Chapter II

Sensuous celebration and Adultery

Updike uses the subject of adultery often because it forces his characters to face moral choices, and thus adultery helps to define character. Adultery is absent in Updike’s one play and seldom appears 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 middleness is Updike’s key subject. Though some assumes that Updike glorifies adultery, he really uses it as a negative example, since he vividly establishes its harm.

In Couples Updike throws none of the literary curves that have limited his readers in the past, like the double-layer mythology of The Centaur. While Updike achieved literary fame with the early success of his novels and consistent flow of poetry and prose in The New Yorker, Couples catapulted him into the broader public eye. The novel’s overt sexuality continued to investigate relationships, marriage, and adultery throughout his career in novels and short stories.
Although he did not want to be labelled simply as an author who focused on sex and sexuality or suburban adultery, the tag stuck to some degree at least among the book buying public. Updike’s examination into America’s middleness, however, necessitated that he addresses sex, despite how it might typecast him as an author. The chapter examines as a more visible public figure as he became the apostle of a new sexual undercurrent, first in the controversial scenes in Rabbit, Run, and certainly after the publication of Couples. Couples are Updike’s broken images.

It’s an enigma. Just like other fictions of Updike’s, Couples is extremely unconcern its willingness to display biographical similarities between in its first person narrator and the author. The man and his wife, Ann married in college and moved north to Tarbox from New York City. Updike moved with his wife and children to Ipswich, six years before the imagined time of the story.

The social activity of the couples, as in the novel to come, includes parties, dancing, and the like. It meaning to show how hard is life, since it’s doing various things in different ways. Many of which are extremely satisfied as full of Updike’s usual
observation. Updike writes a long novel to explore the burden of couples. There the world of adultery is a hell in which, it will transpire the inhabitants hammer, burn, and lacerate one another.

Updike keenly observes at the absurdity of their situations to change women’s fading chivalry. His perception differs while reader enters into family tie up of a married couple, children and parents, society and person. Finally, he draws a line of posterity and universe. The theme views comically when Piet tells his wife that his manliness is the result of a “stiffening sense of sin” (Couples 135). After the party of the new white man couple, he thinks about his dead father and mother, his wife and lover, he prays to god to get him out of this.

Updike has accustomed to writing the traditional way from time to time. Both novels and short stories are clear images of American society. Updike's uniqueness in symbolism and different spirit highlights complication of human life. Critics were consistently interested with his focus on issues of sensuality.

One such study, Elizabeth Tallent’s Married Men and Magic Tricks: John Updike’s Erotic Heroes, examines his women characters. Updike’s heroes tend to see all
women as wives, posits that “the single great domestic truth accessible to nearly all Updike’s character is marriage; the single great uncertainty is posed by the possibility of adultery” (Tallent 10).

Much of Updike’s fiction explores the superficial but seductive materialism in middle-class American life. In another study of sexuality, provocatively titled Updike’s Womanly Man, Howard Eiland suggests that all of Updike’s fiction “participate in the contemporary debate over sexual identity and difference” (312). The problem of sensuality again repeats through his The Witches of Eastwick. Kathleen Verduin (1985), who answers the rancorous attacks of the novel, launched a more relevant critical analyse.

In Becoming John Updike Verduin points out his themes a “metaphysical as well as social and topical” (294). Her reading stresses Updike’s interest in “sexual and religious question at the core of human life” (295). Verduin suggests Updike’s depiction of women in novel is:

problematic,” a sympathetic reader can see Updike trying to “sort out and reassess the dualistic polarization of the sexes,” to show
them hesitantly “reaching toward each other,
not this time only in lust, but as
companions in a fallen and bewildering human
condition. (qtd.in Mazzeno 315)

Through witches Updike tries to attempt a
different psychology. He portrays witches with a scale
of sexism. Many raise voices for his chauvinistic and
misogynistic attitude. Male voice is often where, the
attitude of a writer supposes to free. It has declined
over all freedom of women. In all of his works women
wants to get more profits in their gambits. Here, all
leading characters are women who are revolving around a
circle of infidelity and lust.

Updike contrasts them with a minimal male
character like Sammy who resigns his jobs in support to
three teenage girls, three bathing suits. Such plots in
A&P confuse with misogynistic perception of the author.
It never seems Sammy as an ideal figure to save them
instead his romantic heart begins to overflow with
love. Sammy’s predicaments on family realities fail to
fulfil his premature romance.
Critics consider him as a misogynist and a sensual writer. Here, three bathing suits act similar to witches. The three witches, Alexandra, Jane, Sukie, a coven of divorced mothers are the celebrities of a small England town. They avoid their children to sleep with married men. Darryl Van Horne, a pushy New Yorker obtains a different taste. His passion towards mansion and art darken his face from one to another. Freedom, art, sex and his self detached devotion to others bring Updike’s unique quality in literature. He tries to counter their hedonist attitude.

Twentieth century critics also claim Updike’s negligence to historical and political views. Women characters are much more dynamic than men. They are single and divorced, utilizing their sensual satisfaction. Darryl Van Horne, a devilish who “thinks what a female body can do - make a baby and then make milk to feed it” (Witches 33). He is voluptuous to three witches. Updike remarks Darryl’s poor taste in men. He spreads all his fickle ideals. In fact, they are merely a caricature out of a Strindbergian nightmares.
Witches are desirous and reckless, where their children and homes are running out of needs. They cast spell to conjure up new men. These people likely entertain to restore their youth. Updike’s Couples describes a modern purgatory, a world from God which has withdrawn, a community without grace or light or love. The book discusses the story of various adulterous affairs among a group of affluent suburban couples, bears an ironic quotation from Paul Tillich that outlines the novel's output.

When the average citizen feels “the decisions relating to the life of the society to which he belongs are a matter of fate on which he has no influence,” then a mood is created that “is favourable to the resurgence of religion, but unfavourable to the preservation of a living democracy” (qtd. in Alfred Knopf). The affairs of the novel take place against a backdrop of news headlines, introduced peripherally by the author. They hardly impinge upon the consciousness of adulterers.

The rents in the fabric of national life do not lead to a resurgence of the Christian religion. They are in fact the signs of God's withdrawal from our republic. At the end of the day just like last
judgement of God, or of the author, the Tarbox congregational Church strikes by lightning. Only the gold weathercock on the spire, the symbol of God's watchful but now indifferent eye spares in the ensuing fire. Eventually even this emblem is hauled down from its pinnacle.

Placed in the hands of the Church's absurd minister, it is found to measure only “five feet from beak to tail feathers; the copper penny of his eye was tiny” (qtd. in Alfred Knopf). The resurgent religion is not Christianity then, but a perverse humanism. The affluent young couples of Tarbox find comforts of religion use to offer the alleviation of one's fear of death.

The sense of community, the transfiguration of the world is not in the Church. Their word games, their parties, are the new rituals and ceremonies. Their sacrament is adultery. The binding force of the new religion is not love but sex. The community unites not by faith or host but by the orifices of the body. Couples form a congregation in a circle of heads to keep out the night. They have merged their identities in the mystic experience of adultery, losing, like saintly communities, and their individuality.
It is difficult to analyse who marries to whom. In adultery the tenuous meaning we create by marriage has destroyed, and one human is the same as any other. Sexuality is a force as indifferent as electricity to the copper wire of our bodies. Women are, as Piet Hanema, the main character says, “vessels to be filled” (Couples 33). Love in Tarbox is not a free and unmerited human grace, but a mask of fear.

