Chapter I

Introduction

America is a dream in our eyes: its ample geography dazzles our imagination. Like other national literature, American literature was shaped by the history of the country that produced it. When, the English writer Sidney Smith asked in 1820, “in the four quarters of the globe who reads an American book?,” little did he suspect that less than two hundred years later in literate quarters would be “just about everyone” (The Edinburgh Review 258).

For just about a century and a half, America was only a gathering of settlements scattered along the eastern seaboard of the North American landmass provinces from which a couple of tough souls likely wandered westbound. After a fruitful insubordination to the homeland, America turned into the United States, a country. Before the end of the nineteenth century, this country stretched out southward to the Gulf of Mexico, and westbound to the Pacific.
American literature at first was normally a colonial literature, by writers who were Englishmen and who thought and composed as much. John Smith, a soldier of fortune, is succeeded with initiating American literature. His chief books included A True Relation of Virginia (1608) and The Generall Historie of Virginia, New England, and the Summer Isles (1624). In spite of the fact that these volumes regularly celebrated their writer, they were avowedly composed to show colonizing chances to Englishmen.

In time, every settlement was correspondingly portrayed: Daniel Denton's Brief Description of New York (1670), William Penn's Brief Account of the Province of Pennsylvania (1682), and Thomas Ashe's Carolina (1682) were just a couple of many works adulations America as a place where there is monetary guarantee.

The New England states were the focal point of early American writing. The progressive period contained political works by Samuel Adams, Benjamin Franklin and Thomas Paine. In the post-war period, Thomas Jefferson's United States Declaration of Independence set his status as a key American author.
It was in the late eighteenth and mid-nineteenth hundreds of years that the country's first books were distributed. With the War of 1812 American writing and culture changed to new artistic features, especially, Washington Irving and Edgar Allan Poe. In 1836, Ralph Waldo Emerson began a development known as Transcendentalism. Henry David Thoreau composed *Walden*, which urges imperviousness to the managers of sorted out society.

Nathaniel Hawthorne is outstanding for his gem, *The Scarlet Letter*, a novel about infidelity. Hawthorne impacted Herman Melville who is remarkable for the books *Moby-Dick* and *Billy Budd*. America's two biggest nineteenth century writers were Walt Whitman (1819–1892) and Emily Dickinson (1830–1886). After all it was a celebration to introduce new phenomena in literature.

John Updike, an American prose stylist and sharp social observer, is widely called as one of the dominant literary figures of the late twentieth century. He is outstanding in literary features and dreadful oeuvre. The works, which he penned are an exemplary, reflects his superior literary gifts and intellect He is a highly esteemed name among the American writers and devoted his life and literature to bring a realistic portrayal of the modern North American society.
For almost half of his life, Updike has been employed both social and political life to study the common people of America. Updike has never broken off to expose his works an essential task for the human beings. His inner and external struggle has dedicated between subjects and spirit to outline sexual, social religious controversies.

Updike communicates Social demands and individual salvation to bring meaningful life. It was a difficult task due to middle-class citizens. They brought their existence in sensuous celebrations. Thus, there is something constant in Updike’s creativity which speaks integration and disintegration of marital life.

The author is widely figured for his novels as an account on the moral and social life of America. His characters deeply represent the universal struggle between selfish gratification and humble restraint. Updike’s recurring use of graphic sexuality has been praised by some reviewers as an honest celebration of human desire. Reviewers have specified Updike’s recurring themes and stylistic digression. His thematic style in narrating the story creates a barrier between the reader and narrative.
An innovative technique is another feature of Updike’s triumph. Updike brings his love story in his commentaries on the allusion and Iseult myths through the provocative imagery. His abnormal psychology reveals in relating geography, spatial motifs and metaphors which serve as symbolic correlatives.

Updike writes prose with great flexibility and also employs eminent mystery behind each topic. Most American writers surprise in his diligent wit and deep verbal resources. Being a Christian, he claims the influences of Kierkegaard and Karl Barth in the unification of his criticized thought. In the preface he dreamed to become a poet, but the expectation deviated and delighted as a New Yorker short story writer. Updike’s curiosity and invention made an epoch making in American literature.

In due course, he became one of the most versatile men of letters in his place. His career passes through the sensational scandal of Couples and the thrilling magical realism of The Witches of Eastwick. Both elude kind of misogyny. Another masterpiece or Rabbit series such as Rabbit, Run (1960); Rabbit Redux (1971); Rabbit Is Rich (1981); and Rabbit at Rest (1990) are clear pictures of America over the periods.
The Angstrom series reveals much inspiration in which many of his contemporaries have widely acclaimed it as a great literary accomplishment. Updike’s dominant mood is of grace under pressure, of Lutheran stoicism, and the acceptance of fate. When Harry finally succumbs to cardiac arrest, he confides to his son: “All I can tell you is, it isn’t so bad.” Ian McEwen, summarizing Updike’s achievement on his untimely death in 2009, compared him to Saul Bellow as:

- a master of effortless motion – between first and third person, from the metaphorical density of literary prose to the demotic, from specific detail to wide generalization, from the actual to the numinous, from the scary to the comic. (The 100 best novels: No 88 Rabbit Redux by John Updike)

Updike was, like all the greatest in this series are, always the supreme entertainer. Few of which, are Ian McEwan, quoted above, described Updike’s “Rabbit” novels as his “masterpiece” (72). Philip Roth, a sometime rival, declared Updike to be America’s “greatest man of letters, a national treasure”, while, for Lorrie Moore, Updike is “our greatest writer” (The 100 best novels: No 88 Rabbit Redux by John Updike), though she prefers his short stories.
Exploring other dimensions of our lives has dependably been John Updike's specialty, in which he is invincible among American writers. His compositions, short stories most intensely uncover an anticipated persuasion: "discontent, clash, waste, distress, fear-these are the commendable elementary subjects. Yet our hearts expect satisfaction, as a fundamental standard, and its non attendance appears news worth delivering" (The Early Stories 1).

