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IMAGES OF FAMILY AND SOCIETY IN THE NOVELS OF JOHN UPDIKE

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Abstract:

John Updike is considered one of the most blessed American pens of his generation. He regards his novels as serious sweats to explore the American character and the moral dilemmas of private life. Updike stands piecemeal from his contemporary fellow pens in the sense that at a time when utmost American novelists regard middle- class life as a desert of vision, Updike, taking New England purlieus for his subject matter, maintains that middle- class actuality is complex. Updike in his novels presents the relationship of the tone with other characters in terms of the family and society. The research paper discusses about John Updike's social and family writings styles.

Keywords: American novelists, social, family, spiritual,

Introduction:

Updike stands piecemeal from his contemporary fellow pens in the sense that at a time when utmost American novelists regard middle- class life as a desert of vision, Updike, taking New England purlieus for his subject matter, maintains that middle- class actuality is complex. Calling purlieus the "compromised terrain"—a expression he borrows from *The Centaur*—in which his characters live and to which they've committed their lives, Tony Tanner points out, "Just how .People live with and within that concession, and how they die of it, is Updike's. avowed subject; and where numerous contemporary American novelists tend to see the social terrain as a generalized outlook of hanging assessments and falsifying shapes, Updike accepts it as the given world for his characters, the one and only locale in which they will learn what they learn and lose what they lose." Updike doesn't simply parachute tradition into the narrative. He intertwines the ideas and symbols into the fabric of the novel with subtle philosophical and aesthetic purpose. David Galloway finds that "Myth and legend would feel to serve two functions in ultramodern literature to suggest after the

manner of Jung. Universal archetypal gestures; or to demonstrate, by comparison, ultramodern man's Dropped elevation and applicability. Updike's use of the Chiron myth serves both functions." Updike's craft fuses the imagination of the Greek mind with the raw reality of twentieth century America. Renate Adler supports Updike's surprising chops and the stimulating, lyrical twist of his weave of once and present". The Greek legend acquires at Updike's hands new poetry, and the American father and son can. Stand, as modest contemporary archetypes, on their own" Contemporary Compendiums could find the intermittent use of ancient myth mixed with reality of America in the midcentury commodity of a familiar format. George Hunt has observed, still, that Updike has progressed into this format with veritably different intent". Erudite success in similar gambles is generally measured against Joyce's Ulysses. Similar seems to be the criterion critics and pundits applied to *The Centaur*, thereby chancing it wanting ago, ironically, Joyce himself has come mythologized."4 He adds that Updike, still, has given us another lead, he says that *The Centaur* is "an trial veritably unlike that of Ulysses, where the myth lurks beneath the face of the natural events. In a way, the natural events in my book are meant to be a kind of mask for the myth. In recent times, exploration by American chroniclers have amended the literal figure described by Updike in *Rabbit, Run*. Profitable factors insinuate into political field, especially the field of culture, and they've a profound impact on family and social structure.

The most striking description of this miracle is Alan Brinkley, who has described the postwar period as "a world in which both the idea and the reality of mass consumption were getting central to American culture and to the American frugality, gradationally displacing product as the top focus of popular expedients and commitment." He concludes that "In an frugality driven by consumer spending, it isn't surprising that political study began to reflect consumer- acquainted hypothetical's as well." Elizabeth Cohen has also argued that "a Consumer's Republic" was forged during these times in which "mass consumption had come a central defining machine, not simply of the American frugality but of its politics and culture as well." Brinkley and Cohen lament the political significance of profitable metamorphosis and the decline of Democratic virtue, which is pivotal to American leftism in the following decades. In *Rabbit, Run*, Updike uses his erudite imagination to raise analogous enterprises and advise of the implicit peril they pose to families. People are immersed in the ocean of consumption and affected by alienated consumption, performing in the loss of their own autonomy, subjectivity and tone- reliance.

Socialism:

The *Poorhouse Fair* was published in 1958, when Updike was only twenty-six. It was well entered and critics noticed the appearance of a new gift. The novel has some autobiographical element in it. Updike himself says that the character of Hook grounded on his forefather. The poorhouse itself figures in Updike's own adolescent past "The city (Shillington) was fringed with

effects that appeared stupendous and portentous and fantastic to a boy. At the end of our road there was the County Home-an immense unheroic poorhouse, set among the wide vineyards and meadows, girdled by a sandstone wall that was low enough on one side for a child to climb fluently, but that on the other side offered a drop of twenty or thirty bases, enough to kill you if you fell."1 As mentioned before Updike wanted to recognize his forefather, and therefore laterally note on the changing American society. Infrequently a soul burdens itself with the question of particular, public or universal reformation. The American author, John Updike is one of those extraordinary names that have borne the threat of putting his erudite career at stake more than formerly, not for demoralizing the mortal reason but for pulling it from the hole of darkness and raising it above the position of petty dreams, deeds and solicitations.

The novels of Updike tend to work lifelessly for the reformation of American landmass. For this he employs multitudinous ways; veritably frequently he wears fatherly vesture giving nostalgic homilies on the forthcoming time and despising the present changes and advising his countrymen about the near future. Occasionally he fits himself into the character of a chastising mama and thrashes upon the compendiums a blitz of questions as to what they've done for America; at other times he's an innocent beast or 'Nature' itself, floundering to meet its introductory fulfillments and soliciting the humanity to spare its actuality. Still, his select novels are like blotches, when joined with a pencil, If put together. Closed circle, which indicates the unrestricted arms of American jealous Tone that has stopped to drink the world towards itself or partake its own substance with other nations, thereby failing to extend towards them a communication of love, fellowship and respect. Rather, America has developed a habit of observing on other nations to check their progress and intrude in their private network by transferring its colors there under the notion that 'war is glory'. While inside the landmass, administration hardly cares about the youthful enthusiastic souls who travel overseas to fight with full velour, featuring of promising prospects for themselves if they return alive to America. At the end of each phase of war, the dead dogfaces' names are inscribed on the maps as a homage while the survivors are rendered unemployed.

Conclusion:

A study of the family and society in Updike's novels seems to be a realistic, if not a scientifically exact, critical approach in the sense that it helps us. Explore Updike's themes and their creative articulation. This approach is grounded on Robert Nisbet's view that "At the center of any given style lies what can only be called a theme or a cluster of themes. Theme carries with it a more active, positive, and Dynamic character than does the word style. Implicit in any theme is at formerly a question being answered, more or less, and also an ordering of experience and Observation in a special focus. Last but not the least, Updike's novels are intertwined with each other with rudiments like infidelity, guilt and the forgone faith that's revived after generations through a deed of ultimate

nobility or tone consummation. If one of the novels deals with the deliverance of the soul, the other bone works upon the reformation of the same, thereby giving the Compendiums a nostrum for the perpetual decay in culture.

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