

Chapter I: The Name-sake

Updike and His Literary Career

John Hoyer Updike is the prolific writer of America of in the post modern era. Apart from novelist he is story writer, poet, essayist, journalists and critics too. He was born on March 18, 1932 in Reading a mid-sized manufacturing town located in the heart of Pennsylvania, Dutch country. His mother, Linda Grace (Hoyer) Updike, was a homemaker with artistic aspiration, while his father, Wesley Russell Updike, was a beleaguered, though beloved high school science teacher. An only child, Updike spent the first 13 years of his life in the small town of Shillington, in a tight-knit household that also included his mother's parents, John and Katherine Hoyer. A trolley line ran right past his house, while Shillington high school, where his father worked, sat nestled just behind the backyard. The family didn't even own a car. In his 1989 memoir, *Self-consciousness*, Updike writes, "the first mystery that confront is 'why me?'. The next is 'why here?' Shillington was my here."

In 1945, however, at the urging of his mother, the family of Updike abruptly moved to an 80 – acre farm in near by Plowville, eleven miles outside of Shillington, a sudden disruption that Updike would return to again and again in his early fiction. Now isolated from his friends and uprooted from the day-to-day life of town, Updike already recognized as precious by both his parents and his teachers, commenced an adolescence marked by solitude and familial tension. According to his own account, his parents fought with some regularity, his father chafing at life on the farm and his mother frustrated by the suffocating presence of her parents and by her own thwarted artistic ambitions. Pinning all her hopes on her brilliant son, she inculcated in him a conviction that he was marked for greatness. Perhaps just as important, she also introduced him to the *New Yorker* magazine, which quickly became for young Updike the symbol of all his most fervent.

In 1950 Updike graduated from Shillington high school as co-valedictorian and president of his senior class. Having determined that Harvard University had produced the greatest number of major American writers, Updike's mother encouraged him to apply to that eminent institution, and Updike not only got in, but was also awarded a tuition scholarship. While at Harvard, he immediately established himself as a major talent of indefatigable energy, submitting a steady stream of articles and drawings for the *Harvard Lampoon*. In fact, Updike's first ambition was to become a New Yorker cartoonist rather than a writer. So, after graduating from Harvard in 1954, he spent a year studying drawing and painting in Oxford, England, on a Knox Fellowship. With him was his young bride, Mary E. Pennington a fine-arts major from neighboring Radcliffe whom he had married the summer before. Ironically, during this same year Updike sold his first poem and short story to the *New Yorker*. This auspicious achievement earned him a meeting while still in England with eminent *New Yorker* writer E. B. White, who arranged for Updike to be given a staff position at the magazine upon his return to USA.

Settled down in New York city, with his wife and their young daughter, Elizabeth was born to them. Updike began his short career as a "Talk of the Town" reporter, scouring the city for quirky events and returning to the *New Yorker*, Manhattan offices to compose the urban and ironic short pieces that still comprise the magazine's opening section. After work, he would take the bus back to his apartment at west, eighty-fifth and riverside drive and compose the remarkable poems and stories that filled such early books as *The Carpenter Ed by Hen and Other Tame Creatures* (1958) and the same door short stories (1959). Stylistically, his early story were directly influenced by the *New Yorker* itself, where they primarily appeared. Updike was every bit his own writer, even early on, looking for deeper inspiration not in his contemporaries, but rather in the European modernist, who immediately preceded him chiefly James Joyce, Marcel Proust, Henry

Green and Vladimir Nabokov. Specially, Updike's lyrical, baroque prose style, as well as his penchant for complex design, can be traced directly back to those modernist, masters, all of whom get name – checked in one way or another in the early work. At the same time that he was discovering his own literary voice, he was also undergoing a debilitating spiritual crisis. For solace he turned to the work of the Danish philosopher Soren Kierkegaard and German Christian theologian Karl Barth, both of whom decisively shaped both his spiritual beliefs and his artistic vision, which, Updike's case are intricately linked.

The poorhouse Fair (1959) is Updike's first novel, set in an imagined world of the 1970's and concerns a revolt by the elderly in an old folk's home against an administration that denies their human needs. In the same year he published his first story collection, *The Same Door*, which includes his earliest published work for the New Yorker, several set in Olinger, a fictional version of his Pennsylvania home town.

His third novel, *The Centaur* (1963) pays homage to his father, a school teacher who, like the hero of the book, made quite sacrifice to his son. Like other characters in the book, father and son are presented as creatures out of Greek mythology, respectively, the pedagogical centaur Chiron and the hero Prometheus, which on the Prize of National Book Award.

Apart from, *Rabbit Run*, another novel of Rabbit series *Rabbit Redux* (1971) is set in the summer of 1969, the second volume of Updike's Rabbit Angstrom, Saga shows the thirty six years old attempting to cope with the 1960s in one of the most accomplished satirical treatments of the period.

Rabbit is Rich (1981) is his third Rabbit novel, where Rabbit Angstrom gets in the swing of the 1970s by jogging and enjoying prosperity from his successful Toyota

dealership. In the novel, Nelson, Rabbit's son becomes a problem, threatening to resurrect the kind of chaos.

Rabbit at Rest (1990) is the fourth installment in Updike's Rabbit Angstrom series completes it with reflections on the 1980s, now retired and somewhat reconciled to life with his wife, Janice, restricts his athleticism to the golf course. At the end of book, he succumbs with uncharacteristic grace to a heart attack.

Introduction

The research focuses on Updike's novel; *Rabbit run* (1960) to prove how Updike tacitly exposes and expresses the trauma of Angstrom's quest of salvation from material world by escaping into pastoral spaces. The novel represents the American suburban life of 1950s and 1960s – the life after the World War II. The novel highlights the crisis faced by Angstrom in the spaces he is living in, and from where he escapes for to seek liberation.

Harry Rabbit Angstrom abandons his home, wife and children. Why is it necessary to escape? Why is Angstrom compared with rabbit? Is it fear (like that of a rabbit) of the modern life? The research focuses on three spaces to retell the story of escape for salvation. The spaces will be categorized into three parts – the spaces of material world, the world he is living in, the space of mental world, where he is in dilemma, where he analyses the past life of his glorious days and the present traumatic feeling that he is struggling for, and finally the world of his, destination – his future world, the place he is seeking for salvation. Thus escaping itself becomes quest i.e. escaping becomes the end in itself. To be in the process of escaping is the salvation in context of comprehending in terms of end of all miseries. The third space is the world (mental or material) of continuity process, where Rabbit finds himself.

Updike's novel *Rabbit run*, was published in 1960, when the stress of World War II was over and people were seeking for prosperous lives. People from rural areas were trying to move to urban locations. People in those emergent areas were bewildered with in the modern civilization and culture and were lost in the fun houses. Angstrom is one such example, who tries to do away with modern culture and modern civilization.

As men are closely tied within the culture and civilization, they at the same time try to keep their identities to locate themselves differently. Likewise, Angstrom tries to figure out and establish himself in sports, in the beginning. He was ex- high school basketball star who had performed very well in the basket ball team of B division league and had become a popular player. When he married Janice, his life changed and the problems started. He starts struggling with his daily earnings. Now the material world that he was in was contrasted with the material world Angstrom was in his glorious days, "I once did something right. I played first rate basket ball. I really did"(80).