The novel offers a significant depiction of domestic reality of two American decades and a direct submission of Updike's own life. Updike has made it clear that there is constantly some separation between his fiction and individual life; however, he has likewise noticed that an essayist's adequacy relies upon the change of his first experience.

Though Updike has reliably depicted biographical assaults on his life, no other author of his era, both in fiction and interviews, has so frequently given historical insight about his guardians, school days, marriage, disloyalty, divorce and remarriage. Furthermore, he highlights youngsters, distant family, Christian responsibility and long lasting relationship with places of worship of a few divisions, mental dread and complex and, particularly since the old age.
Due to the achievement and distinction of Updike’s works, Scholars like Matthew Ashipe, who contend that Updike has turned out to be progressively mindful of how in composing his own history, he has likewise been recording America's second half of the twentieth century. This argument has clearly been expounded by Ashipe in the excerpt below with a special emphasis one of Updike's short fiction.

In stories, such as *My Father on the Verge of Disgrace* (1997), Updike shows financial uncertainty that plague his family at childhood with national calamity. Similarly, he has cast his war time patriotism, his dismay at the violence of the late sixties, and the slow demise of his first marriage (his separation from his first wife). Ashipe ends his study with the statement that Updike’s “This citation in reality refers to what Ashipe has outlined before that Updike's works are like "his own personal story" (Ashipe 228). As a writer, Updike was socially mindful of his surroundings and his works mirrored his own enthusiasm for the occasions of the time. Ashipe closes his study with the announcement:
Updike's fiction offers an exhaustive and intimate chronicle of a life lived in postwar America, one that richly records, and immortalizes, the experience of being alive during the second half of the twentieth century. (Ashipe 228)

In Terrorist, Updike's character, Ahmad Ashmawy, whose revolts of the USA are not simply limited to culture and personality, but rather it likewise incorporates the US history and arrangement.

Critics consider Updike as a misogynist due to his antagonistic view of women. He portrayed them mere sex workers and debauches. They also disturb the family realities. On Rabbit Run, Rabbit climbs the stairs to his home, the top floor. The door locked. In fitting the minimal key into the lock, his hand trembles, beating with unordinary effort he opens the door. In a way, when he opens the entryway, he sees his wife sitting in an easy chair with an Old-formed, staring at the TV turned down low. "You’re here," he says. "What’s the door locked for?" She looks to one side of him with vague dark eyes reddened by the friction of watching. "It just locked itself" (Rabbit Run 17). Furthermore, in the next conversation Janice asks:
Harry, do you have a cigarette? I’m out.”

“Huh? On the way home, I threw my pack into a garbage can. I’m giving it up.” He wonders how anybody could think of smoking, with his stomach on edge the way it is. Janice looks at him at last. “You threw it into a garbage can! Holy Mo. You don’t drink, now you are not smoking. What are you doing, becoming a saint?” “Shh”. (Rabbit Run 2)

Updike was born in Reading, Pennsylvania, and spent his first years in close-by Shillington, a residential community where his dad was a secondary school science instructor. The habitation Reading has given the setting to a considerable lot of his stories, with the imagined towns of Brewer and Olinger remaining in for Reading and Shillington.

Updike changed habitation to his grandparents for a bit of his adolescence. When he was thirteen, the family moved to his mother’s native. At home, he developed famous fiction, particularly humor and mysteries. His mother, herself an essayist, urged him to write and draw. He exceeded expectations in school and served as President and co-valedictorian of his graduating class at Shillington High School.
After secondary school, he worked as a co-writer at the Reading Eagle newspaper and there he produced many features and stories. Updike attained a tuition fellowship to Harvard University, where he majored in English. It was a time to fulfill his needs. He begins stories and drew cartoons for the Harvard Lampoon diversion magazine, serving as the magazine's leader in his senior year. Before graduating, he wedded a fellow student Mary E. Pennington. He graduated Summa cum Laude from Harvard in 1954, and in that same year sold a poem and a short story to The New Yorker magazine.

The following year, Updike and his wife spent in England and Updike studied at Oxford's Ruskin School of Drawing and Fine Art. While they were in England, their first little girl was born. Updike met the American writers, E. B. and Katharine White, editors at The New Yorker, who asked him to look for a job at the magazine. On returning from England, Updike settled in Manhattan, where he took a place as a staff essayist at The New Yorker. Updike worked at the magazine for about two years, developed articles, features, editorial and reviews; however, after the birth of another child in 1957, he chose to move his growing family to the residential community of Ipswich, Massachusetts.
Updike continued to write for The New Yorker, however made plans to support his family by creating articles and features full-time. He kept a lifelong association with The New Yorker, where most of his poems, editorials and short stories formed. The Carpentered Hen, Updike's first book of poetry and Tame Creatures, distributed by Harper and Brothers in 1958. At the point when the distributor looked for changes to the completion of his first novel, The Poorhouse Fair, he moved to Alfred A. Knopf, Inc. The first novel was welcomed with backing from the Guggenheim Fellowship.

