmentation of the subject replaces the alienation of the subject which characterized modernism. Postmodernism always deals with surface, not substance. There is not center, rather everything tends to be decentralized in Postmodernism. Postmodernist works are often characterized by a lack of depth. According to Jameson, individuals are no longer anomic and anxious because there is nothing from which an individual could cut his or her ties. The librations from the anxiety that characterized anomic may also mean a liberation from other kinds of feeling as well. For him, this is not to say that the cultural products of the post modernism are devoid of feelings, but rather such feelings, are new free floating and impersonal.

Hence, modernism tends of present a fragmented view of human subjectivity and history but presents that fragmentation as something tragic, something to be lamented and mourned as loss. Many modernist works try of uphold the idea that comes of art can

provide the unity, coherence and meaning which has been lost in most of modern life; art will do what other human institution fail to do. But Postmodernism in contrast, does not lament the idea of fragmentation, provisionality, or incoherence but rather celebrates that, the world is meaningless, let's not pretend that art can make meaning. Let's enjoy with the disjunction.

Subversion of Tradition and Convention

Language or the mode of expression used in producing and disseminating knowledge must be rational also. To be rational language must be transparent; it must function only to represent the real/ perceivable world which the rational mind observed. There must be a firm and objective connection between the objects of perception and the words used to name them. These are some of the fundamental premises of humanism or of modernism. They serve as to justify and explain virtually all of our social structures and institutions, including democracy, law, science, ethics and aesthetics.

Modernity is fundamentally about order: rationality, and rationalization creating order out of chaos. The assumption is that creating more rationality is conducive to creating more order, and that the more ordered a society is the better it will function. Because modernity is about the pursuit of ever-increasing levels of order, modern societies constantly are on guard against anything and everything labeled as disordered, which might disrupt order. Thus modern societies rely on continually, establishing a binary opposition between order and disorder, so that they can are the superiority of order but to do this, they have to have thinks that represent disorder, modern society thus continually have to create/construct disorder. In Western culture, this disorder becomes the other define in relation to other binary oppositions. Thus anything non-white, non-

male, non-hetero sexual, non-hygiene, non-rational etc becomes part of "disorder" and has to be eliminated from the ordered, rational modern society.

The way that modern societies go about categories labeled as order or disordered have to do with the effort to achieve stability. François Lyotard equates that stability with the idea of "totality" or a totalized system. Totality, stability and order Lyotard argues are maintained in modern societies through means of grand narratives or master narrative which are stories a culture tells itself about its practices and beliefs. A grand narrative in American culture might be the story that democracy is the most enlightened form of government, and that democracy can and will lead to universal human happiness. Every belief system or ideology has its grand narratives, according to Lyotard; for Marxism, for instance, the grand narrative is the idea that capitalism will collapse in on itself and a utopian socialist world will evolve. We can think of grand narrative as meta-theory or meta ideology, that is, an ideology that explains an ideology; a story that is told to explain the belief systems that exist.

Lyotard argues that all aspects of modern societies, including science as the primary form of knowledge depend on these grand narratives. Postmodernism then is the critique of grand narratives the awareness that such narratives serve to mask the contradiction and instability that are inherent in any social organization or practice. In other words every attempt to create order always demands the creation of an equal amount of disorder but a grand narrative masks the constructedness of these categories by explaining that disorder really is chaotic and bad and that order really is rational and good. Postmodernism is rejecting grand narratives, favours mini-narratives, stories that

explain small practices, local events and temporary, making no claim to universality, truth, reason, or stability.

Postmodernism shows that language is transparent in the sense that words serve only as representation of thoughts or things and don't have any function beyond that. Modern societies depend on the idea that signifiers always point to signified and that reality resides in signifieds. In Postmodernism, however there are only signifiers. The idea of any stable or permanent reality disappears, and with it the idea of signifieds that signifiers point to, rather for postmodern societies, there are only surfaces without depth; only signifiers, with no signified.

Another way of saying this, according to Jean Baudrillard, is that in postmodern society, there are no originals, only copies or what he calls simulacra, we can say that, for example, about painting or sculpture, which there is an original work and there also might be thousands of copies but the original is the one with the highest value. Contrasts that with cds or music recordings where there is no original, as in painting, no recordings, that are all the same, and all sold for the same amount of money. Another version of Baudrillard's simulacrum would be the concepts of virtual reality, a reality created by simulation, for which there is no original.

In his most pivotal book, *Symbolic Exchange and Death* (1976), Baudrillard argues that the culture of electronic media repeals sense of reality with a new “hyper reality” (437). That “hyper reality” is “on order of representation that is not the unreal, but has replaces reality, and more real, more real than real” (58).

Though Frederick Jameson interprets Postmodernism with neo-Marxist perspectives and defines it as *Postmodernism or the Cultural Logic of Late Capitalism*

(556). His description of postmodern societies features are depthless, pastiche, and consumerism because of the advanced development of the science and technology in late capitalism. He says that it distrusts the hierarchy between high culture and low or mass culture. He outlines three phases of capitalism and claims that each state of capitalism has particular cultural practices.

The first phase is the period of market capitalism. During this era, industrial capital is mostly limited or expanded in national market which existed in the eighteenth to late nineteenth century in Western Europe, British and the United States. The second phase existed from the late nineteenth century to mid twentieth century in which national markets expanded into world markets. This phase is known as monopoly capitalism, the age of imperialism. Realism, modernism and Postmodernism are in series of cultural levels of market capitalism, monopoly capitalism and multinational capitalism. The new features of culture (Postmodernism) includes "an erasure of the boundary between 'high' and 'mass' or commercial culture, expansion of the culture industries and an associated proliferation of popular cultural forms" (6).

Jameson believes that Postmodernism is not merely one period style which takes its particular significance from the context of late capitalist society. He sees a profound connection between the 'electronic and nuclear powered' technology of the multinational global economy and the depthless, fragmented and randomly heterogeneous images of postmodernist culture. This culture has affected the frontier between high culture and mass culture.

Unprecedented Outcome of the Postmodern Era

It is evident now that the most significant characteristics of the larger postmodern, intellectual situation, its pluralism, complexity, and ambiguity are precisely the characteristics necessary for the potential emergence of a fundamentally new form of intellectual vision. In this era, no perspectives – religions, scientific or philosophical, has the upperhand, yet that situation has encouraged an almost unprecedented intellectual flexibility and cross-fertilization. The extreme fluidity and multiplicity of the contemporary intellectual scene can hardly be exaggerated. Not only is the post modern mind itself a maelstrom of unresolved diversity, but virtually every important element of the western intellectual past is now present and active in one form or another, contributing to the vitality and confusion of the contemporary general trend of the era. The cultural and intellectual role of religion has, of course, been drastically affected by the secularizing and pluralistic developments of the modern era. While in most respects the influence of institutionalized religion has continued to decline, the religious sensibility itself seems to have been revitalized by the newly ambiguous intellectual circumstances of the postmodern era. Several developments in the postmodern era ultimately encouraged new forms of religious orientation and greater spiritual autonomy.