Piet's way of love making escapes his haunting fear of death, a way of forgetting the reality of loss, the eventual extinction of consciousness. One love affair momentarily flourishing in the marshes of Tarbox, and its individuality has contrasted to the interchangeable lust of the others. This is Piet's love for Foxy Whitman, a woman for whom the author too seems to have had some love, for he has made her a luminous and appealing character. But this affair glows only briefly. And though Piet and Foxy do marry, they do so long after their love has died. In Tarbox at the end most human feelings are absent.

Though Piet has a momentary infusion of paternal love, it seems like no more than a nod to that feeling on the part of the author, a reflex in his own character. Piet eventually leaves his two young
children without any deeply anguishing regrets. Children in Tarbox are mainly encumbrances to their parents. They bundle up and transport, even when sick and feverish, so couples may continue their adulterous visits.

It is children who finally give an air of pathos to the network of affairs that makes up the novel. Book seems to note the withdrawal of God but in its repulsive vision of love and grace form human relations. Unfortunately it seems to crush the book's main character, to drain the life from him. Piet is, supposedly becomes a scapegoat of the family.

It is group's judgement that Piet by Foxy is to discard her cold-fish husband. Seeing him as a scapegoat is to accept his will less. Piet is unable to defend any encounters. At the end of the book he has been drained of all sense of choice, of free action. His will has been sacrificed to author's formulation. It is perhaps a sense of authorial intrusion which is novel's main flaw that accounts for its lack of expansiveness, its lack of extended meanings, and its lack of resonance.
The human heart in *Couples* has been lavished freely on the appearances of things. The book has most subtle renderings of the face of nature, the bleak marshes near Foxy's house, and constantly changing face of the ocean. Despite the book’s apparent sensationalism, the novel exhibits Updike’s serious intent to explore moral and spiritual consequences of a post-Christian world; the novel asks the question, after Christianity what? To Updike, the novel is about sex, religion, and America.

Human sexuality seems liturgy and sacrament of a new religion. New religion does not truly assuage the anxiety of death, however; it leads instead self-deception and disillusionment. Indeed, celebration of sex is the courting of disaster. Set in the fictitious Massachusetts town of Tarbox, the novel focuses ten whites, essentially upper-middle-class couples, most of whom have children and professional occupations. *Couples* dissolves into divorce and migration.

In *Couples* main sexual pilgrim is Piet Hanema, a thirty-five-year-old building contractor, who plague by death anxiety and still attends church practices. Fearing death without immortal life, Piet finds no
consolation. The central character is Piet Hanema, a local builder who values old-fashioned style and construction techniques, much to the dismay of his partner. Piet is also a lover who quests relax from his fears of death but in sexual encounters he shares his neighbours’ wives.

Traumatized by the early death of his immigrant parents in an auto mobile accident, Piet is losing his once-vital Christian faith, finally abandoning it altogether in favour of salvation through the flesh in his new marriage to Foxy. It is Piet’s quest for personal meaning which forms the core of the plot, and not the sensational sexual antics of the Tarbox ménage.

Piet places two central female characters: Angela, Piet’s wife and mother of his children, likewise Foxy, his lover and future wife, and one presumes, future mother of more children. Angela, as her name implies, represents for Piet something spiritual and unattainable. She accepts life and death as part of a natural cycle. She does not share either Piet’s fears about his mortality or his search for a meaning in life. The very anxieties, to which she does not respond, however, offer an attraction which draws other women to comfort Piet’s sense of loss.
Portrayed by a diminishing sensuality, Angela becomes increasingly distant, both as a wife and as a symbol for Piet, thereby opening the opportunity for the affair with Foxy, who is sexually willing to join him. Sarah Worth, Updike’s recreation of Hawthorne’s Hester Prynne in $S$, the epistolary novel seems more like these three witches. Sarah like these witches is a successor of Hester Prynne. She fails when she deserts her husband and daughter in trying to get salvation. In ashram, she engages in lesbian sex.

It highlights degradation of a mother in self-justifying women’s movement. Hester Prynne is an archetype for female predicaments. Sarah enjoys her liberation. At the end, she fails to realize the reality imposed on her. She tries to convince readers. She is a late twentieth version of women, attempting to merge her sensuality with society. Her stupidity develops from the ashram she joints. Sarah, after losing her salvation helps others also to have same fate in their life. Hope of a turn from domesticity to moksha, her life ends disappointingly. It has been a favourite theme Updike’s works.
In *Rabbit Run*, Rabbit depicts as an attentively shaded picture of an incomplete man divided between his efforts. Instead, S symbolizes a satiric portrait of a headless woman. She is worthless to do her family response. Satire and tragedy are Updike's popular theme. Sarah is not serious about the aftermath of her determination to leave home. For her, wife is mere a cliché and she compares its pros and cons. It's hard to realize whether she is the antagonist or protagonist of the novel. For her, children are just a cycle of infestation because her parents did it. She considers them nothing but the other members of the human race.

There persist two sorts of criticism. The first one is unfavourable portrayal of women. Next, late twentieth century critics, argues Updike's vague historical and political elements. *Rabbit Run*, a series of four novels, a novel about a former basketball star, Rabbit Angstrom, and his floundering marriage creates sensation to his derailed family life.

Updike published one of them every year. It chronicles complex change in the culture of American life. Janice acts as a chain smoker deliberately trashes peaceful existence of her family. The novel
mainly moves through two women characters, Janice and Ruth in a background of a basketball hero Angstrom. In *Rabbit Run* the protagonist, Rabbit Angstrom, crosses the playground where the boys are playing basketball.

Their noise, high into the moist disturbs Angstrom. He is there with his business suit. He recalls his twenty-six and twenty-three, and becoming nostalgic. The novel shows his failed family life. Every scene surprises his readers. It breaks high paradox. The rabbit got his nickname from his wife. She finds mortal pleasures away from religious posterity. Getting back home after a short amusement, Harry finds the wreckage of his conjugal life to a great degree convoluted. Janice is harsh and deficient. From the earliest starting point, Harry tries to change her but she never minds Harry and her child Nelson.

Tothero, a family friend offences Harry for calling her a lamb, however later thinks of her as a little mutt feeling to dodge her. She is a disgraceful shadow for Eccles. Rabbit truly loves her and attempts to save her from his mom's brutal words. After introducing Rebecca June, he cherishes once more, even after many difficulties.
Later, in her hospital discharge, he turns into a genuine character: however in her ether stupor she talked about having intercourse, she hands far from him over bed, and lies down with a restricting largeness. He is excessively thankful, excessively pleased with her, to resist. He, as it were, this week, loves her: though in her ether trance she spoke of making love, she turns away from him in bed, and sleeps with a forbidding heaviness. He is too grateful, too proud of her, to disobey. He, in a way, this week, worships her.

(Rabbit is Rich 53)

In Updike's female version Janice acts differently. No plots specify any of her issues. At this point, when different characters show disloyalty, Updike highlights her sense of pride. At long last, it closes with her little girl Janice, genuinely an American form of female culture, raises a lady's voice against true family life. Harry finds the entryway bolted by his better half. With dubious dim eyes, she looks one side of him and answers just bolted it. He repeats, yet no answer. She is on her delicate look not to mind him.
The TV sets before him, and he kicks the opposite side of the entryway. She is cumbersome even on the pregnancy organize. She likewise pulls the set a hundred and forty, crushes it on the floor. Again he inquiries about the auto. It is not out front. Harry argues it's before my mom. Her fails in family roles, point out how a woman might be in public. Social qualities confuse another life. This imitation or unusual lifestyle promptly prompts to lesbian or a post sexual orientation assertion.