The modern/suburban life faced by Angstrom is quite different from what he has expected. To support him and his family, he does the job of demonstrating kitchen gadgets – magi peeler: "... demonstrating a kitchen gadget in several five – and – dime stores and Brewer" (10). He was in discomfort to work with modern equipments. Next he faced the problem in selling the used cars of his father in law. Cheating and dishonesty cause him disillusionment. His wife is pregnant for the second child, and becomes alcoholic and smokes a lot of cigars, "Harry, do you have a cigarette? I am out"(10). Angstrom being fed – up with Janice, tries to get help through his basket ball coach. Tohereto, his *guru* helps him to streamline the relationship with Ruth, a whore, but again fails to establish any stable relationship. After returning home, from the job, he always has to get his son Nelson, from his mother's house, while Janice spends her time, sitting in front of television screen with drinks and and cigars.

When Angstrom fails to seek help from his basket ball coach, he seeks help through Reverended Eccles of the Episcopal Church. Angstrom spends a lot of time with him, getting advice and counsel. Angstrom believes in a higher power though not much in his practice. Reverened Eccles does much good in his role as a minister, as a good shepherd on the golf course with Angstrom, but all ends in vain.

His second world, the world of his thinking starts when he fails to have adjustment with any of the advices, given by Tothereto or Reverened Eccles. He is neither able to establish harmonious relationship with Janice nor with Ruth. He is trapped like a rabbit, somewhere in the middle, like a pendulum of the clock swinging constantly to and fro. The indecision is to go for Janice or Ruth. His glorious days reminds him of his happy moments, when he was an athletic hero. Now his dream is shattered like a glass: cluttered house, a drunken wife and a son who will never be able to give him solace. He hopes to run like a rabbit. His psychological world puts him in dilemma, so he ponders whether he can overcome this obstacle to make his life prosperous, provide the secured life for him and his family. The reply is no. The solution is escaping from this mundane world, which lacks, spiritual content. Then he seeks for salvation, a destination, the world of salvation. The third space is the place/world, where he gets salvation that frees him from the problematic world, where he will be free from obstacles and sufferings.

The theoretical modality rests on Marxist's idea of culture, Michel Foucault's idea of discourse and power, Stuart Hall's idea of birth of modern subjects. The key terms that appear in the paper are used literally except some that necessarily need the definition. They include, quest, space, escape, self, salvation, a doctrine of salvation. The terms are defined with the context in which they are used. .

The first chapter includes the writer's literary career and introduction, the second chapter discusses about the tools and ideas, and the third chapter includes the textual analysis and the fourth chapter is the conclusion.

Chapter II: Social Problems and the Causes: Marxist Outlook

Of the several criticisms studied, cultural criticisms, particularly Marxism is taken as a tool to support the arguments in the research. Apart from Karl Marx, other independent Marxist thinkers like Pierre Macherey, Louis Althusser, Lucien Goldman, George Lukas' ideas will be considered in the study.

Marxism is a set of theories or system of thought and analysis, developed by Karl Marx in the nineteenth century in response to the industrial revolution and the rise of industrial capitalism as the predominant mode of economical activities. This theory is directed at social change where it analyses social relations in order to change what they see the injustices and inequalities created by capitalist economic relations. For Marxism, getting and keeping economic power is the motive behind all social and political activities, including education, philosophy, religion, government, science, technology and so on. Thus economic is the base upon which the superstructure of social, political or ideological realities is built. Therefore, economic power always includes social and political power as well, that is why many Marxists today refer to socioeconomic class, rather than economic class while talking about the class structure. Marxism is "characterized by struggle in which the differences and conflicts within the society are fought out" (624).

In Marxist term, economic conditions are referred to as material circumstances and the social, political or ideological atmosphere generated by material conditions in terms of historical situation. According to Marxist critics, neither human events nor human productions can be understood without understanding the specific material or historical circumstances, where those events and productions occur. The accurate picture of human affairs cannot be obtained by the search for abstract principles, but only by understanding concrete conditions in the world "life is not determined by consciousness, but consciousness by life" (625). Therefore, Marxist analysis of human events and

productions focuses on relationship among socioeconomic classes, within a society and among societies, and clarifies the human activities in terms of the distribution and the changes of economic power. Marxist methodology, dictates that theoretical ideas can be judged to have the value only in terms of concrete applications.

In Marxist's perspective, the differences in socioeconomic class divide people in terms of religion, race, gender and ethnicity. The real battle lines are drawn, to put the matter between the haves and the have-nots, between the bourgeoisie ,those who control the worlds' natural, economic and human resources and the proletariat – the majority of the world population who live in substandard conditions and have always performed the manual labour, the mining, the factory work, the ditch digging or even selling the kitchen gadget, - the magi peeler of the rich in the text "men are the producers of their conceptions, ideas etc ..." (625). Unfortunately the proletariat are often the last to identify this fact; the usually permit differences in religion race, gender and ethnicity to separate them in to warring factions that accomplish very little or no social change. In the same context Benjamin says:

The art of the proletariat after its assumption of power or about that art of a classless society would have less bearing on these demands than about the development tendencies of art under present condition of production. There dialectic is no less noticeable in the superstructure than in economy. (194)

Some Marxists even today believe that the proletariat will one day self develop the class consciousness needed to rise up in violent revolution against their oppressors and create a classless society, so that current power structure would be radically changed.

It has become quite difficult to place people either in the bourgeoisie or proletariat, which means, some workers earn more than some owners, which means it is very difficult to distinguish between owners and wage – earners. The American context is not that straight forward in terms of class structure. So, it might be more useful to classify Americans according to socioeconomic lifestyle, without reference to the manner in which their income is acquired "the person who employs several workers in small family – owned business but whose early profits are less than the annual wages of sells persons working in the big corporation" (Lois Tyson 51).

Whether we would agree or not on which the individuals belong to the bourgeoisie and which to the proletariat, we can observe the difference in socioeconomic lifestyle among the homeless who have few material possessions and little hope of improvement; the poor, whose limited educational and career opportunities keep them struggling to support their families and living in fear of becoming homeless; the financially established, who own nice homes and cars and can usually afford to send their children to college; the well-to-do, who can afford two or more expensive homes, several cars, and luxury items; and the extremely wealthy, such as owners of large, well established corporation, for whom money is no problem whatsoever. So, one loosely refers to five social groups as Americas' underclass, lower class, middle class, upper class and aristocracy.

Obviously, the underclass and the lower class are economically oppressed; they suffer the ills of economic privation, are hardest hit by economic recessions, and have little means of improving their lot. In the sharp contrast, the upper class and aristocracy are economically privileged: they enjoy luxurious life styles and are less affected by economic recessions, and have a great deal of financial security. But the members of the middle class are economically oppressed and as well as privileged too. Their socioeconomic life style is

certainly better than that of the classes below them, but they will probably never own a mansion; they have more financial stability than the lower classes, even they are hardly hit by economic recessions and usually have good reasons to worry about their financial future; they rather benefited from institutionalized forms economic security, like good medical insurance and pension plans, but hold an huge amount of tax related to their income.