Contemporary science has given rise to a number of radically divergent interpretations of the world. Many of the interpretations differ sharply from what was previously the conventional scientific vision. Science has become increasingly self-aware and self critical, less effective to a naive scientism, more conscious of its knowledge and existential limitations. It is true that individuals who contributed for unified and self

evident “scientific world view” (58) of the modern type are seen failure to engage the larger intellectual challenge of the age.

There is by knowledge rethinking of the nature of imagination carried out on many fronts-philosophy of science, sociology, anthropology, religious studies etc. Imagination is no longer described as simplistically opposed to perception and reasons are recognized as being always informed by the imagination. With this awareness of fundamental mediating role of the imagination in human experience has also come as an increased appreciation of the power and complexicity of the unconscious as well as new insight into the nature of archetypal pattern and meaning. The postmodern philosophers are recognition of the inherently metaphorical nature of philosophical and scientific statements has been both affirmed and more preciously articulated with post modern psychologists insight into the archetypal categories of the unconscious that condition and structural human experience and cognition. The long standing philosophical problem of universals has been given new intelligibility through deep psychology's understanding of archetypes. In philosophy, religion or science, the univocal literalism that tended to characterize the modern mind has been increasingly criticized and rejected, and in its place has arisen a greater appreciation of the multidimensional nature of reality.

Along with the developments in other faculties, the reconciliation of subject and object, human and nature, spirit and matter, conscious and unconscious, intellect and soul, has come again with new vigor. In the contemporary intellectual situation, two antithetical impulses are seen working together side by side-

- D) One pressing for a radical deconstruction and unmasking of knowledge, beliefs, world views;

II) The other pressing for a radical interaction and reconciliation.

In the twentieth century, nothing is in agreement with anything else. What world this postmodern era would lead to is uncertain. A new form of civilization and a new world view with principles and ideals. Contemporary critics link the birth of Postmodernism to the architecture of the 1960s and specially, to the demise of the international style. Robert Ventury (b.1925), who first introduced architectural Postmodernism in his book, *Complexity and Contradiction in Architecture* (1966), countered Mies Vander Rohe's dictum less is more with the claim less is bore:

I like complexity and contradiction in architecture. I speak of a complex and contradictory based on the richness and ambiguity of modern experience, including that experience which is inherent in art . . . I like elements which are hybrid rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than articulated . . . It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less (325-326).

In contrast to the machine like purity of the international style the postmodern building is a playful assortment of fragments 'quoted' from architectural traditions. Postmodern architecture like postmodern fiction, engages a colorful mix of fragments in a whimsical and often it shares with deconstruction theory that dismantles rationality, simplicity and standardization and search for its multiple meanings. Ventury emphasizes in the complex and contradictory in architecture, which later became the soul for the postmodern ideology. He disavows the coherence, rational and standardized architecture.

Therefore, on the basis of post modernistic theoretical perspectives, as celebration of fragmentation subversion of traditions, convention, alienation decentering the subject etc. presented above, the fragmented hero “Rabbit” (Harry Angstrong) dispersed from married life with his wife Janice because of the adulterous relationships of both male and female with each others has been explored in these chapters of the thesis. We can see the characters of this novel never lament for their alienated life.

III. Adultery and Dispersed Family Relationship: A Way of Characters' Lives in *Rabbit Redux*

In this well expressed and readable novel *Rabbit Redux*, Updike explores the freedom, family relationship and alienation in late 60s in American society. Updike continuous both the life of characters as well as his depiction of a specific place and time in American history. In this case the time in question is the end of the sixties, a period immersed in radical change and the novel seems to be about both characters specially Harry's reaction to the sixties and the sixties reaction to him. Updike writes the novel more episodic than anything else, mimicking the flow of life weaving in the problematic times of the sixties depending characters like Rabbit, his parents and sister, his wife and son. Further more, it explores how the effect of time and situation helps to live the fragmented life of people as the characters of novel.

Rabbit himself remains the central enigma, inhabiting the center of the novel without really revealing himself. In him, Updike found the perfect everyman, able to comments on the changing times not by sitting there and ranting to us about them, but simply by having things happen to him, by having life just parade by which he stands there starting, confused by what's going on. As always, the prose and dialogue remain razor-sharp, Updike's description of suburban surroundings attaining an odd beauty in their mundanity and his dialogue filled with offhand gems that come naturally from the characters, not like scripts placed in their hands.

Rabbit Redux clearly shows Updike's awareness of the energy in patterns of disintegrating and substitute families. There or three children in this novel, the boy remains, the girl dies and the third never really his, fades view among hints of death. Its

success or derives much of its imagery and narrative impulse from violations and perversions of family relationships as individuals struggle against their circumstances, specifically their family role. Mothers and fathers, they turn up everywhere. More important than the novels similarities are the variations, Updike creates on that basic theme. First, adultery frames the narrative for both Rabbit and Janice, she begins by consenting to an affair with Charlie Stavros and ends by rejecting it, while Rabbit at first refuses the advances of Peggy Fosnacht (the victim of her husband's adultery), but flees to her in the end to break himself free, for Janice second, *Rabbit Redux* takes great risks by creating a new Angstrom family where all the characters knowingly contribute to the emotional conflict which draws upon a broader social and cultural base than Updike had previously attempted to use.

Rabbit has spent the sixties becoming a modern day's new rank; with no apparent tension between inner and outer forces, he sits at his linotype machine, spiritually care free. His condition helps explain Janice's decision to break the family, and is somehow related his guilt. But her adultery – like Rabbits with Ruth, even to its setting in an upstairs apartment across town – is ancillary, serving to take her away so that Updike can focus once again on Rabbit and his response to a vacuum in which like the space exploration in these same months, connection is inevitable.

The substitute family Rabbit soon finds gathered at his home consists entirely of persons floating free because of familial and social breakups. Though this novel illustrates fragmentation on every level, the fosnachts, the neighborhood, the desolate openness of town (3) and the nation itself – it proves that family is Rabbit inevitable, condition. When he becomes free, he brings Jill and Skeeter to him because he needs

people as much for their Chaos as for their company, and he foreshadows this when he rails at Charlie Stavros about “the Negroes plus rich kids” (47) who anger him most of all. Another part of the truth is that Rabbit has long fantasized about when he first meets Jill, he “senses in her a perfume of class. She excites him” (126). Again family and adultery combine because Rabbit wills them to: he agrees to take Jill home by saying “O.K., kid” (133); immediately after offering to sleep with him, Jill remarks, “you have this funny family size. Always worrying about who needs you” (141). The black youth Skeeter interprets the need as weakness, and moves into become a brother, among other connections, to Jill and Rabbit and Nelson. The contradiction in these relationship makes for a volatile family, but the fact that hypocritical characters such as Janice and Brumbach make the conventional moral condemnations reminds us that the family group is neither good nor bad and that any family's stasis contains the explanation of its destruction.