Unquestionably, there would have a start for a whole-world destroying change. Religion, confidence, and root of the universe or people are still secretive; however men support all his confidence till the finish of his life. Secularism or religious redirection is a preconceived thought from typical life to primitive way of living. Rabbit Is Rich deviates from extravagant authenticity.

In The Witches of Eastwick Updike chooses day break and nightfall of suburban citizen. Individuals regularly approach women sexually. They promptly welcome to appreciate it. Youngsters, society, religion are not significant, rather simply oppress arousing quality. His titles are very strict, in reality, about
witches; one can fly through the air, lighten and suspend issues, beguile men have intercourse charms. They are in a town called Eastwick.

The Widows of Eastwick differs from The Witches of Eastwick. The first is one about the marital existence of witches. The Witches of Eastwick withstand traverse into the classification of powerful. Witches lose their spouses.

Alexandra and Jim, the dazzling couples once become lonely figures. She has concocted the stunning Jim, however despite his common charms she misses life she imparted to a genuine man. Alexandra makes an excursion to the Canadian Rockies without anyone else's comments.

Amid the delight trip, she joins Jane to investigate Nile. Sukie additionally goes along with them in another bundle. As a fastidious spectator Updike brings a foundation for the changes of attitude in infidelity. They are consistent and willing to spend a late spring together in their old Eastwick. They are bound together by more recollections. These recollections are nostalgic and delightful. They are not cut out for leasing a manor by Darryl van Horne.
In adultery all three parties are in the middle, sexually, socially and morally. Updike glorifies adultery; he really uses it as a negative, since he vividly establishes its harm. Even when divorce does not result, adultery harrows. Family emotion devastates and even lead to terrible realities of life. Harry Rabbit Angstrom’s adultery results in his baby’s drowning or perhaps an abortion. In Couples Piet Hanema’s affair brings an abortion and the division of two families.

Adultery and divorce brings to Joey Robinson a new wife but to his mother a heart attack. Updike additionally displays a superb comical inclination. He enumerates the encounters of a couple, introducing their first robber alert and the life transforms. While publishing a book of verse in 1958, immediately took after by a gathering of short stories and a novel in 1959, John Updike appear to report his aim of working is every one of the three types. Also, he delivers stories and poems, productively more than 50 books at century's nearby to hoard a wide fame.

William H. Pritchardin Updike: America's Man of Letters recommends few of his commentator’s shares of his brazen eagerness. This exaggerates the case,
despite the fact that Pritchard spends a decent arrangement of time, guarding his subject from weak that Updike is fruitful if he is an effortless author. His extraordinary style is from little substance, self-consumed, and misogynistic perception. Obviously, this gives a false representation of Updike's undisguised aspiration to wind up one of America's most recognized essayists, and in addition his impressive accomplishments toward that end.

Though Updike shows the harmful effects of adultery, he also expresses how it can stem from a need for self visualization. In Couples Piet Hanema points that his high valuation has verified when his lover discusses his name. For this an adulterer will danger wife and children. Janice Angstrom readily meets with a greater confidence in evoking love, and Ruth if did not abort her baby, her daughter commemorate her romance.

To Freddy Thorne, adulterers are heroic since they challenge the Puritan rejection of the body, and adultery humanizes people and create a new religion. In The Music School the narrator says that we are “all pilgrims flattering towards divorce” (66). Adultery is both a symptom of post Christian society and a way back to traditional values. Tom Marshfield tries to work his
way back to god through adultery with Prynne. Often riddled with guilt, Updike has reduced to abject the distress about the end of the affair.

Updike’s adulteresses are less troubled by adultery. Janice’s affair with Charlie Stavros and Webb Murkett clearly strengthen her. Charlie provides her a chance to call her lover back from a life threatening heart attack and ends only because of Miriam Angstrom’s intervention. Janice cries after her night with Webb only from regret that her greatest night of sex will not repeat. Sarah Worth is impersonal when she seduces a professed a holy man and tape records 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. Essie Wilmot pragmatically accepts sex as the currency of Hollywood and thinks little of sleeping with her leading men. Adultery is merely part of economic situation, and meanwhile it highly evaluates the places upon her.

Pritchard places Updike unmistakably in the American pantheon, gathering him with Nathaniel Hawthorne, William Dean Howells, and Edmund Wilson. Each essayist “with numerous strings in his bow,
focused on talking with conviction, mind, and authority about the scholarly and good state of his local area” (Pritchard 15). He has the upside of his flexibility and thematic style that brings his books at last to his era's perfect work of art. Witches are not ripening in old age, instead they are an aspect of powerful sexuality and sustained by social agreement.

Alexandra employs black magic. She develops a circle with granules of dishwater detergent to vacuum up without annoyance after ritual. Updike struggled to object women due to the subject of lust and infidelity. The sexual adventures in his suburban society call his budding chivalry to a fading one. Throughout his works those memories of the past are glowing to serious and relevance of life worth.

*The Witches of Eastwick*, a dazzling jolt of black comedy is trying to delve deeply into female psychology. Here, Updike has used the scale of sexism. As a writer he always goes through the religious and chauvinistic attitude. All his works can bring under the title of religion, sex, god and America. He communicates openly, where some of his works like *S* and *Seek My Face* bliss to write from a woman’s point of view. Among these the witches’ life is more popular of these.
Updike's women are boisterous and boozy. They are from eighties and sixties. It was a period of feminism where discussion turned social status of women in world. There were no war, nothing unpleasant; in fact, women were on duty. Women were in a riot, attaining freedom of a sort, power to change social life. Couples begin with a shocking converse between Angela and Piet:

Pricked by love, he accused her: “You are not happy with me.” She was ageing. A year ago she would have denied the accusation. “How can I be,” she asked, “when you flirt with every woman in sight?” “In sight, Do I?”. “Of course you do. You know you do. Big or little, old or young, you eat them up. Even the yellow ones, Bernadette Ong. Even poor little soused Bea Guerin, who has enough troubles.” “You seemed happy enough, conferring all night with Freddy Thorne.” Piet we can’t keep going to parties back to back. I come home feeling dirty, I hate it, this way we live. (Couples 1)

American way of living and womanhood is just a dream like image of readers. There, women never try to live within the clutches of family and social norms. So
their life is a broad chapter which tragically ends with writer’s point of view. There is no hope of survival until they turn to burial ground. Updike shows their life just like a film, that these fictions become more viral. None of the characters have portrayed or bring to front with their successful bliss. They all defeat in their path. They fail to find or compare their life from others. A mere imitation is reflected throughout their roles.

Alexandra, Jane, Sukie are witches of Eastwick. Alexandra, a driving force behind the coven has only one daughter in her sixties. Is a mother of one daughter? She seems to get her power from earthly elements. She is moody and vain, intentionally wills the death of a squirrel trapped in her garden.