There arises a question, why don't the economically oppressed fight back? The poor homeless in America today struggle to survive in certainly a factor in keeping them down. The other elements oppressing them are the police and the government, strong arm agencies, who under the government orders, have mistreated lower-class and underclass poor perceived as a threat to the power structure like, striking workers who were asserted, beaten or even killed in early days of American labour unions or the homeless. The poor are eve more effectively oppressed by ideology.

An ideology is a false belief system. For Marxism a product of cultural conditioning, such as, capitalism, communism, patriotism, religion, ethical system, humanism etc are all the ideologies that are not equally productive or desirable. The undesirable ideologies produces repressive political agendas, and in order to ensure their acceptance among the citizens, pass themselves off as natural ways of viewing the world instead of acknowledging themselves as ideologies. Claiming men as superior to women is a sexist ideology that sells itself as a function of nature rather than a product of cultural belief. Likewise, owing home on its own land is a capitalist ideology that sells itself as natural by pointing as such, all Americans wants to owe their own property, without acknowledging that his desire is created in us by the capitalist culture that we live in, but some Native Americans don't believe in owing land.

The repressive ideologies prevents us from understanding the material conditions in which we live as they refuse to acknowledge that those conditions have any bearing on the way we see the world. Marxism is a non-repressive ideology, which works to make us constantly aware of all the ways in which we are products of material circumstances and of the repressive ideologies that serve to blind us to this fact in order to keep us subservient to the ruling power system. Though Marxist theorists differ in their estimation of the degree to which we are programmed by ideology, all agree that the most successful ideologies are not recognized as ideologies but they are thought to be natural ways of seeing the world by the people who subscribe to them.

From a Marxist perspective, the role of ideology in maintaining those in power in so important that one should briefly examine a few more examples so that one can see how it works. Classism is an ideology that equates one's value as a human being with the social class to which one belongs: the higher one's social class, the better one is assumed to have good quality in blood. From a classists' perspective, people at the top of the social rank are naturally superior to those below them are more responsible, more trustworthy, and more ethical, and so on. People at the bottom of the social rank are naturally, shiftless, lazy and irresponsible. So, it is only right and natural that those from the highest class should hold all the positions of power and leadership, because they are naturally suited to such roles and are the only one's who can be trusted to perform them properly.

Marxist concern over the rise of industrialism in the mid-nineteenth century was a concern for the effects of factory work on people, who were forced to sell their labor to the industries that were replacing independent artisans and farmers or any other workers. Though factory workers produced such large quantities of products, none of which bore their name or any other mark of their individual contribution. According to Marx, they not

only became dissociated from the products they produced but from their own labor as well, and he noted the debilitating effects called alienated labor as well as society as a whole.

Likewise, Marx's concern over the rise of capitalist economy- an object's value is translated in a monetary equivalent and determined totally in terms of its relationship to a monetary market, and its replacement of barter economy was a concern for the effects of capitalism on human values. "Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction" (Benjamin 199).

As Marxism insights into human behavior, it involves the damaging effects of capitalism on human psychology and those damaging effects often appear in our relationship to the commodity. According to Marxism, a commodity's value lies not in what it can do but in the money or other commodities for which it can be traded. In other words, in the social status, it confers on its owner. An object becomes a commodity only when it has exchange value or sign-exchange value, and both forms of value are determined by society, in which the object is exchanged.

From a Marxist's point of view, the survival of capitalism, which is a market economy, depends on consumerism, which promotes sign-exchange value as our primary mode of relating to the world around us. In terms of economy, in capitalism's the best interest is to promote whatever personal insecurities will motivate us to buy consumer goods, because the kinds of personal insecurities that made us buy consumer products are produced by comparing ourselves with other people competition is promoted not just among companies who want to sell products. Capitalism's constant need for new markets in which to sell goods and for new sources of raw materials from which to make goods is also responsible for the spread of imperialism- the military, economic or cultural domination of one nation by other for the financial benefit of the dominating nation with little concern for the welfare of the dominated nation.

Marxism, clearly concerns with human psychology that overlaps with that of psychoanalysis: the disciplines study of human behavior and motivations in psychological terms. However, while psychoanalysis focuses on the individual psyche and its formation within the family. Marxism focuses on the material forces- the politics and ideologies of socio economic systems that shape the psychological experience and behavior of individuals and groups. For Marxism the family is not the sources of individual's psychological identity, for both the individual and the family are products of material circumstances. The family unconsciously carries out the cultural program, in raising its children, but the program is produced by the socioeconomic cultural within which the family operates. "With the emancipation of the various art practices from ritual go increasing opportunities for the exhibition of their products" (Benjamin 201). As the psychoanalytic critics examine the family conflicts and psychological wounds that determine individual behavior, Marxist critics examine that same behavior as a product of the ideological forces carried, as such by film, fashion, art, music, education and law. In fact, the Marxist critics show as the ways in which family dysfunctions are themselves products of the socioeconomic system and the ideologies it promotes.

There is no uniformity in Marxist theories about art and literature. So some of the general theoretical principles developed by George Lukacs, Pierre Machery, Louis Althusser and Lucien Goldmann are discussed below.

Lukacs, an internationally recognized scholar, a philosopher, and aesthician was rather an independent Marxist thinker, though he was highly influenced by Hegel, Marx and Lenin. He was eventually to be regarded as the principal Marxist aesthician of his time. Throughout his career he addressed the problem of the relations of form to content, art to politics. In the important long essay "*Art and Objective Truth* (1954) he argues that the work of art reflects an objective reality but it does this not by slavish copying. Rather it

succeeds by presentation of a concrete universal, and the formal integrity and objectivity of the work lies in that tradition. The goal of all great art is to provide a picture of reality in which the contradiction between appearance and reality, the particular and the general, the immediate and the conceptual etc, is so revolved that the two converge into a spontaneous integrity in the direct impression of the work of art, and provide a sense of an inseparable integrity. He sets the movements of enlightenment, idealism, and realism in Marxist version of history, in which the old harmony of the ancient Greeks is forever lost, through nostalgic for it remains. Both idealism and realism were failures, though they were historically understandable and valuable responses to this loss. According to him, the opposition of idealism and realism explicates the division in humanity that is the product of bourgeois society.

Pierre Macherey is a French Marxist theoretician, whose ideas remarkably differs from other Marxist theories. His substantial theoretical work, *The Theory of Literary Production* (1966) discusses about production of art and ideology. He describes the creation of work of art as the production of any other commodities, but does nothing more than working out with already existed materials such as language, genres, ideology etc. According to the writer, production of literature is inseparable from social practices because the work of literary production depend on the existence of common language, codifying linguistic exchange for its material and it aims in so much as literature contributes directly to the maintenance of "Common Language" (Macherey 63). His theory of *Literary Production* significantly differs from Luckacs as Machery, explicitly rejects literature to be reflection of outside reality. In the same essay, Machery with Balibar points out that:

...literature is not fiction, a fictive knowledge of the real, because it cannot define itself simply as figuration, an appearance of reality. By a complex process, literature is the production of certain reality, but indeed An

autonomous reality, but a material reality, and of a certain social effect ...