This novel exists in the human realm of family rather than the intellectual realm of cold doctrine. It shows the real situation of family and contemporary American society of late 1960s. Family members were separated each other. There is gap between the way of life of old generation and young generation. These lines of the novel show the American society of 1970s:

“Harry, how about a quick one?” his father asks. At the corner where their side street meets Weiser there is a bus stop and a bar, the phoenix, with a girl nude but for Cow boy boots in neon outside and cactuses painted on the dim walls inside. Their buses when they take them go in opposite directions; the oldman takes number 16A around the mountain to the town

of Mt. Judge, where he has lived his life, and Harry takes number 12 in the opposite direction to Penn Villas, a new development South of the city, ranch houses and quarter-acre lawns contoured as the bulldozer left them and maple saplings tethered to the earth as if otherwise they might fly away. He moved there with Janice and Nelson three years ago. His father still feels the move out of Mt. Judge as a rejection and so most afternoons they have a drink together to soften the day's parting. (14)

It's clear that, Rabbits is living far from his parents. When he meets his father, he asks his father how his mother is. Most of the characters marital life is not successful. Mainly, Rabbits, Janice, Stavros, Jill have committed adultery and spent their life in disorder and fragmentation. It shows the difficulties of living and ordinary, middle class life. The characters show the unusual sense of morality and responsibilities:

There is a depth of suffering, of toothsome reality, beneath this fingle, that makes it silly, worse than silly, evil. His bladder gets a touch of that guilty soveetness it had when as a child he was running the school late, beside the slime-rimmed gutter water that ran down from the ice plant. He tries to explain "Listen, Stavros, you are the one in the wrong, you're the one screwing another man's wife. If you want to pull out, pull out, don't try to commit me to one of your . . .". (161)

Above lines show the main characters enmity and the difficult situation created by illegal relationship among each others. Updike carefully nurtures ambiguity by emphasizing the aesthetics of adultery as much as characters discussion of its immorality. The technical commences in the dialectical description of that first sexual encounters, which neatly

balance images of ecstasy and depression, tenderness and anger, etc. Likewise, we can see the characters are having fun even in the situation of messiness:

“Great” Rabbit tells her and, Mellow on wine, goes on, in apology for his life, “no kidding, I once took that inner light trip and all I did was bruise my surroundings. Revolution or whatever, is just a way of saying a mess in fun. Well it is fun, for a while, as long as somebody else has laid in the supplies. A mess is a luxury, is all I mean.” Jill has been strumming for him, between sentences, past helping him along, part poking fun. He turns on her “Now you tell us something you tell us the story of your life.” “I have had no “life” she says, and no man's daughter and no man's wife.

(154)

It shows the uncertainty, aimlessness of these characters, who are facing their problem happily in their day to day life. Charlie Starvrous is the man, who, had an affair with Harry's wife's Janice and has developed a close relationship with Rabbit and works with him at the dealership. Rabbit's wife Janice decided in mid life to become a working woman. But this time, his wife experiments with freedom by having an affair with a used car salesman Charlie Starvrous. Harry (Rabbit) learns about this and reacts with his wife Janice: “you dumb bitch,” (63) he says. He hits her not in the face but on her shoulder, like a man trying to knock open a stuck door:

She hits him back, clumsily, on the side of the neck, as high as she can reach. Harry feels a flash of pleasure: sunlight in a tunnel. He hits her three, four, five times, unable to stop, boring his way to that sunlight, not as hard as he can hit, but hard enough for her to whimper; she doubles

over so that his last punches are thrown hammerwise down into her neck and back an angle he does not see her from that much – the chalk-white parting, the candle white nape, the bra strap showing through the fabric of the back of the blouse. Her subbing arises muffled and astonished by a beauty expressed by her abasement, by a face that shines through her reduction to this craven faceless posture, he pauses . . . Flecked with her own spit Janice cries, “I do, I do sleep with Charlie”

“Ah, shit,” Rabbit says softly “of course you do”. (63-64)

On the one hand, Rabbit has the tension with Janice and on the other hands he was worried about his mother health who was far from him. The relationship between Rabbit’s mother and Janice is not good. Janice says, “Goddam your mother, Harry, the only thing she's ever done for us is try to poison our marriage. Now she's drowning in the poison of her life. She's dying and I'm glad” (71). But Rabbit rejects such things and shows the bad aspects of Janice towards him and his mother. It shows the Janice protest against the traditional convention of society and family. But by using the freedom, they are out of their responsibility. Both of them, husband and wife are involved in illegal relationship with others peoples. Their son also was in the messiness created by his parents: “Nelson looks over at Harry. The boy is near tears. Since Janice left, he is silent and dedicate; an eggshell full of tears” (103). They have another bitter experience about their child. Because of their carelessness, an accident occurred and a child died. It also helps to destroy the relationship of couple and family; “She used to drink too much but got that under control. We had a tragedy about ten years ago that sobered her up I guess sobered me up too. A baby died” (128).

After that event, the relation between husband and wife became slowly cold. Both of them try to raise the smaller weak points and start quarrel. At last, their relationship has broken and they got divorce. After that, Rabbit involved with other women to pass his days. But those who are involved with Rabbit are also from the same category. It shows the loss of tradition and instability of American life. John Updike, the novelist himself takes the protagonist as an every man who is like all men, is unique and mortal.

Thus, the novel presents the unhealthy and dispersed relationship between the couples. Their fragmented activity bring disintegration and division in the family. So the novel captures a sense of individual and societal contradiction in the life of an aging American man and woman.

Conflict between Outer Forces and Inner Motives

Updike's purpose is ultimately to subvert the authority of all sociological and psychological interpretations of family and society by showing the selfcontradictory nature of outer forces and inner motives. Consequently, he forces us to contemplate the contexts and the processes of knowing. This novel exists in the human realm of family rather than the intellectual realm of cold doctrine. Nothing points to the advantages of the marriage adultery pairing better than the genesis story of the Rabbit Angstrom situations. The tension comes from a polarity of less – through still considerable force: a male's often self – contradictory freedom fantasies, expressed in images of family. The tense balance of this arrangement becomes clearer if one considers Updike's pre-occupation with and explicit representation of sexual behaviour. In his most resonant fiction, he employs sexuality as the most revealing form of social manners and spiritual quest – in fiction as in life, he seems to be saying individuals can feign all manners but those can be

seen in their behavior. And though Updike has grown increasingly bold in the sex he describes, his purpose has never been sex-for-its-own-sake, though he could be fairly charged with analogous abuses elsewhere. And if sexual manners can not ultimately be feigned, then sexuality can be presented as a kind of ultimate reality.