The witches are not lovelier to entrap men to their bed. They use all the spells. These characters try awaking our inner mind into danger. The three women have all lost their husbands. They are so pleased by weekly get together to share their delusion about men. Alexandra’s husband has died, while Jane divorces, and Sukie abandons her soul mate. Jane, in her thirties, a cellist and a fad that facet becomes the prime focus of her character. She has little ego for her personal gratification. Jane is passionate in music.
It’s an inspiration for her indulgent ego. She depicts to forward a lesson of how power corrupts. They found their life disturbed by a man, Darryl Van Horne. He stirs up by holding the town’s landmark property. He fascinates the townsfolk. Darryl as an eligible healthy bachelor moves into a decaying mansion along the shore. Darryl’s fascination puzzles all except the devoutly religious wife of Sukies’ boss. She realizes that this man is up to no good and easily forgotten.

The coven is disrupted by this strange man. He seduces each of these women, promoting to show their powers to shape like prostitutes of the town. Unexpectedly, he marries their young, innocent Jenny who dies after some time. It evokes the inner burning of the Darryl flees the town. Three women conjure their ideal man, but it’s in vain.

They forget their dignity and chaste. Such a show of game has ended when they quest other. They are worthless to disrupt the cradle of their peaceful society. At the beginning, Daryl tries to molest self assured Alex. He has always shocked by self love. In next encountering Daryl faces shy and insecure Jane, who is readily accepting his love. They begin a moderate conversation when Jane explains the tragedy of witch’s alleging who has buried at the stake, on that site of the Lennox mansion.
Darryl promotes Jane to play her cello faster and faster with Darryl’s piano. The strings’ break and cello burst into a blaze. Jane flings Darryl with an uncontrolled love. Finally, they all invited at his mansion for. There Darryl sights on Jane, but create a rivalry among them. They all realize their magical ability and unrestrained passion. Now they agree to share Darryl. Felicia insinuates to spread rumours about their alleged relation. They become untouchable in society. Their loyalty is questioned.

Darryl unintentionally cast a spell against Felicia. As a result of his spell, Felicia begins to vomit blood. Unable to obtain a rapid change of her growing illness, Clyde, her husband beats her to death with a fire poker. It’s dreadful to realize her tragic end, a woman whose words are insulted by warning death. All reflect satirical mode of portraying women when other writers of the century demand love and relationships True relation has no role indeed to last within the short passage of time.

Witches uphold the beauty of the world while a sacred soul separate. The three women are becoming more fearful of their powers. It shows fearful role of women in a society until it contrasts with other works of
Updike. Darryl employs his own powers to bring them fearful creatures of their life. Finally, they abide the situation. They unite and take a pledge to vanquish Darryl. As revenge on Darryl, they appear to punish him.

After effects, Darryl suffers an excruciating pain and at last he vanishes from the ground. Eighteen months later, they are living in Darryl mansions with new babies. The boys are playing together while Darryl presents on the television set and call them to give Daddy a kiss. They attempt to kiss three witches switch off the television. Updike makes it plain that he views the narrator’s final importance as disastrous:

the problem, in short, is that the heroes continue, all the way to the end of their lives, to view sex, apart from love, as a solution for extra-sexual problems or sensuous celebration as a balm for everything wrong with life, especially the looming fact of death. (qtd.in Elaine Blaire)

Updike's titles are extremely strict, and The Witches of Eastwick is precisely what it says. It's no ifs, ands or buts about witches, real ones, who can fly through the air, suspend hex people and engage in
sexual relations charms that work, and they live in a
town called Eastwick. It's Eastwick instead of
Westwick, since; it's the east wind that blows no
extraordinary.

Eastwick infers to be in Rhode Island in light of
the fact that, as the book itself points out, Rhode
Island was the spot of pariah for Anne Hutchinson, the
Puritan parameter who was kicked out of the
Massachusetts Bay settlement by the forebears for
female resistance, a quality these witches have in
flood. These are not 1980s powerful witches. They
aren't at all enthusiastic about repairing the earth,
communing with the great goddess, or getting Power-
inside (rather than Power-over).

These horrendous Witches are not extraordinary at
all unless people can obliterate some individual with
it. *The Witches of Eastwick* is Updike's first novel
since much celebrated *Rabbit Is Rich*. Like his third
novel, *The Centaur*, it is a departure from baroque
realism. Updike transposes mythology into the minor
keys of private group America; however, this time he
pulls it off, maybe in light of the way that, like
Shakespeare and Robert Louis Stevenson before him, he
finds abhorrence and underhandedness more intriguing as
subjects than goodness and knowledge.
Updike, once depicted his 1984 novel, *The Witches of Eastwick*, "make things right with me, what shall we call them, feminist detractors, "who complained, he said, that he tended to portray women as "wives, sex objects and purely domestic creatures" (qtd.in Kakutani). It was an inquisitive articulation, since it appeared to be odd that an author would feel the need to answer his commentators in a novel.

Updike's prior books, which happened to concentrate on male characters, appeared to be not any more sexist than, books concentrating on female characters composed by any semblance of Erica Jong or Sue Miller. Besides, Updike's push to bring what he called dynamic and element ladies focal point of the audience.

It really resulted in a sexist ethical quality story. Witches delineated as the liberated women of the late sixties and seventies, dark enchantment wielding witches, bold ladies who not just desert their obligations as mom and wives to seek after senseless. They additionally go so far as to murder another lady who has stolen the small time they all pine for. The novel played upon the same cause of alarm that boost the Salem witch trials, depicting its three courageous
women as scheming, wanton, desired and unreliable narcissists. They willing to utilize their female wiles to control men and wreck more straightforward ladies.

In Updike's most recent novel *The Widows of Eastwick*, Alexandra, Jane and Sukie are coming back. Decades passed; they've all left Eastwick, invoked new spouses for themselves and gone their different ways. Alexandra moved to Taos with Jim Farlander, a potter and ceramicist, given to cowboy like quiets. Jane wedded a rich venture consultant named Nathaniel Tinker. They subsided into a luxurious life in Massachusetts.

Sukie moved to Stamford with her spouse, Lennie Mitchell, a philandering PC sales representative. Presently every one of their spouses is dead. Three old women go weak to try their debasement. After it they have rejoined to come back to Eastwick for a mid year's visit. Time changes witches to attain the mellow tone of their voice.

In *The Widows of Eastwick*, while profoundly defective, is a less biased, more sincerely dependable work than its ancestor? Updike is less intrigued here in scoring instructional focuses against women's
liberation. He is in investigating the wages of time and age shared by men and women alike. There is an elegiac tone in this novel, not at all like that in the last Rabbit novel, *Rabbit at Rest* (1990).

The disposition mirrors his character's acceptance that the past now measures more than the future in the size of their lives. The objectives of sex raise them into so many inconveniences. It has offered an approach to whisper stress over substantial infirmities and therapeutic hardships. Their spouses' passing and their own particular feeling of physical decrease have made every one of the three ladies more mindful than any other time.

Jane's murmur takes a look at her developed youngsters, and wonders that they are not "rivaling the general population of our era, but their world, going up against the same few individuals they went to kindergarten with" (qtd. in Kakutani). *The Witches of Eastwick* is an attempt by Updike to "make things right with my, what shall we call them, feminist detractors," who complained, he said, that he tended to portray women as "wives, sex objects and purely domestic creatures" (qtd. in Kakutani).
After many years, Sukie meets Jane and Alexandra. She thinks they seem “vaguer than she remembered them – deeper into the engulfing indifference that readies us for death.” And Alexandra talks of “a feeling of discouragement,” a sense “that the cells of my body are getting impatient with me,” adding, “They’re bored with housing my spirit” (qtd.in Kakutani).