(Macherey 66)

According to Machery, literature produces ideological effect and the material for it are the "ideological contradiction" (68) which are political, religious etc as he states that the fundamental materials for literary text is "contradictory ideological realization of determinate class position in the class struggle" (Machery 68). Regarding the effect of the literary text, Machery states that "it provides other ideological contradictions which sometimes be recognized as literary ones, but which are usually, aesthetic moral, political, religious discourse in which the dominant ideology in realized" (Machery 68).

In similar way, David Forgacs in his illustrating essay, *Marxist Literary Theories* he argues with Machery's theory of literary production under quite and appropriated subtitled "the production model". For him also, theory lies in the concept of ideology. For Machery, a text contains a gap and silences and "writing is necessarily a partial or incoherent reading of reality" (Forgacs 181). In his opinion, the texts are incomplete and "the reader, has to bring to the text theoretical knowledge, as the text and its author didn't possess" (Forgacs 180).

Roman Selden also agrees with Machery's and Althusser's Theories of literary production under the title *Structuralist Marxism*. According to him, the duty of the literary critics is not to evaluate whether a text is realistic or not but a "literary critic is concerned to show how all the parts of the work fit fact together, or to harmonize and sooth over any apparent contradictions. Like a psychoanalyst, the critic attends to the text's unconscious to what is unspoken and inevitably suppressed" (Selden 40).

Thus, for Macherey, the gaps silences are of great importance than what is in the text but not obvious for an ordinary reader. The whole of European intellectual atmosphere during 1960s was influenced and dominated by the ideas of prominent Marxist

theories are Louis Althusser, Macherery and Luicien Goldmann. So their views on art and literature are rather different from traditional orthodox Marxist theoreticians.

Althusser is differently known for his concept of ideology on which "the initial influence of structuralist Marxism on literary theory centered around" (Rice 52).

According to Rice and Waugh "the central feature of Althusser's Marxism and one of the key areas of difference between his and previous Marxism, is the way in which he conceived ideology" (Rice 52).

In his essay *Ideology and State* Althusser has developed the theory of reproduction of ideology. For him, *Ideology State Apparatuses* includes the church i.e. the radio, television, press etc and cultural *Ideological State Apparatus* includes literature, the arts, sports etc play vital role in reproduction of ideology. He defines *Ideological State Apparatus* as "a certain number of realities, which represents themselves to observer in terms of distinct and specialized institutions" (Althusser 54). He represents a list of significant *Ideological State Apparatus* as:

The religious ISA (system of different churches), the educational ISA (system of the different public and private schools), the family ISA, the legal ISA, the political ISA, the trade union ISA, the communication ISA (press, radio, and television) the cultural ISA (literature, the arts, sports) etc.

Further he differentiates between the ideologies that belong to the private and public domain. According to him the state Apparatus (SA) contains the government, the Administration, the Army, the police, the courts, the prison etc, which primarily function by violence where as ISA "function by ideology". He also adds that SA and ISA; however, may function both by violence and ideology: "... the Repressive State Apparatus functions massively and predominantly by repression (including physical repression while functioning secondarily by

ideology ...". The Ideological State Apparatuses function massively and predominantly by ideology, but they also function secondarily by repression."

(Macherey 56)

Thus he defines ideology as a "Representation of the Imaginary Relationship of individuals to their real conditions of existence" (Macherey 56) and claims that it has a material existence.

Lucien Goldmann, a Rumanian Marxist is known for his influential sociologist and critic. He agrees with Lukacs and tries to correlate literary works not with the ideology but with the "mental structure of the author's social group" (Forgacs 183) which marks the originality of his theory. For him, the social group may be both revolutionary and reactionary and by mental structure he means the pattern of ideas and concepts possessed by certain social groups. Goldmann says that "literary works arise out of social consciousness and behavior that are linked to society that he sought to establish" (Forgacs 84). Thus, in Goldmann's theory, language is only a medium of expressing world view of his class, which is already in existence. So, for Goldmann it seems that the creator of the work is not an individual writer. Marx, Engel and orthodox disciples of them are of the opinion that economic discrimination that is centralization of wealth in hands of few capitalists world, where as Goldmann thinks:

the fundamental problematic of modern capitalist societies is no longer located at the level of poverty – although, I repeat poverty remains even in the most advanced industrial countries or even at the level of freedom directly limited by law or external constraint. Instead it lies entirely in the contraction of the level of consciousness and in the concomitant tendency to reduce the fundamental human dimension of the possible. (Slaughter 151)

Cliff Slaughter's *Ideology and Literature* is quite valuable work for the study of Marxist literary theories. In his essay, *The Hidden Structure*, Slaughter argues that Goldmann shares nearly similar ideas to Lukacs on certain fundamental questions about literature. Therefore, the conclusion is drawn by Slaughter about the questions of the social, economic and economic and political characterization of 1945 capitalist world. Hence, he further states:

...the structure of the world vision of a social group was postulated as homologies with the structure of the universe of given literary works. The social groups whose life situation and historical role necessitated a comprehensive vision would normally be found to be social classes. The form of the literary work would be structured in a manner congruent with the relations between whole and part, history and function, etc. in the world vision of class. However the structures of the world vision of the classes were not conceived as fixed, but rather in a constant process of deconstruction and restructuration as the social group found it necessary to confront and adapt to or overcome the new problems constantly thrown up by social life. (Slaughter 154)

On the contrary, Marx and Engles were of the view that the struggle between the bourgeoisie and proletariat engendered by the capital labour relation may change the economic and social being of the proletariat and create situation for changed consciousness. Thus Goldmann entirely rejects the viewpoint that claims literature having been created by “the individuals of specific gift”. In his final phase, though he went contrary, in the beginning, he emphasized the close relation between ‘base’ and ‘superstructure’, “according to which literary structures, simply corresponds to economic structures” (Selden 39).

Escaping/escapism are defined as the habit of trying to forget unpleasantness by seeking entertainment, imagining oneself in exciting situations etc. Escapism is related to fancy and imagination. With the expression of some minor distinction made by writer such as John Dryden and Joshua Reynolds, 'fancy' is a term generally used synonymously with imagination and in opposition to reason until the publication of Samuel Taylor Coleridge's *Biographia Literera* (1817). Coleridge, however, distinguishes between the two assigning a much higher value to imagination than to fancy. He saw fancy as a mode of memory emancipated from the normal constraints of time and space and assigned to it the function of recording the sensory images it receives "... blended with and modified by that empirical phenomenon of the will ..." (Coleridge 478). Coleridge thus defined fancy and creative capability limiting its effects to a rearrangement of what already exists. He credited imagination with the lofted function of creation, arguing that it is the organic imagination that can dissolve and remake essentially 'rebirth' then into something completely new and different. Imagination alone, unlike the mechanical fancy has the ability to unify disparate and even contradictory elements into a vital and interdependent whole. William Wordsworth, a romantic poet had drawn similar distinction between imagination and fancy two years before Coleridge in his preface to the 1815 of *Lyrical Ballads*; nonetheless it is Coleridge who usually is credited with making the distinction because of his extensive and in-depth discussion in the *Biographia Literera*, "... the objectives and subjectives are so instantly united, that we cannot determine to which of the two priority belongs" (Coleridge 476).