In *Rabbit Redux*, it comes to us not in the free-agent fantasy tradition but instead in the complicated context of the family with adultery attached. Updike has tried to integrate sexual behaviours into the organized mass of images from other sources, to polarize it in its inner world against the family, that visible evidence of a character's past efforts to create a reality both embodying and transcending passion. Family provides the significant theme by the complications it presents to the Rabbit who seeks certain selfhood. To be a male member of a family is to be simultaneously – as Updike emphasized “father, son, brother and husband,” and to know” the fierce strains of the household. Rabbit finds that to fail as a father also means to fail as a son (his father calls him as “enemy” (132), husband and brother Rabbit wants to be a responsible father, responsible son and responsible husband but because of his inner motives, he can not maintain the responsibility of family and society.

Rabbit Redux takes great risks by creating a new “Angstom” family where in all the characters knowingly contributed to the emotional conflict which draws upon a broader social and cultural base than Updike had previously attempted to use. The substitute family Rabbit soon finds gathered at his home consists entirely of persons floating free because of familial and social breakups. Janice's departure breaks a static circle and allows Rabbit to act out one of the great “freedom” myths of the sixties (and of American idealism): communal living. In an extended family metaphor, this mode of

sharing makes Rabbit the paradoxical “father” in a situation in which parental authority seems irrelevant. He wants "brotherhood more than authority" (144), but a temporary brotherhood of freedom without responsibility. From this, comes a tension between the communal ideal and the conventional family that keeps the novel alive, for it constantly subverts tradition, especially racial and sexual conventions within clearly defined family metaphors.

Racial and sexual convention was order in family and society. By breaking the convention, the characters of the novel involves in illegal sexual relationship with outer partners than the family. There is no parental responsibility in family. Every member in the family have their own way. Thus people struggle between their own personal motives, interest passions and outer rules, laws and system of social forces. We can clearly see these ideas in the major characters of the novel. Janice, wife of Rabbit says him by forgetting her responsibility to her family, husband and son: I love him. Damn you, Harry. We make love all the time. It's been going on for months, she says, I do things for him, I never do for you she further says to Harry to strive a balance:

“Do you remember ruth,” “The where you lived with when you ran away”.

“She was not a whose exactly”, said Rabbit. “Whatever she was, what about her?” “A couple of years ago, I saw her again.” “Did you sleep with her?” “Oh God no. she had become very straight. That was the thing. We meet on Weiser Street, she was shopping. She had put on so much weight I did not recognize her, I think she recognized me first, something about the way this woman looked at me; and then it hit me Ruth. She still had this great head of hair. By then she had gone by, I followed her for a while

and then she ducked into Kroil's. I gave it an even chance, I waited there at the side entrance figuring if she came out of that one I'd say hello and if she went out one of the others ok. I gave it five minutes. I really wasn't that interested. (65-66)

Rabbit and Janice both have the feign manners. They both are hesitating to show the reality but it is revealed through their behaviour. They are trying to hide the real and inner intention because of the obstruction of social values. We can see the reality from Janice's further analysis:

“All right, you still love her,” Janice says. “No, I did not, I don't. You haven't heard the worse thing she did then”, said Harry.

"I can't believe you never tried to get in touch with her after you came back to me. At least to see what she did about her . . . pregnancy”, said Janice. “I felt I *shouldn't*. But he sees now in his wife's dark and judging eyes that the rules were more complicated that there were some rules by which he should have. There were rules beneath the surface rules that also mattered (66).

On the other hand Rabbit have to meet to his parents in home town. He was called by his father to meet his ill mother. But he is busy in these vague activities. It shows the Rabbit motive as natural as the human desire for complication or the heart's choosing to move against the grain of circumstances:

He says, “Jesus” “I forgot, we were suppose to go over to mom's tonight!",
Tell me, Harry, “How is your mother's health? Rebecca and I are naturally very concerned”, said Janice.

My father says it's about the same. It's a slow process, you know. They have drugs now that make it even slower. I've been meaning this weak to get up to Mt. Judge to see her but we haven't managed." (72)

It shows that Harry's mind is occupied by the ideas of meetings women and trying to hide it in front of Janice. But he wants to go to meet his ill mother also. It means, he can't fulfill his responsibility because of his freeness. The trend of society was such in 1960s American society. They want to enjoy the freedom by breaking the traditional and conventional assumptions but on the other hand they also want to fulfill their responsibility in the family and society. As a result, they face the freedom without responsibility. They enjoy in loneliness. Nelson, Harry's son says: "Billy Fosnacht says when we grow up, we're going to overthrow the system" (78). It means the new generation are trying to break the traditional and conventional system.

Outer forces of society and family system compels them to be a good, honest and responsible within the inner freedom and intention. It can be seen clearly in the following lines written by Janice to Harry:

The house is silent, like outer space. On the kitchen table is a sealed envelope, addressed "Harry." The letter inside in Janice's half formed hand, with its unsteady slant and miserly crampings, says:

Harry dear -

I must go off a few days to think, please don't try to find or follow me *please*. It is very important that we all respect each other as people and trust each other now. I was shocked by your idea that I keep a lover since I don't think this would be honest and it made me wonder if I mean anything

to you at all. Tell Nelson I've gone to the poconos with grandmom. Don't forget to give him lunch money for the play ground. (80)

This letter shows that the friendship between the husband and wife, parents and children is only to fulfill the formality. Each and every character was guided by their own motives. They express the feeling through a medium to formalize their idea to show the responsible individual in family and society. But innerly they know what will be further by the previous experiences and activities. By knowing these things written in letter, perhaps Nelson's experience then shapes what he says now. Firmly he tells his father, "she'll be back. (81)

In the vacuum created by Janice's absence, the lovers make slow orbits. Updike's creative temperament seems to require this stasis, which allows him to expose every contour of the experience in the same way that a young man in one of his *New Yorker* stories sits on a bed examining his naked girlfriend as she slowly revolves before him. Rabbit too becomes more and more the spectator, and equivocates so long that by the time Jill feels or thinks his genuine emotion, she whispers, "It's too late for you to love me" (263). Rabbit can think to love her as a woman after Skeetter has used heroin to become her master; he can think to love her as a daughter when she, like Rebecca, is dead to him. The imagery of betrayal here is specifically of the sixties; he imagines a metaphor making his semen on her body an "acid-burn . . . [she looks] like a napalmed child" (142). The theme surfaces again when the fire (ignited perhaps by an emotionally shaky Vietnam veteran) destroys his house and kills Jill in his bedroom. His active complicity is also implied when he cleans the windows of his home (a voyager had peered through the

night before) and returns to Peggy Fosnacht's for an adulterous tumble whose "inflammation" (273) coincides with the arson's work.