Just like his Rabbit books, Updike seeds this story with nitty gritty perceptions of the world of his characters occupy, a world they progressively discover outsider, disturbing or dazing, a world that continues producing new innovative things. It’s difficult to utilize a world in which houses have transformed into town houses, and bars have changed into games bars.

Updike’s three witches has grasped the counter-culture over-abundances of the sixties and seventies, Eastwick has turned into an insipid, typified suburb, without sin and enticement. “I remember Eastwick as a fun hick place,” says Jane, the most irascible and self-righteous of the trio, “but it’s gotten homogenized, all smoothed out” (Wiches of Eastwick 37). Whether accident or by design, Updike has long since established adultery as one of his thematic concerns.
Adultery is more than a preoccupation for Updike: it is, rather an integral part of dialectical vision of earthly guilt and innocence. Adultery is an unavoidable offshoot of our earthly condition, not a choice to be avoided but a circumstance to be embraced. Rabbit affirms Janice’s adultery.

First, he recognizes that the affair has allowed Janice to grow in a way that their marriage will not permit. It has also given her an opportunity to recover her dignity and even the score. Most important, the affair testifies to moxie, to drive, which Harry has lost. Unable to locate such energy in himself, he steps aside to let Janice discover what he went searching for ten years prior.

Second, he regards the affair as an inevitable product of an inevitably imperfect world. Although she has betrayed him, he concedes that such betrayal is necessary in a universe in which, as he observes, all growth is betrayal. His often affairs were justified on the same grounds, as Janice herself admits. His departure she regards as an evidence of angelic cold strength, for which she has forgiven him.
What she cannot forgive is his "coming back and clinging," which undermined that strength, its own peculiar betrayal, justifies her" (34-35). What also justifies is her purity of love for Stavros, a purity lost in her dutiful, freedom confining love for Harry. "How sad it was with Harry now," she reflects at one point, "they had become locked rooms to each other, they could hear each other cry but could not get in" (54).

With Stravos, on the other hand she feels alive and holy. His loves sanctified by the same god who stood by and let her baby drown. "There had been some man in the room with her," she remembers, and "he was here with her now, not Charlie but containing Charlie, everything you do is done in front of this man and how good it is to have him made flesh" (54).

Witches try to lease an apartment’s suite in Eastwick. They say they need to get to know each other. Alexandra needs to visit her little girl who still lives there, is obviously an invention on Updike's part. He essentially needs a reason to take the trip back to the scene of their prior wrongdoings. So he can put them through the paces of recognition to blame while setting them in closeness to individuals who recollect their evil demonstrations.
One individual specifically appears to wish the witches sick: Christopher Gabriel, a supporter of the villain character, accuses the three ladies for bringing on the passing of his sister once upon a time. And he begins to throw secretive spells against them. Halfway in self-protection, somewhat to offer some kind of reparation for their prior wrongdoings, the witches attempt to restore their mysterious aptitudes in a night Sabbath.

It closes with one of their sudden keeling over dead. Updike's depictions of these mysterious doings are flinch making in the amazing, not amusing or satiric as he may be planning. He subjects the reader to see his three exposed champions.

Then enter to an enchanted circle drawn with Cascade cleanser granules which make a toast to each other with goblets loaded with Carlo Rossi Chianti. He permits Christopher to babble on logically about things such as “the quantum reality of particulate snare over a separation” that could “be stretched out to the supra particulate world to” (qtd.in kakuthani).

Updike puts aside the supernatural gibberish and testy comments about the witches' rotting bodies. His driving women are all over unconvincing as heavenly sorceresses. These common women frequented by the
wrongdoings of their childhood, scared of the approaching prospect of the grave and attempting their best to get step by day.

_Couples_, Updike’s greatest commercial success examines the erotic lives of ten middle class couples. Updike claims that due to the fall of religion, society had made a monstrous inflation of the private verses of the social life. When adultery was resisted, adultery brought tragedy and other celebration. Edmund Fuller (1968) laments on Updike that he has “made sex more depressing than it has ever been in literature.” Although Couples are receiving each publicity’ and many copies are in bookstore tables, “Fuller believes “the judicious will let them stay there” (Fuller 16).

_Couples_, is a kind of vicious sermon against human sexuality, and Updike’s continuous parade of sexual activity. The story intended to suggest a kind of devil worship. One could not ask for a more succinct expression of the American sexual ethos embodied by Updike’s protagonist. Marriage is akin to an extended date, affording a harmless bit of compassion, fun as long as it lasts.
Whether conjugal or not, sex is mandatory. It proves our relation and provides our distinctive identity. The effort to satisfaction represents social and communal constraints. Updike is regarded as a master novelist of adultery. Adultery should be taken seriously; marriage must be regarded as sacred. Updike’s sexual characterization is interesting. Ben’s bedroom scenes with Deirdre, his exploitative multiple-orifices lust, and his molesting, paedophilia dalliance with Doreen are explicitly described.

Updike does, no doubt, take the popular style for a few lengthy airings in this new novel; however, he keeps it on a solid chain whatever is left of the time. If this is a pornographic one, we don’t perceive how sex can be composed about by the stretch of the imagination. In any case Updike’s treatment of sex is integral to his technique. It is that of a fictional biochemist approaching humanity with a plate of overly sensitive contraptions.

One pictures him with beginning his inquiry into some place down on the beach, where the bivalves group and separate wait for reasons best known not; continuing mindfully inland to strangle, boxlike residences, feats of engineering, man’s smart settling
propensities. Lastly to man himself, clustering and isolating, beyond any doubt enough, framing couples and dissolving them, accumulating entire groups, and crushing them up, for reasons just as dark as the bivalves.

The group of Couples is an unconventional subgroup, brought forth by World War II and right now half extinct. They are the general population who needed to make tracks in an opposite direction from the staleness of the Old America and the vulgarity of the new; that needed to live flawlessly in delightful surroundings; to bring intelligent children up in redesigning houses in totally legitimate rustic focuses.

In the long run, they fermented up their own particular set of staleness and obscenity; the kids were left to move for themselves. They were fortunate to grow up no more regrettable than square; the wonderful surroundings got to be over-constructed. The wrong individuals moved in; America got up to speed with them.

Updike's slide-address of this group, sticks them superior to any sociological study has done, or could do. To finish the relationship, there are additionally
savages squeezing the Couples. They are not from dull inexperienced parents. At the peak of their forces, couples had directed the first bores from Tarbox. Now they are pestered themselves by another flood of youthful, incredible bores.

Subsequently, they debilitated, rotting from inside, die like every human community. Updike has added enough searing to spare it from the equation. What isn't right with these specific individuals? Where is that final breath originating from? Having been chastised for clarifying his images in The Centaur, Updike had covered them somewhat more profound and isn't letting out the slightest peep.

The coat ad spot surrenders that one character is intended to be a cleric and one is a substitute, however, this is a tease, since that was one of only a handful couple of images the reader would have all alone. Couples of Tarbox have fallen into a basic religious or cultic arrangement. Another of those natural marvels that intrigue Updike. The customs are things like touch football, conciliatory gathering recreations and stately simulations.
The minister serves as the bozo - a cumbersome, expressive eunuch named Fred Thorne, who sorted out diversions to acculturate others. Then, similar to some small time Alexander Woollcott, somebody blasts into tanked tears. The substitute is a building temporary worker named Piet Hanema, who constitutes a running risk to everybody, by the ethics of his trustworthiness.