Subsequent critics have continued to differentiate fancy from imagination but most don't delineate the two in as judgmental manner as Coleridge. Instead they typically claim that fancy produces a lesser, lighter verse, while imagination generates the higher, more serious work we attribute to greater artist.

The other key term associated with the protagonist's life is salvation. It is the translation of the Greek word *Soteria*, which is derived from the word *soter* meaning Savior. The word, salvation, communicates the thought of deliverance, safety, preservation, soundness, restoration and healing. According to doctrine of salvation, it is the highest goal of the faithful and one that all followers should try to achieve. Religions differ, however, in their understanding of salvation, when and how it occurs, and how it can be gained. In many religions, the quest for salvation is aided by the work of a "Savior". The savior may be a god or some other divine figure, or the individual, on whose teachings and religion is based on.

A doctrine of salvation is based on the belief that individuals or groups are in some danger from which they must be saved. The danger may be the threat of physical misfortune in this world, such as disease, war, or the danger may await people in a life after death. Christianity and several other religions teach that the danger is primarily spiritual and is centered in each person's soul, which is thought to be that part of a person that survives after the body dies.

In this way tools and ideas needed for the supporting of textual analysis of Rabbit's quest from spaces to escaping are discussed, with different opinions of Marxist's and neo-Marxists' ideas. The next chapter includes the textual analysis for the quest of Rabbit Angstrom to make his life meaningful, which is his mind, the ultimate victory of his life, the world of salvation, - the world of destination.

Chapter III: Materiality and Other World

Every living being struggles hard seeking for better condition. In Updike's novel, *Rabbit Run* (1960), Harry Rabbit Angstrom also seeks his world of freedom, that is, his journey moves from the world of spaces to the world of destination, the salvation, "Man collaborates with the world" (625) world as a secured world, with his job and his family. Thus, he renounces his family and home to making life meaningful, as Gautama Buddha renounced his kingdom for the quest enlightenment to be free from suffering.

Angstrom is a 26 years old former high school basketball star, who finds himself trapped in a marriage that is on the rocks, with a young son and the job he bathes i.e. demonstrating a kitchen gadget, called the Magi peeler. Coming home from work one day, Harry stops to play basketball with some neighborhood kids and revels in his ability to fool on them, until he starts sucking wind. When he gets home, his pregnant wife is drunk and he goes out to get their son from his mom's house, but ends up driving to West Virginia instead. Stopping at a roadside cafe and examining the clientele he wonders and tries to realize whether he is in or outside America.

He decides to bail out, on his family, but wants to get some advice from his high school basketball coach, who proceeds to set him up with a semi-pro whore. Rabbit moves in with her and when he sneaks home to get some of his clothes, he is corralled by the family minister, who asks him, one of the great questions of the Age of Divorce.

Harry, of course, is unable to answer the question, but he agrees to meet with the minister again and they become golf partners. Meanwhile, Harry takes a job of as a gardener and lives with his trollop. But when his wife gives birth to a daughter, he moves back home leaving the now pregnant other woman behind) and takes a job at his father-in-law's used car a lot.

When one night Harry decides that he must have sex, his wife spurns him and Harry takes off again. He knows he should go home but “something held him back – the feeling that somewhere there was something better for him than listening to babies cry and cheating people in used car lots – meanwhile, as Harry wanders about, his wife proceeds to get drunk and while trying to give the baby a bath, accidentally drowns. At the funeral, Harry turns to his wife and says “don’t look at me, I didn’t kill her” (234) then runs away. He goes to his other woman and tells her. She has to have the baby, but hardly meets with a friendly, reception. He goes out for some groceries and just starts running ... Run, Rabbit, run.

As stated in the earlier chapter of this dissertation Karl Marx propounded radical economic, social and political theories with amazing effects throughout the world heralding the dawn of new era. In the work like *The German Ideology* and *The Communist Manifesto* written in collaboration with Engels, Marx proposes a model of history in which economic and political situation determine social conditions. They express their view while responding the hardships aroused from the rise of capitalism. The same theory which is known today as Marxism has influenced the whole world by furnishing strong ideological bases especially for political movements.

Marx’s revolutionary theory gave birth too many other scientific theories during the time of tremendous socio-economic changes, scientific discoveries, and industrial revolution by the establishment of large scale productions industries. Marxism treats literature as the expression of socio-economic life and judges’ literature on the basis of how far it has fulfilled this function. Although Marxism primarily deals with socio, political and economic aspects, it also treats literature with special care, as it reflects social realities, and stresses that literature should be for the betterment of life. His theories

disprove bourgeoisie economic, social and political system by establishing the philosophy of proletariat, the lowest stratum of society.

Here we analyze John Updike's novel *Rabbit Run* from Marxist perspective on the economic, social and political ground of the contemporary America Updike, in this novel, has been able to reflect the social reality particularly the suburban life of the 1950s and 1960s represented as a new mode of living in new life style." Literary texts are located problematically and productively with in history; they express, refract and reinvent a historical and social context, and this process of reinvention is nowhere else seen more clearly than in Updike's novel" (Ebbatson 28).

The suburban life of America during 1950s and 1960s shows the complex life style merging with sex, sports, religion, especially the period lack in spiritual faith, the result of World War II.

John Updike's 4th novel *Rabbit Run* is the representative of such suburban life of 1950s and 1960s that depicts of the spiritual shallowness of the corrupted modern age. The epigraph Updike Chooses for *Rabbit Run* – is Pascal's Pensee 507, is very appropriate: "The motions of Grace, the hardness of the heart; external circumstances." It is always the external circumstances which are binding Rabbit or Harry like a net.

This research explores the journey of Rabbit from spaces to escaping; the quest for meaning of life. His journey starts from the space, the material world where he is living in. His material world is the world of suburban American life, where the main character, Harry Rabbit Angstrom, a former high school basketball player the representative of suburban life struggling to make sense of his restrictive adult life in the suburbs.

According to the view of Karl Marx expressed in *The Communist Manifesto*, all the history of exiting society is the history of class struggle Different people are born at different times and place having different wishes and interests which they try to achieve

through different means. A group of people having similar situations and similar interest create one class and in the same way the people having their similar interest creates their classes. Each and every class attempts their best to keep the interest of the related class up. Antagonism of the classes existed in the ancient period, medieval time and more openly and more hostile as never before in the modern time.

The time John Updike lived was the time of great shock and challenges and ups and downs in the political, social and economic sectors not only in Europe, but also in America. The contemporary period of the transition from the modern to consumer modest life, where there is much fragmentation, lack of spiritual faith, and chaos, along with the rapid overall progress. Updike in *Rabbit Run* has shown social reality of class conflict between common class people represented by Angstrom and the capitalist the producers of modern household equipments like, cars, TVs, magi peeler etc, the cut throat competition between the businessmen, buying and selling of machinery tools, strong dislike, sexual abuses and social deformities caused by poverty. In the novel, the game of basketball selling of magi peeler stands for capitalistic class where they are exploiting the worker like Angstrom. Angstrom's hope of being a good star athlete is the dream of achieving goal to make his life luxurious.