Updike embraced more nobility in Rabbit, Run. The novel introduces one of Updike's most memorable characters, the small town athlete, Harry "Rabbit" Angstrom. Knopf, one of the editors confused to prosecute obscenity for the frank description of sexual adventures in The Rabbit series. But it distributed to broad approval without lawful repercussions.

In fact, the American versions of the book have mirrored the writer's unique aim. Updike's fame for being an established writer of his era has attained. After the birth of a third child he followed a strict schedule of time to write, especially, he preferred
morning time and rented a one room office above a restaurant in Ipswich. In 1963, he got the National Book Award for his novel *The Centaur* related to his childhood experience in Pennsylvania.

The next year, at age 32, he turned into the most youthful person ever chosen by the National Institute of Arts and Letters, and welcomed by the State Department to visit Eastern Europe. In 1967, he joined the writer Robert Penn Warren and other American scholars in signing a letter urging Soviet journalists to guard Jewish social organizations under attack by the Soviet government.

In an autobiography, Updike broadly identified sex, art, and religion as the three great secret things in human experience. Even though, Updike condemned by others as merely pornographic, and men as exploitative and misogynistic, his language and perfection pitch with an airy and wistful brilliance. Updike spent his last years in Beverly Farms, Massachusetts, in the same corner of New England, where so much of his fiction set.

Updike last book was *The Widows of Eastwick* (2008), a sequel to his novel *The Witches of Eastwick*. John Updike's *The Witches of Eastwick* is the one where a
devil sexual up some frustrates divorces. This isn't absolutely exact. Set in the mid 70s, the book is as much a parody on a baby Boomer of postwar America liberation as an interested upgrading in witchcraft legend.

Alexandra, Sukie and Jane, the witches, have extraordinary forces getting from their status as separated women in their sexual prime. Every one of the three include with wedded men before Darryl Van Horne shows up on the scene. Alexandra is much less thin than Cher, Jane is nastier than Susan Sarandon's character, and Van Horne is a shambles, indiscriminate manager with a cover like face and called super cooled semen. At the point when a younger rival marries him, the trio gave her cancer.

Witches were Updike's first effort to put female characters to the focal point of the stage. Women are amazingly acknowledged figures of that period. In the meantime, there's a strange twofold vision at work. The thought of sexuality as a witchcraft pitched as a humorous embellishment of a residential community. Updike's state of mind towards these cultural war clichés is mysterious; he doesn't generally play them entirely for giggles.
Updike succumbed to lung cancer the following year in 76. Controversy exists in subject that his portrayal of women is highly displeasing. His fictions are often lauded for their steadfast examination of the modern spiritual condition. Critics find Nathaniel Hawthorne on Updike’s work. It views as *A month of Sundays*, *Roger’s Version*, and *S*, as a trilogy conceived with respect to *The scarlet Letter*.

Harry “Rabbit” Angstrom is as much Updike’s fictional alter ego in which a college basketball star of Swedish antecedent who has to adjust him in life after a shining star. On first meeting, Harry begins his earnings as a vegetable peeler and later authorizes Toyota dealership. Various circumstances adapt many changes in him. He is ready to leave his boozy wife and lead a life with a call girl.

*Rabbit Redux* narrates another version in which Janice that leaves her husband for his series of unfortunate events. Here, Harry knows that the problem is in his path. In *Rabbit Is Rich*, Harry is middle-aged, with all the stresses of mid-life on his back. Once and for all, *Rabbit at Rest* depicts a lovable mediocre hero. Finally, Harry surrenders to cardiac arrest.
Updike’s area Reading has a strong impact in which such a habitation is the setting of many of his works. It was full of stories. When he was thirteen years old, he changed his habitation and gone to mother’s birthplace, an eighty acre farm-house. At thirteen, his family moved to his mother's birthplace, a stone farmhouse on an eighty acre near Lowville, eleven miles from Shillington, where he continued to attend school. It was his childhood habit to read popular fiction. He interested in humor and mysteries. His mother encouraged him to write. His efforts fulfilled in academic side and reflected it in his success in school life. Very soon he became a co writer at the Reading Eagle newspaper.

All novels highlight a memorable character, an athlete Harry Rabbit Angstrom, Alexandra or other. Another strange thing in his career is his appointment in National Institute of Arts, the youngest person ever elected. In 1967 in defense to a Jewish cultural institution under attack by the Soviet Union he joined the author Robert Penn Warren and other American writers. In 1968, a sensational work Couple created a complicated relationship of young married couples in suburban America.

After two years he married Martha Ruggless Bernhard, settling with her three children in Georgetown, Massachusetts. Updike became popular and received many awards, including the Pulitzer Prize for *Rabbit is Rich*. A trilogy retelling the story of *The Scarlet Letter* and a Hamlet model *Gertrude and Claudius* refreshed his pen style. Again, in 1991 he got a second Pulitzer Prize for *Rabbit at Rest*. He was the only American to meet a secondary Pulitzer Prize for his fiction category. According to John Updike sex, art, religion is the three great secret things in human experience.

The readers were eager to listen to the interview between Mr. Updike and his two interviewers. There is no sign of disorder, yet he would be dead in two months.
This meeting was his close by last open appearance; John Updike went on January 27, 2009. During the meeting he discharged the criticism of misogyny in his works. His comments were quick, sharp and often intriguing.