Heterosexuality and feeling of death become hostile to social extremes. Since Updike's religious philosophy is Christian, it is not amazing that the substitute likewise censures the cleric, turning into a monster himself simultaneously; while Thorne amiably assumes control as a casualty. In any case, that is a private matter, a story inside of a story. What makes difference freely is that Thorne is the person who represents the group; and this is on account of he trusts that life is eventually foul and dangerous, and must be made preparations for.

The purpose of having a congregation at all is to keep out the dill. It turns out to be clear the thing that couples felt an alteration when they fled America to take cover their interesting ocean’s side retreat. Urbanism is more often than the journey even in the
principal year. Couples scorn their minister Thorne as just a priest can be disdained. In any case, they likewise take over his lead steadfastly, his feelings of the otherworldly. Moreover, when he focuses the hollowed bone at Hanema, there is no doubt about who will leave the tribe.

In banishing the substitute, the cleric additionally separates the tribe in more unexceptional terms. When gathering man loses loner man that there is nobody left to play with and the diversion is over. Each group is even the most illuminated, needs these two. Thorne, the fire of life and coordinator of amnesiac exercises than Hanema, the weakling and the embrace of life (the Greek word implies both).

Additionally, Hanema, whose new structures changes the group to test its dedication to death. Hanema, a philanderer undermines dead relational unions and manufactures ramshackle undertakings over them. As an independent aerialist she makes up particular play without respect to the cleric. At the point when Thorne rejects Hanema, life leaves the group to the dead hand of religion remains. They bone of couples still meets, still play, yet less frequently, and with less eagerness.
The association endures when coordinator drives out the prophet. Such are there in the book, potentially and excessively bright. Updike has worked around this principle subject not just for numerous lessons but a bracing of strict truth that stands up all alone. This is a truly wanton group. The dry decay is all over the place. The strain between these two has been one of only a handful few nurturing components.

Tragically, alternate performing artists appear some place to drop down on the size of nature than the two principals. They are dealt with significant roles that the characters are more unique by their characteristics. One of them talks in French labels while another burps a considerable measure. What's more is their neglect others and turn out to be practically exchangeable.

Updike wholeheartedly accepts in the presence of such character’s evenness. It is intentionally picked and developed. Rehashed peculiarities like rehashed touch of football are mummy’s swathes, keeping out the adulterating demeanour of life. They don't block constrained developments. Some mind them despite what might be expected. Couples keep up very elevated expectations of mental readiness, and Updike has an opportunity to uncover top-notch ability for this sort of dialogue.
The accomplishment of his social comic drama develops at a slight of expense in mental exactness. Updike lies on the comic levelness of the minor characters to feel vigorous to make a point. This point turns out plainly in a scene of night of Kennedy's death. Fred Thorne, journey coordinator precedes a gathering. He was arranging, since he had purchased an alcohol. Everyone will carry on truly for once, demonstrates opposite side of their characters.

Obviously, they don't; gathering transforms into the standard silly delight. Their ceremonies have abandoned them with an enthusiastic reflex of fun. Updike has utilized a quote from Paul Tillich's book. When subjects trust they have no impact on the life of society, the outcome is positive to religion yet terrible for popular government. So this is something the book is about.

The passing of a President implies nothing to these individuals, secured as they are their religion of Play. They play excessive individual roles. Associations are even suspicious in the middle age of Kennedy and Piet Hanema. Two men who offer Life and astonishment to these dead cells of American life, places of worship are rejected. In any case, enough
importance is sufficient. The book can likewise be perused basically as a beastly abridgement of exurban behaviour the supper party scenes, the convention of infidelity, the consideration and disregard of youngsters. The amusements are depicted with cherishing ghastliness. Updike has been remorseless in defending the novelist's role of recording the hard facts. The fatally ill, Ben states:

i still peer out of the windows of my eyes with the unforgiving spirit of a young man on the make... in the same shameful nook of me that craves immortality; I am as a carnal as ever. (Toward the End of Time 33)

It is a fact that Updike has ever described or condones the abusive physical coercion or violence in a sexual encounter. Sex in Updike may be seamy and steamy but it’s never abusively violent. It’s always ultimately consensual, moral or not. Marry Me presented as an incurable romantic whose manic depressive personality is a Subject of the work. His powers of abstraction are those of an adolescent, not of a man seriously trying to come terms with the enigmas of his existence. His inclination is to retreat into fantasy, not to face reality.
The novel subsequently closes with a manic Jerry franchising. There is not any more gifted and shrewd writer of local experience, especially of working class America in the 1960s and 1970s, than Updike. Villages, is a review related to Couples, his 1968 success that investigated comparative topics. That there could be many men gainfully employed who could sexually navigate eight affairs in the middle of first and only relational unions seems a bit improbable, yet one reads that the affairs with so many women, in at times peculiar sexual organizations, are to be seen as mythic models of a Freudian male’s fantasy world.

In these circumstances, Owen is usually depicted as adoringly gullible and sexually "used, “while the women have a tendency to be depicted as an earth-mother vessels and sexual savants. There is something disturbingly tragic, morally and psychologically, Owens’s admit that:

his past is like a sheet of inky-blue tissue paper held up to a light, so the holes pricked in it shine: these stars are the women. And the past, the narrator adds in another place, is all we have. (Village 21)
Darkness symbolizes death, obviously, yet it additionally indicates the terror of uncertainty included in our out animal consciousness—the fanciful way of agonizing physical suffering and the paralysing fear of the known unknown, cosmic and temporal, which drives our external spirit.

Darkness side of marriage impels people towards disloyalty. The paradox in marriage has been just in being cherished uninhibitedly picking whom to love, is the spirit set free. Updike proposes that most people tend to achieve comparative decisions about sexual experience, all through marriage. An honest writer portrays an imperfect world, he would contend, planning to uncover a few aspects of that world in another light, and the cursing or redeeming madness of sexual energy is a certain feature of this present reality.

The novel demonstrates no confession of an agreeable awesome effortlessness that could invigorate people inside of the disabling sexual interests that make so much enduring. Owen, at any rate, demonstrates no feeling of this, his modern, dedicated church participation in any case. The issue is not whether such elegance would solve the issues of human sexuality, however, whether in this imperfect world
there cannot be a profoundly redemptive attention to God, both inside and outside the congregation that does not deny our unfortunate chapter in good disappointment, sexuality and anything.

Whenever one thinks of John Updike’s work, one thinks instinctively of its obsession with sex or the celebration of sensuous pleasures. His new collection of short stories Licks of Love, which incorporates a novella titled Rabbit Remembered, affirms this reaction. The stories express Updike's conviction of sensual pleasures determined by couples in Couples, his famous 1968 novel relates the absence of God. We have “nothing but sex and stoicism and the stars to steer by” (20). In that novel he depicts five marital partners swinging and swapping at all over the time.