Rabbit was famous through the country; in basketball in his junior year he set a B league scoring record that in his senior year he broke with a record that was not broken until four years later. He sinks shots one-handed, two-handed, under handed, flat footed and out of the pivot, jump and set. (7)

But the failure of achieving this goal is the struggle between capital class and common class, the proletariat. His work of demonstrating kitchen gadget the magi peeler is the idea of capitalistic class where they are exploiting the proletariat people, for the sake of facility. He tries to learn more about the magi peeler to do with well of and to cope up

with the modern materials. "Rabbit watches the big mouse keteer on the television attentively: he respects him. He expects to learn something from him helpful in his own life of work" ... (10). When she returns home he finds his wife drunk alcohol, and watch television is the symbol of luxury where people have become the slave to luxurious life. The struggle of maintaining family by Angstrom is the struggle against exploitation of poor by capitalistic classes.

According to the nature of Bourgeoisie and proletariat, the former tries to get a worker to work at a nominal cost where as the later attempts it's best to acquire more from those who possess the means of production. However, hard work done by Angstrom, by selling the kitchen gadgets, the benefit, goes to the capitalistic classes.

When Angstrom fails to reconcile with the jobs of demonstrating magi peeler, the kitchen gadgets and with his alcoholic and the smoker, the pregnant wife, he seeks the help of Tothereto, his basket ball coach, but, Tothereto fails to transcend him, rather he sinks within the relationship of Ruth, the part-time harlot, who also became pregnant like Janice, his first wife. Tothereto, here stands for capitalistic mode, who dominates the common class or for getting victory.

Reverend Eccles more or less has the same effect on Rabbit, although he at least tries to help Rabbit solve his problems rather than transplanting him into an entirely new situation in which he must face an entirely new series of obstacles. "You never know what Eccles was really meaning" (133), we are told, once again via free indirect discourse from Rabbit's point of view, "you had to take what you wanted to"(134). Eccles like, Tothereto, is characterized via Rabbit's perception of him, but to less degree. Reverend Eccles, being a Christ figure, fails to transcend Rabbit, which shows that there is the decaying of spiritual belief. Eccles is characterized not only by the way Rabbit sees him or by the way the reconciles with the reality of his existence, but also by the way Rabbit contrast him

with Totherto, and thus he is further characterized in the way his opposition to Totherto's impulsiveness fuels Rabbit to hold some of Eccles' warning, so that Totherto and his world of which Ruth is a part, will continue to have an effect on Rabbit's life, once again, so that the process of healing is complete. Two men in possession of differing ideologies help to shape one man in search of his own ideology and, as a result, both affect - and are affected by - the selective elements that he takes from their respective characters in order to forge the personality of a character that is altogether his own.

The ideology of Totherto and Reverend Eccles stands for capitalistic ideology and the ideology of Rabbit Angstrom stands for the Proletariat who wants to overcome by revolution.

The next world of Rabbit Angstrom deals with in the world of mind, where he is in dilemma. In this world, he analyses the past glorious days and the present traumatic feeling that he is strongly for. He was hero, where everybody raised hand for him, he was popular then, the basketball star. His life was the life of bourgeois, no responsibility of holding family, no hard working, could enjoy a lot according to his wish. The present situation that he is facing is totally different demonstrating the kitchen gadgets, selling of used cars, working in garden, are that representation of work of the proletariat class, where they have to fight day and night for their supporting life. His pregnant alcoholic wife who also drinks a lot, watching television, taking cigar is intolerable for him. Now he feels that he is already bugged down in the net of society, the society of faithlessness.

The activities of his wife makes him so frustrated that he considers himself as trapped in unhappy marriage. His glorious past days are over. Now he is a young married father, trapped in the suburban 60's, unhappy with a cluttered house, drunken wife, and a son who will never be the athlete he was, "will this basketball star find a way to make his life better, or will he run like a rabbit?" The title says it all and Harry Angstrom does

indeed run whenever things don't go his way. Now the only way he sees in front of him is to escape from the net of society. But the act of escaping is only free from burden, fleeing from responsibility, is it cowardly action?

Siddhartha Gautama also did the same action, abandoned his house, wife, and son, and was coward too? No, escaping has meaning too. The selfish nature of human beings leads us to live a very miserable life.

To pursue the middle way, one must recognize the four Noble Truths ...

Human life is an existence of suffering, suffering caused by desire, for things that can not satisfy the spirit. Suffering can be ended and man can be set free by renouncing these desires, which are rooted in ignorance. Man can free himself of desire by following the Noble Eightfold path of right views, right aspirations, right speech, right behavior, right mode of livelihood, right efforts, right thoughts and right contemplation" (Buddha 480).

Of course Angstrom has to struggle a lot being a proletariat. Was Siddhartha proletariat? He was born to a noble family of the ruling class. He was raised in a luxury by an adoring father, who sought to protect him from the sight and knowledge of evil. But he renounced the world of he lived in for the quest of enlightenment. So, Angstrom also is in search of enlightenment like prince Siddhartha. Angstrom thinks that the shallow spirit, the faithless world cannot guide him the right way, thus he makes up his mind to renounce his belongings, for salvation. He thinks there is world beyond, "Something wants me to find it" (13) the happy living, free from suffering. He asks himself whether he is in dream or on reality. "Why am I me?" (243).

Leaving home leads Siddhartha Gautama to enlightenment. What other regions lead people to leave home? I think it is for better life. In context of Nepal also every year

thousands of Nepalese leave home/country to look for job opportunities and studies that can lead them to enlightenment.. Arun Gupto sees that leaving home:

begins with the expectations and promises for better future. The act of leaving home can be considered as a form of quest. The spatial vision that may prompt one to leave home across the hills, beyond the horizon, beyond the sea, there are locations of opportunities. (4)

The revolution and leaving home made by Rabbit Angstrom is the revolution against the wasteland in to which he is born. We can note that emphasis made by Updike on the spiritual shallowness of his age. The problem of modern secularism is introduced in this novel. When Rabbit Angstrom is rejected by his family and his wife, he runs away from his home because of his inner urge that is dedicated to something that he wants to find it. Rabbit breaks away from the hypnotic mediocrity of life long enough to realize its meaninglessness. As he is a questing man and because of his individualistic urge to seek what he wants, he is set aside from the world he lives in. His quest is not specifically defined, but may be define as a force or "the angst" which is also hinted by his surname of Angstrom. It is the force which makes him strike for the same perfection and deftness in skill that he had been known as a star basketball player. By running, Rabbit comes as close as possible to the sanctity of ultimate truth. His parent and the minister Eccles try to drag him back but he runs. "He is a beginning, not an end ..." (Charles Thomas Samuels: John Updike, 42).

There are certain things which every human being must come to terms with, as they play a vital role in his existence. To deny their full seriousness is to deny life itself. The omnipresence of sex, religion and death is a striking feature of Updike's fiction. In their quest for truth, Updike's characters encounter there three mysteries to see if they can get an insight into truth.