By destroying role boundaries, Updike frees his main characters from simple interpretation. Most important is that their three-ring sexual denies passion. It is the absence of obstacles between Rabbit and the attainment of his desire that explains his lack of emotion compared with the responses of Nelson and Janice, who claims that she is in bliss but whose actions constantly belie the assertion. The closet he can come to her it to take the place of her dead father, for as he explains to Nelson, "she is too old to adopt. And you're too young to marry" (256). Examining the needle marks on her arm, he thinks, "They might be bee stings. There are not too many. He can talk to Janice. Then he remembers that Janice is not here, and that only Nelson is their child" (264). From these events, we can see the one basic structural feature is the oedipal struggle of Rabbit's attempt to send Nelson away so that rest unchallenged beneath the Nelson's counter fantasy. So, outer forces of family and society and inner motives of the character always struggles each other.

Jill's death, however, does not exhaust Updike's manipulations of family and adultery. The reconciliation with Janice comes in a section named after Rabbit's sister Mim, who represents yet another thematic variation Mim, the isolated self represents the figure Rabbit has proved he can't be and though her talks with Rabbit are fresh, even comic, Updike makes her a kind of horror, too: she has no family, nor will she ever have one. But her significance in the family appears early in the novel, during one of Rabbit's rare visits with his mother, when he suddenly looks around and thinks:

It is like it used to be, except that, Mom is in a bathrobe and Mim has become Nelson Pop carves the roast beef and then cuts up mom's piece in small bits for her; her right hand can hold a fork but can't use a knife. His teeth slipping down, he proposes a toast in New York state wine to "My mary and an angel through thick and thin was. May be this is it. When she unwraps her few presents, she laughs at the messenger. "Is this, to keep me hopping?" She asks, and has her husband Plug it in, and rests it, vibrating on the top of Nelson's head. He needs this touch of cheering up. Harry feels Janice's absence gnawing at him. When the cake is cut the kid eats only half a piece, so Rabbit has to eat double so not to hurt his mother's feeling (91).

The transposition of generation and gender is outrageous enough to give one pause. Updike suggests that Rabbit longs for the mother-son role he left at home, and for philo a love with Nelson, free of the passions of lust and anger, for in his memory he and mim "never fought" (319). She enters the final section of the narrative to destroy Rabbit's most nostalgic family myth, that all disunities came from the outside (he has constructed the substitute family as if to confirm this myth), and that he can reach blissful accord with his sister because she defines true family; "She is himself with the combination jiggled" (314) which is to say the ideal family is an image of the self. Rabbit is proved incorrect on both counts Mim's numbness to the "idealized eroticism" (316) pre occupying Rabbit (even in his fantasies about her) allows her to couple with Stavorus, destroy Janice's sexual fairy tale, and make possible the reconciliation Rabbit and Janice half desire.

The ominous vacuum at the end of the *Rabbit Redux* can be attributed partly to Mim's influence, but remains as Updike seeks to balance the Rabbit-Janice reunion – staged as an adulterous tryst – with its uncertain possibilities, and thus to avoid “cathartic satisfaction” that might ruin the ending. Rabbit and Janice reunited in bed are described as a combination of intimacy and displacement, as if to acknowledge the necessity of family security but not by family images so much as by what Updike has elsewhere called “the two existential mysteries – the existence of the universe, and the existence of 'I' which have not been dissolved. The novel's final effect is to pose the risks of union against the terror-filled solitude of internal and external space.

Reality of the American Society

Rabbit Redux is a novel of manner which shows the manner of American middle class society after the period of 1960s. In great part, Updike's constant subject has been a middle class that is trying to change its mind without changing its comforts and that mind is so well-stocked with contemporary allusion and can not that effort Updike's style simultaneously to imitate and to judge often flounders in a sea of its own device.

Updike pitched his literary camp in the Eastern United States. The tendency of the novelists of ambition after world war II to use a New York setting for their work, no matter where in fact they had come from, reflected a centralizing of book and magazine publishing in the city, a centralization of the readership of fiction, and the rise of a generation of Jewish and black novelist who spoke specifically out of an urban experience. In this post war mythology of New York as the center of American culture (as opposed to its real position as the center of the publicity of American culture), the writers who drew for their strength on regional rather than ethnic roots were often

considered eccentrics or sports. But by the 1970, the national mood of decentralization and the defusion of New York's central importance in all but the performing arts accompanied a flow of energy back into a newly strong and diverse American culture. In many areas there was, of course, more standardization than ever before.

Rabbit Redux follows the use of main character of the novel Harry (Rabbit) Angstrom, from his youth through the social and sexual upheavals of the 1960s to later period of his life and to his final decline. The novel begins on the day of the moon shot. It is the late 1960s and the optimism of American technologies is countered by the despair of race riot, anti-Vietnam protest and the drug culture. Rabbit's world is unsettled by the realization that the old way of life is rapidly disappearing, his mother is dying of diseases and his father is aged. Rabbit has become complacent in the face of change. Updike has chronicled the frustration and ambiguous triumphs, loungers, the loves and frenzies, the betrayal and reconciliations of our era. He has given us representative American society which reflects the changing decades of late twentieth century America.

The public themes of racism, the sexual revolution, the Vietnam War, and the general drift to self-absorption are always present as the politically hawkish Rabbit struggles to become a commune brother but the social is secondary interest, providing resonance but not primary energy. The narrative emphasizes the individual; Skeeter's attempts to link his anger to the radical elements of the civil rights movement and the outrage of American slavery's history are never presented as totally genuine, even by Skeeter who becomes a slave holder before the readers eyes. Updike's emphasis is not only how sex, free love and the breakdown of institution but also on the emerging political movements:

They are watching television; Skeeter seems to have reinstated the box. The announcer, ghostly pace because the adjustment is too bright and mouthing as rapidly as a vampire because there is too much news between too many commercials, enunciates, . . . after a five-years exile spent in communist Cuba, various African States and communist China, landed in Detroit today and was instantly taken into custody by waiting FBI men elsewhere on the racial front, the U. S. Commission on civil rights sharply charged that the Nixon Administration has made quote a major retreat unquote pertaining to school integration in the Southern states. In Fayette Mississippi three Whites Klansman were arrested for the attempted bombing of the supermarket owned by newly elected black mayor of Fayette Charles Evers brother of the slain civil rights leader. (199)

So, Updike has provided us with a small time capsule of the end of the 1960s such as the landing on the moon, Vietnam War, drugs and racism, and illustrates the difficulties of living an ordinary, middle class life. Yet the times, 1969 are rife with social turbulence, mainly from Vietnam and racial disturbances. Skeeter provides biting commentary on race relations both past and present, capitalism, war etc. Skeeter further analyses such ideas:

Government is for the people's progress and not for the comfort of an aristocracy. The object of industry is the welfare of the workers and not the wealth of the owners. The object of civilization is the cultural progress of the mass of workers and merely of an intellectual elite. Awake, awake, put on the strength, O zion! Reject the weakness of missionaries who teach

neither love nor brotherhood, but chiefly the virtues of private profit from capital, stolen from your land and labour. Africa awake! Put on the beautiful robes of pan-African socialism.