John Updike had a lengthy, beneficial life as a creator, opening a wide lens on the American professional class in the midst of the second half of the twentieth century. Updike had a profound eagerness over workmanship, beginning in immaturity when his mother arranged his first drawing lessons. However, he did attempt to expand his perspectives and get away from the American desk class, making books about both Africa and Brazil.

In a general sense his own life was his crucial window for watching life in America. All works discussed his time of silent Americans, particularly men, who grew up with the effect of World War II and the nations' seriousness. In a restricted sense, Updike's subject was the American Protestant middle class. In a more broad sense, his creation focused on who normal Americans are. As he made of these lives and their fights, he demonstrated normal life, its step by step rhythms, traditions, and happenings, as being fundamental to explain.
The author discussed D.H. Lawrence, who once said that the matter of the essay is to broaden your sensitivities and take them to unanticipated spots. Focus on high society, people read about crooks, coal excavators, low lives and end up being better people since they enter distinctive lives that they never live nor expect to live.

Bill Savage, English teacher at Northwestern University, has voiced stress around a rehashing strain of misogyny in Updike’s clarifying women. Adultery is absent in Updike’s one play and seldom in his poetry, but often in his stories and everywhere in his novels. In adultery all three parties are in the middle sexually, socially and morally, and is Updike’s key subject. Though some assume that Updike glorifies adultery, he really employs it in a negative example, since he vividly establishes its harm. Even when divorce does not result, adultery harrows as an alternate ending in Marry Me.

For a family, the domestic reality emotionally devastating and even leads to death. Harry “Rabbit” Angstrom’s adultery results in his baby drowning and perhaps an abortion, while adultery contributes Jill Pendleton’s death. In Couples Piet Hanemma’s affair
brings about an abortion and the breakup of two homes: two families dissolve in one end of *Marry me*. Adultery and divorce bring to Joy Robinson a new wife, but to his mother a heart attack. Often riddled with guilt, Updike adulterer reduced to abject distress or become obsessed about the end of the affair.

Updike’s adulteress is less troubled by adultery. Janice’s affairs with Charlie Stravos and Webb Murkett clearly strengthen her. The affair with Charlie provides her a chance to bring her lover back from a life back from a life threatening heart attack and then ends only because of Miriam angstrom’s intervention.

Janice cries after her night with Webb only from regret that her greatest night of sex do not repeated. Sarah worth in *S* is comically impersonal as she seduces a professed holy man and tape record the seduction. Isabel Leme simply accepts her adulterous prostitution as an economic necessity, though it torments Tristao Raposo, whose affairs are intended to degrade her.

Updike's women looked like a savage, were consistently asking for and bad-tempered, without the energetic many-sided nature of his male characters.
Insecurity, Updike said that the benefit to abhorrence and misjudge the backwards sex is one of both sexual introductions. In the midst of the meeting in Seattle, John Updike underscored his conviction that in creating books, you can't push over chargeable readers. Fiction to him stunning and now and again grinding.

Updike’s comments were sharp, capable, sharp and as often as possible strengthening. John Updike had a long, successful life as a writer, opening a wide lens on the American ordinary laborers in the midst of the second half of the twentieth century. Updike had a strong fervor for art, beginning in youth when his mother encouraged his first drawing lessons. From author, we expected to pick a name among those American columnists who have committed their life and innovative attempts to make a useful painting of the contemporary North American society.

Four decades Updike has given both political flavor and social packaging to the people of the United States. Updike has never halted to show in his academic works as a basic concern for the human internal fight amidst matter and soul sexual and religious conflicts. Under the cloak of detail, allows Updike’s characters’ names, the setting where unmistakably insignificant events
happen, and imagery when all is done, are exceedingly critical segments in Updike's depictions. Social solicitations, solitary mission for significance get from this endless and unsolvable fight under which, in by one means or another, middle class American inhabitants bear their vicinity.

Hence, in Updike's books, there is an invariable mindfulness with respect to the relationship within the married couple, amidst people and youngsters, the personal gathering, and, finally, between the person and the universe. The United States is the range that Updike generally inclines towards for his characters to move and meet the evil impacts. The couple of exceptional cases being effective in this country to say it as opposed Old Europe. In this way, *Bech: A Book* (1970). *Beach Is Back* (1975) and *The Coup* (1978) brings out of the precept of dynamic and ideological purposes in Updike's calling.

Yet, there is another remarkable exclusion in Updike's standard choice of setting, this one geographically closer to the United States: the novel *Brazil* (1994). South America, specifically, the Brazilian urban groups and woods depict in this novel as a region where the charm and baffling is authentic. As
for the particular regions of his home country, Updike most periodically discovers his narrative world in spots where he has truly lived, for instance, New England either the suburb or the tremendous city—and the eccentric Pennsylvania little town. It is this national ground that allows Updike to make sensitive human sports and events.

Really, this Pennsylvania-born writer surrenders that it is so vital to experience the first soil so that the narrative setting gets foiled meaning and legitimacy: in an episodic universe, there is no gained gravity; unless an author is creating for his life, pictures get the chance to insignificant effects and fly into space. Updike’s particular use of setting, here, focus on his *Rabbit* and four distinct books, *Couples*, *A Month of Sundays*, *Roger's Version*, and *S*. In each of these, the specific background looks at to a run of the mill sentiment spot and the human condition.