Updike has sung the praises of heterosexual love. He has described the physical act with a rapturous and voluptuous language. In fact his explicit descriptions of the sexual act and his use of the slang dirty words have drawn a great deal of criticism and comments. Here we must remember that sexuality and obscenity are different things although they deal in the same areas of human experience. Updike doesn't ignore the fact that obscenity often disguises itself as sexual frankness. The moral dimension is consistently emphasized using the direct approach; Updike simply records and doesn't moralize. Updike has recorded how present day American society thinks, speaks, and acts in relation to sex. Sex is both central to man's existence and is one of the better things of life. Still even a good thing in a widely perverted, fallen world may appear as absence. Due to the achievement of the sexual revolution, Updike has taken liberty to speak about all aspects of sexuality without any restriction. Also, rather than give his own views, he allows his readers draw their own conclusion from the scenes he has described sexuality and obscenity function in the novel as vehicles of truth.

In the present novel, Rabbit Angstrom tries to seek transcendence through a woman's body. He convinces us that love is what he seeks, and that love infuses his sexuality with Ruth, the prostitute he joins after abandoning his wife, and it is her heart he wants to grind into his own, to comfort her completely. As he embraces Ruth, he cries in a silent exclamation that "it is not her crotch he wants, not the machine, but her" (35). The key symbol in Rabbit Run is word "hole". As a youth, Rabbit was a star basketball player, and now the basketball game itself has a sexual significance. The ball had to be thrown into "the perfect hole" with "its pretty skirt of net" (36). As Rabbit is too old for basketball games, it is now replaced with successful sexual games which provide his sole links with the time when he felt much bigger. His name Rabbit itself suggest both speed and

sex. Still his search for a home in sexuality is frustrated because of he wants the hole without the accompanying net. His research for perfection leads only to death.

In *Rabbit Run*, it is depicted that the man who lusts after the flesh cannot find an end to his desires except in the love of god. Divine grace is constantly moving behind the scene. Human hardness of heart tries to turn away from the binding powers which are the operations of this grace. The external power tries to bind him like a net. The book emphasizes that man is victimized by life itself, and it remains for him to seek salvation alone. Rabbit is alone, when faced with loveliness and lack of values of the modern world, he can do three things. He can seek an escape through sensualism, he can attempt to find reconciliation with his fellows through some form of humanism or he can break away from all conventional ethics. This doesn't mean that he lacks faith. Rabbit Angstrom does demand confirmation of a voice which calls to man and asks him to make life meaningful. He rejects Christianity because it is not religious enough. The conduct of the minister Eccles who easily accepts Rabbit's refusal to return to his wife Janice, who shows lack of morality and religion Even Rabbit is annoyed that this man, a minister, isn't bawling him out or something still what Rabbit seeks is not the consoling reinforcement of a dogma or ritual but some transcendent inner vision of truth that will make life meaningful.

Rabbit Angstrom in *Rabbit Run* symbolizes both life and death. Whenever he goes, he tries to seek transcendence through women's body. Both his wife Janice and mistress Ruth are pregnant. He represents life and death as well. His baby daughter who is born dies after some weeks due to accident they blame eventually comes to Rabbit. Similarly, Ruth undergoes an abortion as Rabbit is not going to marry her. At the funeral of his daughter, Rabbit is overwhelmed by the enormity of justice being done to him and says that it was Janice's fault that the baby died. He runs from there and tries to seek consolation from Ruth; Ruth too rejects him saying that he is Mr. Death himself. Ruth's

world is exact for after the baby's death, he sees a dream in which he blots out the sun, "lovely life eclipsed by lovely death."

The world of Updike's fiction has been depicted as a place of loneliness and spiritual sterility. His protagonists are portrayed as doomed characters living in a wasteland with various subjects as his background; Updike reflects the human conditions of his time. From such a polluted atmosphere, a pilgrim is born, who goes in search of that world where his soul can give its best. In other words Updike's heroes are unsatisfied and they search for plain truth. They try to find a means to locate reality. Also an amalgamation of domesticity, and nostalgia, love and faith, sex, religion and death is presented to us to make aware of what to expect after the good or evil tendencies in our societies have had time to develop to their logical conclusion.

The quest, therefore, is the search for truth about our human existence, the knowledge of god, etc. Updike's heroes are forever searching for the truth, and the answer to the truth comes solely through self-revelation. They may or may not achieve it, yet the attempt is made.

If we scrutinize Updike's *Rabbit Run* we find that the quest motif is reiterated. He doesn't paint out a solution to the problems but he gives wide information about the situation of the world and forecasts what may happen if it continues. Even predicting, he is cautious to leave himself out and let the readers judge the situation and give verdict. As the quest motif is inherent in the novel *Rabbit Run*, his protagonist, Rabbit Angstrom is presented as a pilgrim, who is in search of truth, who can get the ultimate salvation.

The present novel depicts the spiritual shallowness of the corrupted modern era. The epigraph Updike chooses for *Rabbit Run* is Rascal's Rinse got and is very appropriate. "The motions of Grace, the hardness of the heart, external circumstances." Rabbit Angstrom rebels from these external circumstances which, to his mind, represent a

wasteland. Rabbit's world is a world of the superlative and superfluous, but not a world of fulfillment.

Angstrom's quest is for that environment in which he can give its best. The implication is that his ego strives for the same perfection and skill of in life that he had known as a star basketball player. Rabbit's life is a struggle for self knowledge that is comically heralded by a television mouseketter: "know thyself, a wise old Greek once said" (9).

Rabbit cannot attain what he seeks in the television and booze tinted world, of his wife Janice, nor in any way of the "worlds" which he samples in Brewer Pennsylvania. He wishes to find, the world in which he can experience the sacredness of achievement. Janice, an alcoholic unwittingly touches the core of her he has given up smoking and she jeers, "What are you doing, becoming a saint?" (9). There can be no doubt that Updike intends us to look upon Rabbit as a kind of saint and to see his experiences as spiritual. That's why he suddenly bolts for freedom, and why he believes he can find in Ruth's ample goodness a space for the enlargement of heart. Also, Rabbit runs away from his home because he feels that he, the great Harry Angstrom, is wedded to the second rate. This is clearly emphasized in the scene when he returns home from work. We can imagine Harry's despair over his wife who doesn't cook and keep things right for him. He feels that, she is a weak. Also whenever he comes home from work to Janice, he senses he is in a trap. He has married a "Springer" and the trap has sprung. The clutter of their apartment clings to him. "Like a tightening net" (14). The room is always untidy. She never makes things easy for him; instead, she just keeps on adding, to his numerous problems. As such, among the litter, there is always "the old fashioned glass" with its "corrupt drugs" that Janice leaves lying about. She is pregnant, and to top it she just keeps on drinking. This attitude of hers really makes Rabbit miserable. Faced with loneliness and lack of values of

the modern world, Rabbit seeks an escape by breaking away from all conventional ethics and systems to actively pursue new ones. The book itself emphasizes that man is victimized by life itself, and it remains for him to seek salvation alone – even when that means a rejection of human solidarity. As Harry is a questing man, he stands aside from the world, in which he lives. He is rejected by both – his family and his wife, because of his dedication to "something that wants me to find it" (127). What is it that he wants to find so fervently? Although the precise objective is not well defined, we can interpret it or identify it as a 'force' or the 'angst' of a young man. It is the inner voice which is the steering wheel of Angstrom's life.