Thus, Updike has moved to tackle such major social issues presented in this novel can not be separated away from living a middle class lifestyle; race, riots, urban sprawl, gender equity, coming of age adolescence, capitalistic monotony, family breakdown, love affairs, boredom, racism, the freedom of people etc. are all mingled and mashed up together, so that we get some kind of more realistic view on how things happen in contemporary American society.

Dispersed Family Relationship is the Effect of Adultery

Updike's purpose has never been sex for-its-own-sake but it is to show the reality of human nature and sexual behaviour of human beings. By portraying Rabbit's equivocations, Updike clearly invites just the moral categorizing, he seeks to prove inappropriate. Rabbit is a family man who breaks one family to begin another, breaks that to reunite the first, and breaks that to run; he gravitates toward increasingly complex social and moral situation. The development of the characters sexual relationship is an important tool that leads to better understanding of the individual's life and experience while at the same time giving the readers a familiar background common to all human beings. The narrator of the novel explains how Harry spends his entire time by keeping sexual relationship with many women and alienated from the family. Janice is his wife but he has sexual relationship with other women such as Jill, Ruth, Mrs. Fosnacht etc. and Janice also have the illegal relationship with Charlie Stavours. Rabbit's crazy for harboring a black fugitive, a young female run away, drug use and of course sex makes

his wife challenging. On the other hand his wife experiments with freedom by having an affair with a used car salesman.

Rabbit Redux, ridicules the institution of marriage and mocks ideas of human morality. It shows that how one married couple Janice and the familiar Rabbit go through and finally overcomes the experience of adultery. Janice's reason for her affair and adultery is her life is lonely, marriage is not exciting enough, "she is usually out sick with some sort of female problem she had developed in her life" (26). Because of such family background not only in Rabbit's family, such environment was there even in their society. Nelson says:

"The kids at school say Mr. Fosnacht was having an affair, that's why they got divorced", "or may be he just got tired of not knowing which of his wife's eyes was looking at him". "Dad, what is an affair exactly?", "Oh, it's two people going out together when they're married to somebody else". "Dad that ever happen to you and mom?" (30)

But it is ironical that Rabbit himself is involving in adultery with Mrs. Fosnacht and his son is raising such questions. When the early baby was died, Rabbit and Janice's family became disturbed. Then both of them Rabbit and Janice try to come out from that boredom. Their resulting in frustration prepares for the emergence of most subtle and devilish characters in the family. Adultery plays:

The baby that died. But through Janice's grief was worse at first, though she bent under it like a reed he was afraid might break, in the long year since, he has become sole heir to the grief since he refused to get her pregnant again the murder and guilt have become all his. At first, he tried

to explain how it was, that sex with her had become too dark, too serious, too kindered to death, to trust anything that might come out of it. Then he stopped explaining and she seemed to forget; like a cat who sniffs around in corners mewing for the drowned kittens a day or two and then back to lapping milk and napping in the wash basket. (41)

So, Janice has affair with Charlie Stavorus to remove her boredom in family. But it affects directly and bitterly in their married life. Their friendship and relationship was dispersed among each other in family. Throughout the novel, Harry does not take any rest except at the end of this novel. His mind frequently moves here and there. His reality does not stay in a fixed place but rather moves around past memories and sometimes his thinking reaches in the politics also. Among with Harry, Janice's mind also moves with the changing time and not able to concentrate in her fixed goal. She is not getting proper love from her husband. She has passed the dark days during her youth while Harry ran away from the family and kept sexual relation with many women.

Truth is constructed subjectivity and it differs from person to person in Angstrom family. All the family members are guided by their own individualism by creating their own favorable truth. Family disintegration mainly leads to plurality of truth. The belief system of Angstrom family is not to depend upon other but to create one's own favorable condition.

IV. Conclusion

The present study of the novel *Rabbit Redux* finds fragmentation, alienation, subversion of tradition, disorder, depthlessness, insensitiveness, loss of historicity, mimicry, discontinuity, ambiguity, incoherence etc. These elements ultimately contribute to the betrayal in the family relationship among the characters but they have their self ideology and selfness. They celebrate fragmentation and chaos. There is no lamentation in alienation. Characters are involved in breaking the unity and celebration of the self. Every character passes their life in their own way. This novel itself is like a moving snapshot, and Updike parses out enough details and specificity to tell us a story, but without losing some of the complication and ambiguities of how life is experienced on multiple levels from multiple angles, and from simultaneous, but traditionally opposing view point. In *Rabbit Redux*, Updike really provides us with a small time capsule of the end of the 1960s and once again illustrates the difficulties of living an ordinary, middle class life.

John Updike, in this novel continues both the life of Harry Angstrom as well as his depiction of a specific place and time in American history. In this case, the time in question is the end of the sixties, a period immersed in radical change and the novel seems to be about both Harry's reaction to the sixties and the sixties reaction to him. Updike raises the issues of the politics of the day, especially on slavery and the treatment of African-Americans. The relationship between and among different characters such as Rabbit, Sketter, Nelson, Jill, Janice, Stavrous etc. was heading towards disaster. Updike shows the reality of middle class American contemporary people of the society about marriage, love, sex, morality, American values etc. Updike writes the novel more

episodic than anything else, mimicking the flow of life, weaving in the problematic times of the sixties. The old way of life is rapidly disappearing and main characters' life is unsettled, family relationship is dispersed. Rabbit's family is falling apart, mirroring divisive problem of the country at large. Rabbit finally overcomes his compliancy and brings 'outsiders' into his home, attempting to reconstitute his family. The writer has given us representative American society which reflects the changing decades of late twentieth century America.