Every section concentrates on the eye and life of women characters contrasted with men. A kind of masculine voice reflected and rose while depicting women characters. Critics have the common view and named him a misogynist. In another case white masculinity and racial issue are also a topic of his series.
The particular urban groups and towns, that give a taste and shading to these books are illustrative of Updike's social comments and innovative talent, exactly outline the domestic brutality within the professional class, sex and other problems. In short, the thesis introduces on Updike's Portrayal of women in three core chapters, such as Sensuous Celebration and Adultery, Phallogocentrism and White Masculinity, Derailed Dogmatism and Moral Conviction.

Bob Batchelor, a Ph.D. Scholar from University of South Florida, has analyzed John Updike’s works under the title of Running toward the Apocalypse: John Updike’s New America. The scholar has deeply studied *Rabbit tetralogy* and *Terrorist* to counter the misperception to chronicle the middle class suburban America. The central task of the writer is a close examination of *Terrorist*. From this view-point he finds out Updike’s vision of America and twentieth century. He finds out the global issues from imperialism to Terrorism.

At its core, this thesis contends that Updike and what he composes is critical. From a social point of view, his significance tackles a multifaceted viewpoint. From Updike's point of view, his inventory of fiction
and true to life may exist just as one long aggregate assemblage of work, which requires an essentially distinctive standpoint seeing who he is as a creator.

Therefore, there is a consistent circle between a person as a performing artist in social rules that shapes the person, society, and extra outside social connection. For Updike's situation, his part as both author and essayist subject joined to make a need to deal with worldwide points as his vocation advanced, no doubt because of the strengths reshaping his perspective. Also, for Updike himself, an interactions standpoint nullifies the sort of names that others would put on his work.

From the typical point of view, Updike's use of genuine occasions to fuel his narrating endeavors embodies the confused nature that exists between self, subjects, and encounters. Terrorism is a subject made by understandings of the term, yet Updike additionally translates the thought taking into account his lived experience and the social communications with others. Making matters more unpredictable, the writer's view of terrorism and its results loaded with a lifetime of social representations, drawn from film, TV, books, and journalistic records of terroristic acts.
Interestingly, the characters in the novel go up against the same interactions issues. In spite of the fact that the anecdotal universe of New Prospect, New Jersey, is fanciful, characters in that world face a semi practical system. In *Terrorist*, for instance, Ahmad's Lebanese-American manager Charlie Chehab draws parallels between present day jihadists and the progressive powers drove by George Washington. Charlie's basic presumptions about both gatherings drawn fundamentally from social representations, however he does truth be told have firsthand involvement with would-be terrorists.

Charlie's brave position—tying jihadists and against American Muslims to the prevalent establishing father—empowers him to control Ahmad taking into account their common social representation of Washington. In the event that composed before the terrorist assaults on the United States, *Terrorist* may have just served as another illustration of an Updike anecdotal takeoff or, in the brains of a few commentators, a deviation—like prior works in which the famous writer of rural America investigated a worldwide test.
Given such a situation, readers may have scratched their heads and asked why Updike would deliver a thriller with political suggestions at this apparently late stage in his vocation. Positively critics would have noticed the striking deviation from the substance of the Rabbit arrangement, maybe contrasting it with other critical Updike exploratory works, such as, The Coup or A Month of Sundays.

In due course, sexual experience, often rendered with realistic unequivocal quality would turn into a staple of Updike's fiction, as his main goal to record the protestant morals met the changes of the sexual determination. By formalists, writing makes its very own reality and it must keep up a strategic distance from domains with life, reality and history.

Self-Consciousness: Memoirs, published in 1989, paints the landscape of his boyhood in Shillington, on the outskirts of Reading, southwest of the formerly solid mill town and extending into Pennsylvania Dutch farm country. But Updike’s interests pulled him north and east—first, toward the Reading Museum, within walking distance of his hometown (the fictional Olinger, which is the setting for many early short stories), and then, with a full scholarship in hand, to Harvard
University, where, as an English major, he did a thesis on seventeenth-century English poet Robert Herrick, and graduated summa cum laude in 1954.

He has had a sustained and sustaining interest in art, beginning in childhood when he had his first drawing lessons and, as a devotee of comic strips, wrote a perspicacious fan letter to the creator of *Little Orphan Annie*, Harold Gray. Much later, at the *Harvard Lampoon*, of which he was president in his senior year, he was still at it. In one of his Lampoon cartoons, two apparent seekers of universal awareness sit cross-legged and side by side, both clad in loose, open garb most appropriate for meditation, and one says to the other, “Don’t look now, but I think my navel is contemplating me.” During that senior year, Lampoon staff recall, he wrote about two-thirds of every issue (qtd.in *New York Times*).

At Harvard he took art classes with Hyman Bloom, a painter who was associated with a style known as Boston Expressionism. In *Just Looking*, 1989, and *Still Looking*, 2005, Updike gathered the impressions he’s been making over a lifetime of observing painting and sculpture. In an essay in the former he captures in limpid prose Vermeer’s achievement in paint in *View of Delft*: “an instant of flux forever held.” And in the latter, in a
chapter on Jackson Pollock, Updike glimpses, and so we
do, too, the essence of what Pollock’s drip-painting
could accomplish—“an image, in dots and lines and little
curdled clouds of dull color, of the cosmos” (qtd. in *New
York Times*). His interest in art has also shown in his
fiction.