So, Rabbit runs away from his home where nothing is right, where his alcoholic pregnant wife is sad shape. Then the prostitute Ruth comes into his life. Because of her naturalness and simplicity and the lack of artificiality of modern living, he becomes infatuated by her. He feels that his dream of a world full of mutual love is being somewhat fulfilled. Even then, Rabbit's problem is that he trusts too blindly in the institution of a heart that has not been sufficiently educated by reality. His search for a home in sexuality is frustrated because he wants the hole without the accompanying net (basket ball). Through his well – meaning attempts, the minister Eccles tries to win over Rabbit through the appeal of love without discipline, but it only encourages Rabbit to live on the aesthetic level, the level of feeling and to avoid the rigor of moral realism. In other words Rabbit is captivated by the beauty of belief. He has no consciousness of guilt or the responsibilities which parenthood denies. Instead, he is an aesthetic pagan vision that seeks the illumination of selfhood. Here, we have to note Pascal's view of his epigraph in Rabbit Run. Pascal opposed the notion of self-knowledge as a path of truth. Consciousness of guilt, a realization of our need of grace, and forgiveness are necessary to put us in touch with reality. Also, Rabbit's Christian vision is very immature, although it has some notion

of the need for a disciplined life. Even then, it hardly progresses from the aesthetic sphere of existence to the moral – religious spheres. So here too, Rabbit's quest for truth remains unfulfilled.

Rabbit's romantic soul has followed the quest for nothing just as Ruth's words that she does nothing or the blank skies of the south, with its white sun, or the desire for enjoyment without cost to himself which first sent Rabbit journeying to the south, in search for orange groves. When he sees the orange silken pyjamas of Lucy Eccles he thinks he is close, but he is disillusioned ... Also, the religion he imagined he had to announce to the world turns out to be nothing, Eccles had said that Rabbit was a mystic able to give people faith, but the latter would never even have thought of it. The willingness to give is Rabbit's root inadequacy. His goal is to love absolutely and entirely without giving any preference to any particular individual. Also in order to be true to the quest, he feels, he must be free from both the rationalism of the Springer and the spiritual subjectivism of Eccles. Mrs. Springer with her unfeeling realism remarks to Eccles: "well if the world is going to be full of Harry and Angstroms, how much longer do you think they will need the church?" (154).

Yet it is the socially disreputable hero in whom ultimate values reside. Therefore, Rabbit's struggle, rather than its success, becomes more significant. At the thought of being unable to achieve his aim, Rabbit runs down Summer Street and the final words of the novel, are quite exultant.

His hands lift of their won and he feels the wind on his ears even before, his heels hitting heavily on the pavement at first but with an effortless gathering out of kind of sweet panic growing lighter and quieter, he runs.
Ah! Runs. Runs! (264)

Escape from the pretensions and an inconsistency of the world is the only course by which he can maintain his integrity. Paradoxically, escape becomes fulfillment.

Chapter IV: The Means as End

Rabbit's escaping comes to an end in the context that being away from materiality itself is the end of man's tale of suffering. Marx expects the literary writers to carry out the preliminary function of projecting the socio-economic reality. Literary works of art, therefore, should function not only as the expression of experiences and feelings and emotions of the writer just for the sake of delight or aestheticism but also as a means to enlighten the consciousness and broaden the level of thought by presenting historical reality.

John Updike sets his novel in suburban life of the contemporary society, where the people have lost their spiritual faith. This dissertation has focused on the spiritual decay and the socio-economic reality of the eras of 1950s and 60s, through Marxist perspective. Marxist literary theory concentrates on the importance of didactic function of literature, and a successful work of art should carry a message of positive attitude to bring changes in the society. This theory emphasizes on the necessity to change the world rather than marking artistic and aesthetic experience of the world, to lead the society on a progressive path and prosperity through emancipation. A good text should highlight the ideology of working class people and the theme of class struggle.

The understanding of existing socio-economic and socio-religious situation of a place is necessary for the real understanding of a literary work of art, as Marx's stress is applicable in case of Updike's *Rabbit Run*, which is based on the social tension and historical situation of the period. The suburban life of America is economically, socially and spiritually depressed people, impact of scientific revolution on the chastity of suburban American life and the theme of class antagonism which Updike has depicted in *Rabbit Run* are the realistic aspects of contemporary American life. This novel also raises the issue of politics in relation to socio-economy. Rabbit Angstrom, the protagonist at the

early section of the novel, represents the working class, who tries to achieve his name and fame through athletic activities – the basketball. But his dream is shattered when he is married to Janice. He is the victim of poverty and is highly frustrated being married at the age of 26, while wife is pregnant and alcoholic. She fails to provide happiness to him. He tries to overcome his challenge through selling the modern scientific equipments like magi peeler, his in-laws used cars; these stand for capitalistic idea, where the proletariats like Angstrom are exploited. Even a family faction is seen here. His alcoholic wife stands for capitalistic and bourgeois class who exploits the working class, her own husband. The lack of spiritual faith leads him further frustrated, where he is seeking transcendence through woman's body, first with Janice and Ruth, the part time harlot. He takes the help from his basketball coach and Reverend Eccles to get salvation but he fails to get free, further he was bogged down in the quagmire of spiritless world. He realizes that this world is not the world, where he will be free. He searches the way like Siddhartha Gautama, who renounced his kingdom and family for seeking enlightenment – the ultimate salvation of freeing the soul. This is the revolution made by Angstrom like Siddhartha Gautama – the ultimate victory for salvation, which is also the victory of proletariat over capitalistic and bourgeois class.

Updike stresses man's lack of spiritual understanding of the universe, where it lays the ultimate meaning and value of life. The modern scientific and materialistic period lays stress on the physical dimension of life while neglecting the spiritual and moral dimension. As scientific technology progresses, our age which is developing simply will feel it to be totally new world, and even the past will not be able to guide us. Our hopes, aspirations and conceptions will have to keep up with the times, changing with the continuously changing world. Does that mean the world will become spiritually sterile and make way for evil? This is not necessarily so, although no matter how advanced, we may

be in science, we do not get a step nearer to heaven. We may press forward into the future or may fall back to the distant past, but regarding the spiritual aspect, we are back to the starting point, where our forefathers began the quest.

So in his novel, Updike tries to point out to us the aspects of earth which can speak to us heaven and show us how to relate ourselves qualitatively to it. He presents us specific pictures at fixed place and time, as such childhood, adolescence, young manhood, maturity and the old age. He reveals to us the modern malaise as man progresses and the concrete situations confronting us from day to day. Yet, behind all this portrayal, there is a question which is inherent in his novel – whether the earth, blindly ruled should run downward into death or follow the commands of God whose will for it is life. From this question we can feel the answer to the quest or search.

Rabbit thus escapes from material and mental world into the future (the space of escape) where there is no end, but there are journey processes and realization is everlasting continuity.

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