Even in his better-known Harry Rabbit Angstrom, Updike traces the career of an ordinary Pennsylvania through four decades. He observes the way about the changing social and political character of America during the second half of the 20th century. Yet Updike’s primary subject is Rabbit’s inner urgent whispers, his all-consuming sexual desires that, when acted out, bring both glory and ruin. Readers and critics have frequently thought about how Updike could consider his erotic fiction, a devoted narrative of white middle class American life.
Indeed, even in a sex-sodden culture like ours, marriages are likely to fail. Janice reflects, on the grounds that they are your first genuine endeavour to attempt on:

life and sex and making babies and finding out that you are. Second marriages [are] lighter. You just expect a little companionship, a little fun that harms no one else. (Rabbit Rich 35)

One couldn't request a more brief articulation of American sexual ethos exemplified by Updike's protagonists. According to these characters, marriage is similar to an expanded date, bearing a safe piece of compassionate fun; the length of it keeps going. Whether marital or not, sex is required. It demonstrates our own value and gives our true character, as indicated by Updike. The satisfaction revealed regardless of social and communal imperatives that starve.

Updike is generally regarded as our master writer of adultery; he is indeed the recorder of a world in which infidelity has generally stopped to imply. Adultery connotes pollution, contamination, a wrongful
admixture of categories: a mother who is a mistress, a husband who has a paramour. If adultery might be taken seriously, marriage must be regarded as sacred: a bond meant to be permanent, final, and inviolable. Adultery in *Licks of Love* does not scandalize correctly in light of the fact that there is nothing to describe. At this point when marriage is demystified into an unimportant human innovation, something neither perfectly appointed nor normally required, then sex loses its passion. Gross life systems and coarse discourse are all that remain, once marriage and adultery lose their radical hugeness.

In Updike’s work, marital love is not undone by infidelity; the real threat. And now that his protagonists are growing older, they find it ever more difficult to live by sex alone. *Rabbit Remembered* affectingly enlists this risk. Here, Updike deftly weaves the majority of the real characters, a large portion of the significant occasions of the four *Rabbit* books into a piercing record of what life is similar to after Angstrom.

The man has been a decade, and the world he once so vitally occupied is disappearing. Rabbit’s ageing wife and his 42-year-old son, Nelson reflects on the
import of Angstrom's life. They cannot bring themselves
to judge this man who, at terrible cost, made his own
happiness take precedence over the claims of both his
family and his society. As they concede, he was only
following the American dream. They can't force
themselves to judge this man who, at frightful cost,
made his own particular bliss overshadow the cases of
both his family and his general public. As they yield,
he was just after the American dream.

This novella accomplishes more than simple
emphasize on the natural news of salvation through
individual craving. Annabelle Byer, Angstrom's
illegitimate daughter, all of a sudden shows up on the
scene, interfering with the sentimentality and offering
a substitute edge of vision. She is an appealing lady
who has never married, having had abundant reason for
distrusting men.

Annabelle became a nurse after looking Alzheimer's
victims. Despite the fact that she can't mix herself
into the Angstrom world as she had planned to do, she
has found ties more grounded than blood. She discovers
a connection in her patients, whom she declines to see
as careless stacks of useless substance. Though Nelson
is separated from his wife, Pru, he is no longer the
wastrel he once was. He cares deeply for his son and
daughter.
This once-prodigal drug addict who squandered his family’s wealth has now become a mental health counsellor, trying to help suicidal psychotics and other dysfunctional people. Yet Nelson is no saccharine paragon of virtue. Yet Nelson is no saccharine paragon of goodness. He realizes that, to confer inbreeding with his relative would give a definitive frisson, a shuddering infringement of basically the main unthinkable left. Yet he declines to do it.

Nelson sees a counter truth to his dad’s lifestyle, if just quickly. He sees that the best bliss lies not in satisfying his own wishes but rather in looking for the satisfaction of others. It’s a vision that, however uncommon in Updike, could reclaim our society is broken and restore marriage to its lost sacredness Fictional characters are highly convincing and imagery in normal pave the way for his symbolic narration.

Harry Angstrom, ever memorable character is the central figure of the celebrated Rabbit tetralogy. Rabbit echoes the relevance of both his name and nickname. It is a reference to an average middle class American. The Rabbit named Harry calls the reader to an imagery perception of basketball ground. He was a well
known player. Likewise, the rest of the work has passed through the same narrative mode. The background of the work is the United States, where Updike allows his characters to move and endure spiritual trouble.

A few exceptions are Old Europe and untouched Africa. So, Bech series exemplify the mind and vision of Updike’s career. Another remarkable exception is a common selection for geographical setting connected to the United States: Brazil (1994). Brazilian forests and cities are portrayed as a land where the supernatural power and extraordinary is entirely credible.

Updike’s literary accomplishment never rests in novel and short story. His popular and critical reputation stands largely upon his accomplishment as a novelist. Despite the powerful figure of the mother that dominates the early fiction, Updike has accused of creating, in his own phrase, often used against him, “dull bovine” (56), women who seek to pacify and entertain men. Critics have prejudiced John Updike as a misogynist. Reading his extreme touchiness of subject is unfair treatment of women which confuse the reader. He hated this about himself. The fact is that he reviewed many, many more books by men than women.
On account of these feminists consider him sexist or pornographic writer. It was the manner he had portrayed women characters. Updike was an exemplar in exhibiting these wide sensational stories. For this, he left his apparent fear and restlessness. His heroes are not princes, but criminals and also straight. But in depicting heroines he becomes sadist. Janice, Rabbit’s wife is a fine model, a chain smoker and never willing to care her family. Instead, she passes her time in liquors and watching television.

Janice, just like a narcissist condemns her family and adjusts her marital relations. And Rabbit is likely to hurt her by punishing all women he meets for the rest. Here, our sympathies humiliate Janice’s approach. “There are some women that don’t do it for some men. That’s why they turn out so many models” (Rabbit is Rich 33). The Witches of Eastwick represents Alexandra, a dimensional personality who had been born in the West, where white and violet mountains lift in pursuit of the delicate tall clouds.

Eastwick had for decades been semi depressed and semi fashionable. People move in and out of the town. Go get a woman, who won at all, was a witch on a different wavelength from Jane, Alexandra and Sukie.
Homer Perley, Alexandra’s husband always trimming their frowzy thin hedge back to the stable, and Alexandra suspected that she would meet and fall in love with this man.

Alexandra had a stupid memory of her present lover. She felt cupping a giant lover’s testicle in her hand. She recognized the female struggle by her against her own weight. She found unnatural at the age of thirty eight. In order to attract love she denies her own body like a neurotic saint of old. According to her, nature is the index and context of all health. Alexandra’s lovers, since her divorce, had tended to be odd husbands let stray by the women who owned them.

In Rhode Island her powers expands and she reduces dear Ozzie. His chronic needs and equally acceptance of her solutions made him pitiful and manipulability. He quite lost touch with the expanding universe with her. Alexandra’s husband took the bed beside her in her great wide respective bed like a painted log. Her husband, former lord and had become mere dirt matter in the wrong place at the time of their divorce. The other witches had experienced similar transformations in their marriage.
Sukie Rougemont pertains her plastic and uses him as a place mat. Monty had hated uppity women, female governors, and hysterical war Protestors, lady doctors, lady bird Johnson, even Lynda Bird and Luci Baires. He had thought them as all butches. Monty had been one of Alexandra’s first lovers.

Alexandra recalls her faded memory of her and parents. In Wyoming when she was about eleven she had driven through with her parents. Her parents sent her out of the car to pee beside some sagebrush, seeing the multitudinous dry earth for the moments. In a kind of maternal wrath gathering all the sheaves of this becalmed September, Alexandra became huge, where the youthful naked crowd was thickest, and a collective sigh of surprise arose. Alexandra had honey-colored lovers raced toward cars parked at the far end; by the bathhouses. Tiny speckled crabs were emerging now from their homes by the dozen and scurrying sideways toward the frothing sea.