One of his later novels, *Seek My Face*, 2002,
follows the lines of the life of an aging painter who
often lived in the shadows of her more famous husband,
also a painter. Harold Bloom has called *The Witches of
Eastwick* one of Updike’s most remarkable books, as all
of his “themes and images coalesce in a rich, resonant
swirl.” Of *Witches* Updike himself remarked that “the
touch of magical realism gave it a kind of sprightliness
for me” (qtd. in *New York Times*).

About his fiction in general he has said, “My only
duty was to describe reality as it had come to me—to
give the mundane its beautiful due.” When considering
the entire scope of his work, readers of American
fiction are most often put in mind of Harry Angstrom,
the character from the *Rabbit* saga with whom Updike
seemed for many years to be on closest, if often
contentious, terms. American novelist Joyce Carol Oates
has written that Updike is “a master, like Flaubert, of
mesmerizing us with his narrative voice even as he might repel us with the vanities of human desire his scalpel exposes.” British novelist Martin Amis has seen the hand of a master in *Rabbit at Rest*, 1990, marveling, “This novel is enduringly eloquent about weariness, age and disgust, in a prose that is always fresh, nubile, and unwitherable” (qtd.in *New York Times*).

Avid readers and admirers also point to many other works in his eclectic oeuvre as masterpieces, including *The Centaur*, 1963, set, as are the *Rabbit* novels, in Pennsylvania and winner of France’s prize for best foreign book; *Couples*, 1968, set in the fictional Tarbox, modeled after Ipswich, Massachusetts, where Updike and his first wife and family moved from Manhattan in 1957; and *Roger’s Version*, 1986, which magisterially sets a middle-aged divinity professor and a computer whiz kid bent on proving the existence of God on a metaphysical collision course.

He is known to many first as an author of short stories, with dozens having graced the pages of the *New Yorker* before being published in collections. Many other readers know his shorter fiction either through the *O. Henry Prize Stories* or anthologies of American literature, where they would have entered into the at
times sad, at times triumphant thoughts of, say, a
certain check-out clerk at the local grocery store;
“A & P” serving as a model of dramatic irony for at
least two generations of English literature teachers.

Updike is, of course, also an accomplished literary
critic, whose reviews and essays are as much
distinguished by their breadth of understanding as by
their charitable disposition. Examples of his critical
acumen frequently appear in The New York Review of
Books, and he received his second National Book Critics
Circle Award in 1983 for Hugging the Shore, including
such gems as the micro-essay “A Mild ‘Complaint,’” which
skewers the misuses and ‘misusers’ of ‘scare quotes.’

He has also applied his habile wit to poetry,
composing early on a collection called The Carpentered
Hen in 1954. Three more tomes of verse
calls his “beloved waifs.”

After having met Katharine White, fiction editor at
the New Yorker during his year of study at the Ruskin
School, he began submitting stories regularly to the
magazine and then settled in an apartment in Manhattan
for his two-year stint there.
Migrating from Gotham to Ipswich, he thrived amid salubrious sea breezes and continued to publish at the rate he set for himself early in his career, about a book a year. It was during this time, roughly 1957 to 1970 that he published The Poorhouse Fair, Rabbit Run, Pigeon Feathers, The Centaur, and Bech: A Book, introducing readers to his irreverent alter ego, Henry Bech.

If minute attention to craftsmanship has always been a hallmark of Updike’s work, so have inventiveness and creative unpredictability. After moving to Beverly Farms, Massachusetts, with his second wife, Martha, in 1982, he brought forth work that differed widely in subject matter and setting: In the Beauty of the Lilies, 1996, a multigenerational, twentieth century-spanning family saga summing up increasingly secular, movie-mad America; Toward the End of Time, 1997, set in a near-future, post-nuclear war New England with menacing undercurrents; Gertrude and Claudius, 2000, concerned with the earlier life of Hamlet’s mother, Claudius, and Old Hamlet; and Terrorist, 2006, featuring the radicalized Islamist teenage son of an absent Arab father and an Irish-American mother.
In the half century he has garnered many literary prizes, awards, and honors, including the Pulitzer Prize, the National Book Award, and the National Book Critics Circle Award, twice each; the Pen Faulkner Award for Fiction, the Rea Award for the Short Story; and a Guggenheim Fellowship. He is among a select few to have received both the National Humanities Medal and the National Medal of Arts.

Albright College in Reading (the fictional Brewer readers first encountered in Rabbit Run) bestowed upon him an honorary Litt.D. degree in 1982. Along with his finely tuned regard for painting, which has often provided the visual element for his fiction, there has been a deep and abiding appreciation of the reading life in general and a love of the book in particular. He has alluded to an imagined reader of his, ideal or otherwise, as being a teenage boy who happens upon one of his books on the dusty shelves of some library one afternoon looking for literary adventure.

John Updike possessed all these gifts and more: the qualifications of a novelist moonlighting as an art critic. He wrote lucidly and gracefully and was acutely attentive to the visual world. “Always Looking,” Updike’s third and last (he died in 2009) collection of
essays about art, includes reviews of museum exhibitions that he wrote for The New York Review of Books and The New Republic, as well as The Clarity of Things, the text of the Jefferson Lecture in the Humanities that Updike delivered in Washington in 2008.