The great body of literature about *Rabbit Redux* is concerned with the American life of late twentieth century. Issues like the sexuality-obsessed thoughts, the confinement of marriage, the realities of marital obsessed Americans family disintegration, drug addiction and so on are raised. Harry's escape is to find family order by maintaining the fitness with passing time. It is his compulsion to run from his normal way of life to an alcoholic and sexual adventure. It has become a symbol of his new energy as well as the healthy family life craze of the late 1970s. Instead of proper care, other members of the Angstrom family run behind money. His son and even his wife do not care him and want to live their life in their own way. National mood of America in late 1950s was rebellious but frustrated, and materialistic in the late 1970s which is shown in *Rabbit Redux*. So, loss of tradition and instability of American life is reflected in this novel.

The novel presents the unhealthy relationship between the couples which brings disintegration and division in the family. So, the novel captures a sense of individual and societal frustration in the life of an aging American man and woman. They are in fragmentation and alienation but they don't have lamentation. They are enjoying the disjunction. Like this way, Updike's novel details the marital tension, sexual escapes,

personal betrayals, professional disappointments, and spiritual crisis that reflects changing attitudes about sexual behaviours, relationship between man and women, and most importantly religious beliefs in contemporary society.

To sum up, the *Rabbit Redux* by John Updike depicts the postmodernistic ideas in the characters, especially Rabbit, the protagonist in the novel who dispersed his family relationship with his wife amusing in fragmented situation.

Works Cited

- Bannett, Andrwe and Nicholas Royale. *An Introduction to Literary Criticism and Theory*, 2nd ed. Harlow: Prentice Hall Pearson Education, 1999.
- Baudrillard, Jean. "Simulacra and Simulations." *Modern Criticism and Theory*. Eds. David Lodge and Nigel Wood: Pearson Education, 2004. 403
- -. "Symbolic Exchange and Death." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon: Blackwell Publishers Inc, 1996. 437
- Berger, Peter. *The Decline of Modernism*. Trans. Nicholas Walker. Pennsylvania: The Pennsylvania State University Press, 1992.
- Crew, Fredric. "Mr. Updike's Planet", *New York Review of Books*, 4 Dec. 1986. 10
- Delanty, Gerald. *Modernity and Post Modernity*. New Delhi: SAGE Publications, 2000.
- Doran, Van Charles. *A History of Knowledge*. New York: Birch Lane Press, 1991.
- Fitzgerald, Frances. *Cities on a Hill: A Journey Through Contemporary American Cultures*. New York: Simon and Schuster, 1986.
- Foucault, Michael. *The Archeology of Knowledge*. London: Tavistock Publications Limited, 1972. 13
- George W. Hunt, William George. *John Updike and the Three Great Things: Sex, Religion and Art*. Grand Rapids, Mich: Eerdmans, 1980.
- Harvery, David, *The Condition of Post modernity*. Oxford: Blackwell, 1989.
- Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. London: Arnold, 2000.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. London: Routledge, 2002.

Jameson, Frederick. *Postmodernism, or Cultural Logic of Late Capitalism*. Durham:

Duke University Press, 1991. 556

Josephson, Eric and Mary Josephson, Editors. *Man Alone: Alienation in Modern Society*.

New York: Dell, 1962.

Kierkegaard, Soren. "Concrete Existence and Abstract Systems." *The Modern Tradition*.

Eds. Lawrence Cahoon: Blackwell Publisher Inc, 1998. 811

Lyotard, Jean-Francois. "Answering the Question: What is postmodernism?". *Critical*

Theory since 1965. Eds, Hazard Adams and Lerory Searle. Florida: Florida State

University Press, 1971. 247

Mautner, Thomas. *A Dictionary of Philosophy*. Oxford: Blackwell, 1996.

Nietzsche, Frederic. "The Death of God and the Antichrist." *The Modern Tradition*.

Eds. Richard Ellman and Charles Fiedelson. Jr. New York: Oxford University

Press. 1976. 905

Powell, Jim. *Postmodernism for Beginners* New Delhi: Longman, 2001.

Randall H. Haldrup's "Rabbit Revised," *American Life Nature*, (Mar. 1984). 51

Richard Ellmann and Charles Fiedelson, Jr. New York: Oxford University Press. 1985.

Rollyson. Karl. *Encyclopedia of American Literature*. 2nd ed. New York: Orient

Longman, 1999.

Thornbarn, David and Eiland, Howard. *John Updike: A Collection of Critical Essays*.

Prentice Hall: Blackwell Publisher, 1979. 175-176

Tonny, Tanner. *Adultery in the Novel*. Baltimore: John Hopkins University Press, 1979.

Trilling, Lionel. "The Meaning of a Literary Idea." *The Liberal Imagination*. Garden

City: Anchor Books, 1953. 274

- Updike, John. *Rabbit Run*. New York: Fawcett Crest, 1983.
- - - . "Rabbit at Rest" *Rabbit Angstrom: The Four Novels*. New York: Everyman's library, 1955.
- - - . *Rabbit Redux*. New York: Knopf, 1972. 264
- - - . *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minnesota Press, 1989.
- - - . *The Postmodern Condition: A Report on Knowledge*. Trans Geoff Bennington and Brian Massumi, Manchester: Manchester Up. 2001, 9-11.
- Ventury, Robert. "Complexity and Contradiction in Architecture." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon. USA: Black Well Publishers Inc, 1996. 325-326
- Von, Ein Kundel. *Kundel in His Journals*. Ed. Cambridge: Harvard University Press, 1982. 135
- Wood, Tim. *Beginning Postmodernism*. U. K. Manchester University Press, 2007.

Works Cited

- Bannett, Andrwe and Nicholas Royale. *An Introduction to Literary Criticism and Theory*, 2nd ed. Harlow: Prentice Hall Pearson Education, 1999.
- Baudrillard, Jean. "Simulacra and Simulations." *Modern Criticism and Theory*. Eds. David Lodge and Nigel Wood: Pearson Education, 2004. 403
- - -. "Symbolic Exchange and Death." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon: Blackwell Publishers Inc, 1996. 437
- Berger, Peter. *The Decline of Modernism*. Trans. Nicholas Walker. Pennsylvania: The Pennsylvania State University Press, 1992.
- Crew, Fredric. "Mr. Updike's Planet", *New York Review of Books*, 4 Dec. 1986. 10
- Delanty, Gerald. *Modernity and Post Modernity*. New Delhi: SAGE Publications, 2000.
- Doran, Van Charles. *A History of Knowledge*. New York: Birch Lane Press, 1991.
- Fitzgerald, Frances. *Cities on a Hill: A Journey Through Contemporary American Cultures*. New York: Simon and Schuster, 1986.
- Foucault, Michael. *The Archeology of Knowledge*. London: Tavistock Publications Limited, 1972. 13
- George W. Hunt, William George. *John Updike and the Three Great Things: Sex, Religion and Art*. Grand Rapids, Mich: Eerdmans, 1980.
- Harvery, David, *The Condition of Post modernity*. Oxford: Blackwell, 1989.
- Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. London: Arnold, 2000.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. London: Routledge, 2002.