Alexandra steeled herself and criticized one beneath the sole of her bare foot. Sacrifice, there must always be sacrificed. It was one of nature’s rules. She danced from crab to crab, crushing them. Lighting kept taking her photograph. She reached the
parking lot and picked up her sodden espadrilles where she had left them. She opened the door and turned to all coldly for couples who had vanished into the dances, “Come, doggie!” this stately plump woman sang out. “Come baby!”, “come angel!” (Witches 20).

The eyes of the young people huddled with their soft, gritty towels and ignominious goose bumps. Alexandra was an artist, using few tools she pinched and pressed into shape little lying, always of women in gaudy costumes painted over naked contours. They sold for fifteen and Alexandra had no clear idea of who bought them: “I guess it is still tonic time”, Alexandra decided, for the colorless that had come in with the thunderstorm some days ago had stayed. “How is your Vodka supply?” (Witches 36).

Someone had once told her that not only was vodka, beer flattering, but it irritated the lining of her stomach less than gin. Sukie displays a brand new garden’s bottle. Alexandra feels happy for this friendly monster, “plenty of tonic, push lease, the calories” (27). Raymond Neff taught music at the high school, a pudgy effeminate man who yet had fathered five children upon his slovenly, swallow, steel bespectacled, German born wife. Like most school teachers, he was a tyrant, unctuous and insistent; in his dank way he wanted to sleep with everybody.
Jane was sleeping with him these days. Sex and adultery celebrates by these characters. They were not bothered religion and aftermath of life. They walk to doom in all walks of their life. They hold illicit relation and sense of liquors. Their way of life begins in a different angle. One fascinating attempt of sleeping with husbands was the angle they gave him on third wives; that show different from others. They had met in a Frankfurt beer hall while he was stained in West Germany instead of in Korea, and Monty.

Alexandra tensed at Sukie, trying to remember what Monty had said of her. He had said little, being such would be a gentleman. Having come to Alexandra’s bed from some awkward consultation at the bank, and being still occupied, the words she’s a lovely girl, but bad luck, somehow. Bad luck for others. Sukie drank whiskey in summer and winter. She had a boyfriend, once told her that it brought out the gold flecks in her green eyes.

Alexandra was less difficult. Along with Sukie she had not tried to conceal her interest in this new man. The two women had in common in certain perspectives in their bodies, which had often been called beautiful. Alexandra thinks a romantic Sukie as a columnist and
wondering, if a second vodka and tonic would give her a headache later. In *A&P*, John Updike comments on the nature of a desire to escape from society's grain of salt. The story takes place during the nineteen sixties.

It has viewed through Sammy's outlook of *A&P* customers, his reaction to the boss, and final actions which are back talking to the conflict in the store. In *A&P* John Updike promotes a theme of maturation. At heart the tale anticipates the progression of an age where the young protagonist, Sammy, in a gesture of empty heroism, quit his job at the supermarket for his premature infatuation to three bathing suits. Later he realizes that how hard the world.

It brings to light the author’s illustration of Sammy’s antipathy for those who conform through his reactions to the *A&P* customers. Sammy interprets first lady's reaction to his mistake of calling HiHo crackers twice. He turns to conclude that she is glad to have caught him making a mistake. He labels her a witch which demonstrates his lack of respect. Other customers also baptising her two sheep and Sammy implies that the customers are bland and depreciating them.
Next level, he calls them as "scared pigs in a chute" (A&P 17) also illustrate his lack of respect for them. He ascertains that anyone who acts within the expectations of society is blind and turns a follower of discrimination. This inspires and regrets of an unfair judgement. Sadly for Sammy, his grace act goes unnoticed by Queenie and her friends left to face the after effects of his childishness.

The optimistic reader may call that an emotional hero has been liberated from a dead-end job and a confine moral code, but facts of existence reacts and Sammy’s act has left him in a state of uncertainty: in nothing flat Sammy now exists neither in the world of Lengel and his parents nor to the world the girls symbolizes and to which, through his loving nod, he hopes. Indeed, Sammy’s conventional, comic voice is perfectly cops with his nineteen years.

In walks, these three girls are nothing but bathing suits, the story abruptly shoots. The three teenage girls, wearing only their bathing suits, come into an A&P grocery store in a New England town. Sammy closely watches the tree eye candies. He appraises their looks even in minute details the way they carry themselves. He also speculates their personalities and
their grid for entering the store. Sammy is particularly interested in one among the chanting teens who leads the group.

Queenie, one among them has a natural grace and confidence, in addition to her charm. The three beauties roaming the aisles of the A&P create a stir. The store is in the centre of a town near the beach, where their attire would attract less notice. Sammy’s co-worker Stokesie ogles and joking around with Sammy as he does so.

Sammy anticipates the contrast for a marriage by Stokesie. She’s resigned to be a life of working at A&P. Sammy admitted he and Stokesie are much alike, seems to feel a future is beneath him. Another of his friends begins to ogle; Sammy frustrated a twinge of pity for them, for most likely without realizing it. Coming of age, a transition from childhood to adulthood, Sammy is a typical nineteen year old is amused by the reactions, but also defended. In addition, he does not imitate his life, but he is afraid of labelling an eve teaser or goes awry.

Disappointing his parents, he quits job in support of the girls. He questions conformity and wants to make it clear to the audience that he is not like the other
working in the grocery store. Imagination diverges through Stokesie, a co-worker who hopes to become a manager one day. Lengel hides behind the office all day. Neither man is happy to work in the store as long as they have.

Updike has been treated as a sexist – but he was a misogynist to some extent. Updike compares his characters to nonconformity that they are working against the rest. They walk down the aisle to distract male workers and also disrupt the store itself. In all sense, their bathing suits are not appropriate attire for grocery stores leads a question to nonconformity. Promptly, it comes to an end of excitement as the girls cross Sammy’s line to get their purchase.

The store manager named Lengel approaches Sammy’s checkout lane. He chastises the three bathing suits for entering the store, citing store policy. They feel awry to his approach and Queenie protests and defend him that she’s there for her mother to get herring snacks. From this Sammy gleans insight into Queenie’s life. Sammy dreams of her parents at a party, dressed nicely and sipping drinks the colour of water.
Dream damages while his own parents pass through it, where people use alcohols, lemonade or cheap beer. While the girls begin to leave Sammy intervenes to Lengel and quits his job as a protest for Lengel embarrassing the girls. Sammy felt happy about it that the girls are looking at him. Lengel tries to talk, Sammy out of quitting because he will regret the decision later and that decision will disappoint his parents. However, Sammy feels that Lengel must see the gesture through to its conclusion; he exits the A&P. He reaches the parking lot but girls are long gone.

Sammy is ambiguous for a future that forebodes about what life has in store for him. It judges man from the outside and not from within. Be that as it may, Sammy does not share this perspective and shows up Updike's outlook. Updike is recommending that we are not culturally free by a unique demonstration of dressing.

The public judges the young girls as obscene on account of their method of dressing. Lengel’s period direct an era that trusts Sammy, moral delinquents due to the way and the way they dress. Sammy's era imparts the insight of dressing is the main limit for judging fairness and good uprightness. For him it is not
completely right, on the grounds that the way a man dresses does not decide his ethical goodness and morality. All narration directly connotes the sensuous celebration and adultery of Updike’s characters.