Often, Updike’s descriptions of paintings do one of the most important things that are writing can accomplish, which is to persuade the reader to seek out, or take another look at, a painting or sculpture. Updike sees the landmarks of 20th century painting prefigured in a series of 1890 Degas monotypes of landscapes. And one is left with an intense desire to view the originals, or at least many reproductions than can be found even in this generously illustrated volume.

Much of Updike's racialist ideology runs throughout his novel Terrorist. It’s his assessment of religion. Updike's racism in Terrorist is a target against the African Americans, Arabs, Hispanics and other minority ethnic groups of color. They are considered as low human beings in physical, mental and also morality are a subject to mockery and degradation. Updike is so conscious to draw secular characters as tolerant and indulgent towards different ethnic groups.
Regardless Updike's treatment of sex is central to his method. The community of Couples is a difficult subgroup, formed by World War II and starting now half-wiped out. They are the all inclusive community, who expected to make tracks in an inverse course from the staleness of the Old America and the indecency of the new; who expected to live delightfully in stunning surroundings; to raise intelligent children in redesigned houses. Unavoidably, they mixed up their own kind of stale and obscenity; the children were left to move for themselves, and were lucky to grow up not any more terrible than square; the brilliant surroundings got the chance to be over-manufactured.

The bad people moved in; America compensated for lost time with them. Updike's slide-lecture on this gathering adhere them better than any sociological study could do. As a reply he said he had been constantly trying to improve his depiction of women. According to Alfred A. Knopf it's not simply updates the story of that prestigious adulteress Hester Prynne; says its author, to relate the story from Hester's point of view. Leaving aside the doubtful question of whether authors should endeavor to respond to their reader's comments, one starts by hailing.
Already, he's used his successful favors of observation and affectability to make characters as disparate as Rabbit Angstrom, Henry Bech, Richard Maple and Colonel Ellellou, to summon an African kingdom and to test the numerical universe of computers. In light of current circumstances, most heroines in literature have sprung, like Venus, from the brows of men - consider Tolstoy's Anna Karenina, Flaubert's Emma Bovary, James' Isabel Archer.

He keeps getting the estimation of her being feeble, and undaunted, of her simply going limited, toward more significant wrinkles and skimpier hair, yet these depictions were proposed to reflect a male character's (for this circumstance, Rabbit's) point of view, with each one of the obstacles escort upon a man of his age, sex, class and inquisitive history. One can no more dislike Updike for tossing women in as wives, extravagant ladies for making men play supporting parts as mates and sweethearts.

In any case it's sensible from her own particular depictions that the ashram she's joined is totally shame, she proceeds in guarding its focal objective, bilking others out of their money and their certainty. Sarah creates as an intolerant and inconsiderate
deceiver, the sort of person who can gush perpetually about powerful considerations what we are endeavoring to do here isn't escaping the world however transforms it.

She’s someone who criticizes her life partner, talks down to her daughter, condescends to her mother, and never tries to recollect. Feminine empowerment, one could argue, is undercut in full bloom. Hester leads no one into a new promised land; instead, at the end of the novel she is buried next to the man who refused to acknowledge publicly her love. Whether Hawthorne ultimately celebrates or undermines Hester’s feminine authority is beside the point.

What is significant, in relation to the power of Hawthorne’s narrative, is that there is no definitive authorial position. In S., Updike assumes a similar stance in terms of Sarah. From the beginning, he aligns her with Hawthorne’s heroine and all the transformative potential that Hester suggests. The two allusions that open the novel both refer to Hester Prynne’s dark and potentially wild nature. Her days as an ennui-ridden housewife resemble what we can assume to be Hester’s time in Salem prior to meeting Dimmesdale.
Later, in a letter to her daughter Pearl, she gives this sense of purposelessness a particularly gendered tint: The strange thing about womanhood is that it goes on and on—the same daily burden of constant vague expectation and of everything being just disappointing compared with what one knows one has inside oneself waiting to be touched off. While representing the shameful beat witches, Updike considers the readers, and argues that he never consider women as useless mate of men.

In addition, he conveys to let the late twentieth century state of working class American women. As indicated by the author the oppression of women is not subject. Women of those centuries were free and limited to depravity. For him, it would make freeze in the public arena. Conjuring for lust, divorces; prodigal children are major figures of his society. All works develop distinctive ladies like Alexandra, Janice, Sukie, Joryleen.

Ageing is just the enemy of their ways of which hey baffled and tensed. They were not idealistic about second life that while looking profound salvation, Sarah worth, readily convict lesbian joys. Rather than calling Updike as a misogynist or an obscene author its right to name him a great writer ever to find in American figure.
The writer is curious over the prodigal children, aftereffect of this illicit relation they are enthusiast and prepared to shape genocide.

John Updike is a luxurious mystery. He writes prose of extraordinary sumptuousness and great flexibility, instantly capable, as the context demands. Most American writers file mere diligent digits alongside his soaring figures. Such are his deep verbal resources that even when he seems to be writing rapidly or loosely, he resembles a rich man rapidly rounding off a huge bill as if he were generously adding an easy twenty percent to an already lavish paragraph.

It represents a flight from struggle, a kind of metaphysical spa, where an additional silenced is enforced so that the writer can better concentrate on watering his nice words without threat from the abrasion of true intellect. That a powerful will drives this over production, a wheel mounting almost to hostility, or at least to aggression, is suggested by the number of times that Updike has chosen to review his contemporaries.