Jameson, Frederick. *Postmodernism, or Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991. 556

Josephson, Eric and Mary Josephson, Editors. *Man Alone: Alienation in Modern Society*. New York: Dell, 1962.

Kierkegaard, Soren. "Concrete Existence and Abstract Systems." *The Modern Tradition*. Eds. Lawrence Cahoon: Blackwell Publisher Inc, 1998. 811

Lyotard, Jean-Francois. "Answering the Question: What is postmodernism?". *Critical Theory since 1965*. Eds, Hazard Adams and Lerory Searle. Florida: Florida State University Press, 1971. 247

Mautner, Thomas. *A Dictionary of Philosophy*. Oxford: Blackwell, 1996.

Nietzsche, Frederic. "The Death of God and the Antichrist." *The Modern Tradition*. Eds. Richard Ellman and Charles Fiedelson. Jr. New York: Oxford University Press. 1976. 905

Powell, Jim. *Postmodernism for Beginners* New Delhi: Longman, 2001.

Randall H. Haldrum's "Rabbit Revised," *American Life Nature*, (Mar. 1984). 51

Richard Ellmann and Charles Fiedelson, Jr. New York: Oxford University Press. 1985.

Rollyson, Karl. *Encyclopedia of American Literature*. 2nd ed. New York: Orient Longman, 1999.

Thornbarn, David and Eiland, Howard. *John Updike: A Collection of Critical Essays*. Prentice Hall: Blackwell Publisher, 1979. 175-176

Tonny, Tanner. *Adultery in the Novel*. Baltimore: John Hopkins University Press, 1979.

Trilling, Lionel. "The Meaning of a Literary Idea." *The Liberal Imagination*. Garden City: Anchor Books, 1953. 274

- Updike, John. *Rabbit Run*. New York: Fawcett Crest, 1983.
- - - . "Rabbit at Rest" *Rabbit Angstrom: The Four Novels*. New York: Everyman's library, 1955.
- - - . *Rabbit Redux*. New York: Knopf, 1972. 264
- - - . *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minnesota Press, 1989.
- - - . *The Postmodern Condition: A Report on Knowledge*. Trans Geoff Bennington and Brian Massumi, Manchester: Manchester Up. 2001, 9-11.
- Ventury, Robert. "Complexity and Contradiction in Architecture." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon. USA: Black Well Publishers Inc, 1996. 325-326
- Von, Ein Kundel. *Kundel in His Journals*. Ed. Cambridge: Harvard University Press, 1982. 135
- Wood, Tim. *Beginning Postmodernism*. U. K. Manchester University Press, 2007.

Works Cited

- Bannett, Andrwe and Nicholas Royale. *An Introduction to Literary Criticism and Theory*, 2nd ed. Harlow: Prentice Hall Pearson Education, 1999.
- Baudrillard, Jean. "Simulacra and Simulations." *Modern Criticism and Theory*. Eds. David Lodge and Nigel Wood: Pearson Education, 2004. 403
- -. "Symbolic Exchange and Death." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon: Blackwell Publishers Inc, 1996. 437
- Berger, Peter. *The Decline of Modernism*. Trans. Nicholas Walker. Pennsylvania: The Pennsylvania State University Press, 1992.
- Crew, Fredric. "Mr. Updike's Planet", *New York Review of Books*, 4 Dec. 1986. 10
- Delanty, Gerald. *Modernity and Post Modernity*. New Delhi: SAGE Publications, 2000.
- Doran, Van Charles. *A History of Knowledge*. New York: Birch Lane Press, 1991.
- Fitzgerald, Frances. *Cities on a Hill: A Journey Through Contemporary American Cultures*. New York: Simon and Schuster, 1986.
- Foucault, Michael. *The Archeology of Knowledge*. London: Tavistock Publications Limited, 1972. 13
- George W. Hunt, William George. *John Updike and the Three Great Things: Sex, Religion and Art*. Grand Rapids, Mich: Eerdmans, 1980.
- Harvery, David, *The Condition of Post modernity*. Oxford: Blackwell, 1989.
- Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. London: Arnold, 2000.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. London: Routledge, 2002.

Jameson, Frederick. *Postmodernism, or Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991. 556

Josephson, Eric and Mary Josephson, Editors. *Man Alone: Alienation in Modern Society*. New York: Dell, 1962.

Kierkegaard, Soren. "Concrete Existence and Abstract Systems." *The Modern Tradition*. Eds. Lawrence Cahoon: Blackwell Publisher Inc, 1998. 811

Lyotard, Jean-Francois. "Answering the Question: What is postmodernism?". *Critical Theory since 1965*. Eds, Hazard Adams and Lerory Searle. Florida: Florida State University Press, 1971. 247

Mautner, Thomas. *A Dictionary of Philosophy*. Oxford: Blackwell, 1996.

Nietzsche, Frederic. "The Death of God and the Antichrist." *The Modern Tradition*. Eds. Richard Ellman and Charles Fiedelson. Jr. New York: Oxford University Press. 1976. 905

Powell, Jim. *Postmodernism for Beginners* New Delhi: Longman, 2001.

Randall H. Haldrum's "Rabbit Revised," *American Life Nature*, (Mar. 1984). 51

Richard Ellmann and Charles Fiedelson, Jr. New York: Oxford University Press. 1985.

Rollyson. Karl. *Encyclopedia of American Literature*. 2nd ed. New York: Orient Longman, 1999.

Thornbarn, David and Eiland, Howard. *John Updike: A Collection of Critical Essays*. Prentice Hall: Blackwell Publisher, 1979. 175-176

Tonny, Tanner. *Adultery in the Novel*. Baltimore: John Hopkins University Press, 1979.

Trilling, Lionel. "The Meaning of a Literary Idea." *The Liberal Imagination*. Garden City: Anchor Books, 1953. 274

- Updike, John. *Rabbit Run*. New York: Fawcett Crest, 1983.
- - - . "Rabbit at Rest" *Rabbit Angstrom: The Four Novels*. New York: Everyman's library, 1955.
- - - . *Rabbit Redux*. New York: Knopf, 1972. 264
- - - . *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minnesota Press, 1989.
- - - . *The Postmodern Condition: A Report on Knowledge*. Trans Geoff Bennington and Brian Massumi, Machester: Manchester Up. 2001, 9-11.
- Ventury, Robert. "Complexity and Contradiction in Architecture." *From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoon. USA: Black Well Publishers Inc, 1996. 325-326
- Von, Ein Kundel. *Kundel in His Journals*. Ed. Cambridge: Harvard University Press, 1982. 135
- Wood, Tim. *Beginning Postmodernism*. U. K. Manchester University Press, 2007.