The tension between normativity and individualism is at the heart of the crisis in white masculinity. It's also at the heart of Updike's Rabbit series, where as many
critics have argued, Harry Angstrom is constructed both as a representative of America and as a unique individual. Harry feels as if he has been made invisible and as we shall see, this anxiety over invisibility produces bodily, as well as political insecurities.

An image of the youthful John Updike, hands in his back pockets, standing on a beach and beaming, is reproduced on the book jacket of the Adam Begley’s new biography of the writer. The text itself extends the image of the sporting Updike whose career spanned fifty years and ranged from fiction to criticism, poetry to autobiography—and from touch football to tennis and golf.

Critics much of the time consider Updike as a sexist, this out of line input is begging to be proven wrong while his own side interest while he does faithfulness towards men. In spite of the way that he is not a skeptic, his masculine perspective point or phallagocentric thought can't be ignored. He has one-sided sexual introduction, in way his male characters are subjected to betrayal, inconsiderate and hilarious. Women are barbarian beforehand, then sometime later marriage. Sexual introduction isolation is checked well while translating women parts. Treachery is truant in Updike's one play and once in a while in his verse, yet frequently in his stories and all around in his books.
In unfaithfulness every one of the three parties are in the center sexually, socially and ethically, and midlines is Updike's key subject. Despite the way that, some recognize Updike compliments unfaithfulness, he truly utilizes it as a negative diagram, since he doubtlessly builds up its insidiousness. Regardless of when segment does not work out as expected, unfaithfulness can be startling as substitute conclusion in *Marry Me* appears.

White manliness recovered a respectable strategy of its essentialness on the family scene, attempted and made individual adversaries. Risk to the American body regulatory issues get figured in *Rabbit is rich* by a horrible eagerness with infringement of impressive purposes of repression. *Rabbit is Rich* flag the strategy with a time of decreased assets and of diminished desires, however Harry is singing against this specific tide. He is advancing gas sparing Toyotas at the auto dealership he runs.

*Rabbit is Rich* about the standard of Middle America technique for living. Novel is part between a reflection on the delights and perils of genuineness. As the embodiment of overseeing Americanism, Harry measures his own specific circumstance against the national one. Not a moralist, Harry reviles his emergency for having an
over the top measure of cash, being excessively fulfilled for sexual longing, making it hard to thrive, yet there is immaterial more than a sign that the backing off of his yearning for Janice owes to her broadened self-principle. Janice, a model of the ladies' and sexual turmoil requires more out of Harry, driving him to experience execution weight.

The diminishment of Harry's sexual vitality, truly, emits an impression of being more connected with the expansion in Janice sexual centrality than to his new riches. Lacking longing and activity, he can just get it up when Janice is careless, quiet and undemanding: while she is snoozing and wheezing. He tries to snare her.

The thought of formalism conceived in France in 1833, Edgar Allan Poe grabbed the thought and Charles Baudelaire was its advocate. Alternate schools of formalism are: The New Criticism, Russian Formalism and Structuralism. The New Criticism is a twentieth century development in the American abstract feedback. The development stresses that a scholarly work is self-sufficient from society, humanism and memoir.

The New Criticism attempted to uproot content in abstract investigation and, in that, to treat a work's structure in a way closely resembling exact exploration.
His graphic analogies and basic sexual tones are only the tip of the ice mass. Looking back on his early experience with The New Yorker, reveals a writer keenly aware of the predilections of his editor. Though Updike shows the harmful effect of adultery, he also explores how it can stem from a need from self real action.

The dissertation states that Updike’s portrayal of women is either misogynistic or phallogocentric. Throughout the fiction the author has pessimistic attitude to women. For this, he even searches the root of sacred women. He finds such a woman in Nathaniel Hawthorne’s The Scarlet Letter to derail her moral value and also to caricature her as a lesbian. Everywhere, women find as a weak gender, possessing to admit the lust of men. Misogyny is applicable in many cases that it raises his masculine voices in narrating theme.

The first chapter Introduction analyses John Updike and brings to light the review of his literature. Through his novels he defamed women characters and portray them merely conjuring for sex and adultery. Updike's titles are often quite literal, and The Witches of Eastwick are just what it says.
The second chapter entitled as *Sensuous Celebration and Adultery* highlights one of the prominent issues of Updike’s work. Whenever one thinks of John Updike’s work, one thinks instinctively of its obsession with sex. The stories express Updike’s conviction first stated in *Couples* that we have nothing but sex and stoicism and that stars to steer by.

The third chapter *Phallogocentrism and White Masculinity* deals with Updike’s masculine point of view in depicting female characters. In modern philosophical and literary articles concerned with gender, the term Phallogocentrism is usual. Towards the end of twentieth century Deconstruction influence and makes use on the study the West’s humanities and its result outbursts in phallogocentrism.

The fourth chapter entitled *Derailed Dogmatism and Moral Conviction* experienced a confession about the loathsome substances of American life. Religion must be interpreted as an attitude of heart and a mode of living if it is to rise above the charges of being a mere acceptance of dogmatic truths. Dogmatism is a way of thinking that is stubborn and narrow-minded, often because of prejudice and bigotry.
The final chapter Conclusion summarizes the author’s point of view on women characters. Updike’s unfair rap as a sexist or misogynist is hated by himself, so far as one can tell from his extreme touchiness on the subject. He attributes both sex and adultery to women. Even though this mistreatment is neglected by him, he can’t justify the women characters that are defamed or parted to infidelity.