



Chapter III

PREVAILING IMAGERY IN
UPDIKE'S POETRY

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It is a honest attempt to analyze the poems of John Updike from the point of view of images, imagery, and symbols used by Updike. The word image concerns to the representation or an imitation of a person or thing with imagination. It deals with the qualities and characteristics of particular thing in a particular object. Likewise; imagery describes the figure of speech, consisting metaphor and personification. Simultaneously, a symbol stands for another thing; especially an object used to represent something abstract, emblem.

To discuss the application of imagery in the poems ,the following method has been adopted. Firstly, the analysis of theme of either one or two poems of each category of imagery appears. Then the discussion to the application of imagery goes in the rest poems. This method runs throughout the dissertation.

John Updike's imagery can be classified as given below:

I Human Imagery

It seems that John Updike uses the Human-Imagery with various attitudes. While employing the human-imagery, Updike probes deep into the human image with number of intentions. Sometimes, Updike uses the human-imagery to offer a tribute to the celebrities, to illustrate a nature, to find out some burning issues of society such as racial as well as colour discrimination and the reality of human-condition.

In the following poems, human imagery is very much dominant

- *Agatha Christie And Beatrix Potter*
- *Toothache Man*
- *Les Saints Nouveaux*
- *Die Neuen Hieligen*

- *Pompeii*
- *B.W.I.*
- *Antigua*
- *Subway Love*
- *D'cor*
- *The Angels*

The analytical description of the poem goes in the following manner.

- **Agatha Christie and Beatrix Potter**

The poem expresses Updike's love and respect for Agatha Christie and Beatrix Potter. Agatha Christie is a well-known detective; a story-writer. Likewise; Beatrix Potter is also a famous writer. She specially writes for the kids. Updike appreciates Agatha Christie and Beatrix Potter for their writing-style.

Updike appreciates Agatha Christie and her writing in the first stanza. Agatha Christie has written various books. She excels the cheerful and perfection of art. Updike expresses his love and respect for Agatha Christie.

The imagery of '*country-dresses*' deals with a diversity in Agatha Christie's writing. The imagery of '*hedge grow*', '*stile*' and '*murder*' convey her specialty in writing detective stories.

In the very next stanza, Updike praises Beatrix Potter for manufacturing the world of kids. It is penned through the vivid imagery. The imagery of '*Mrs. Tiggy-winkle*' and '*Mice's Plot*' focuses on a fun in the story. It concerns to the kid's world; devoid of logic. The nature imagery points out an apt idea. The word '*Berry-beaded Brambles*' carries out consisting quality of tree. The comparison is between Bead and Berry. Bead is alike berry, but the concern is not for fruit, but for the

consisting quality. The poem is equipped with rhyme-scheme and the rhyme-scheme is ab, cd, ae, af.

Toothache Man

The another poem entitled '*Toothache Man*' is also a best example of human imagery. Updike tries to present here the past with full of imagery. The Toothache Man speaks about the whole past-culture when found deep inside the ground. From the outward appearance of Toothache Man, all things have been discovered; which were buried deep under in the course of time. It is truth of the life that nothing can be hidden forever.

The subject-matter of the poem carries readers to the past-life which is unknown to each one. Toothache Man is a tool who digs out each and everything of past-life.

The first stanza notices the discovery of the body of Toothache Man. With this body, all the mysteries are disclosed; which were attached to Toothache Man. His addled fossils reveal a story of a lack of barbaric splendors. His vertebrae are small and pale and his femora are slender.

In the third stanza, Updike deals with organs of Toothache man. His teeth are strange. They are structured like bowl and held the gold metal inside it. These are the marks of scarification offered to God, Apollo. The next line expresses the superstition attitude in the contemporary society. It is displayed in the following line:

.....; hence, the devout

Adorned the temple's portal. (39)

It expresses the custom of offering sacrifice for seeking the happiness of God.

The marks on his body and skull deal with the story of his death. The spears invaded the bone and this is displayed through molars. The

last stanza points out Updike's dislike for these customs. Updike calls that past-culture as '*sediments*', which we handle with reverence. The concluding line is significant. He must have suffered greatly. The toothache man conveys the sacrificing custom in contemporary society.

'*Toothache Man*' is prolific with symbols and similes. Historical truth underlies each and every thing. The '*addled fossils*' is symbol of an attitude of a man. The historical man's teeth are compared with bowl. The imagery '*adorning temple portal*' is used to tell the superstitious attitude of the contemporary people. Simultaneously, '*meagre sediments*' is the symbol of barbaric atmosphere. It seems that Updike is honest while describing the contemporary customs and traditions. '*Toothache Man*' takes the form of the abstract imagery. Updike has personified him for bringing forth the aches of past-time. Updike genuinely expresses it to make the reader acquaint with past-happenings. Updike employs human-image as a tool to focus past-culture by forming an abstract imagery.

The analysis of these two poems is done with an intention to deal with image, imagery and symbol. The same technique has employed for forming the whole dissertation.

- ***Les Saints Nouveaux***

The poem '*Les Saints Nouveaux*' focuses the characters of Proust, Brancusi and Cezanne. Updike uses these images to make readers acquaint with attitude, style and views of Proust, Brancusi and Cezanne. Marcel Proust (1871-1922) was a French novelist. He has written series of thirteen volumes which are partly autobiographical.

The poem is replete with nice similes. Perfume is a metaphor used for death. An Olfactory imagery is applicable in the following lines :

*the wonderfully abundant
perfume called Death.* (24)

Constantin Brancusi (1876-1957) was a Romanian Sculptor. He was a pioneer of the 20th century European sculptor. The image of Brancusi is concerned with the inner form of his subject. To illustrate the craft of Brancusi, Updike has used the image of grapes. It is reflected in the following verse:

*Brancusi, an anchorite
among rough shapes,
blessed each with his eyes
until like grapes.* (24)

It also expresses the process of creativity. The ripe grapes stand as a symbol of patient work. The shapes of rough rocks turn into attractive images takes a lot of time as like grapes takes to be ripened. Updike uses here the image of sea to explain this patient work. It goes in the poem in the following manner:

*as patiently worked
as if by the ocean.* (24)

Paul Cezanne (1839-1906) was a French painter. Cezanne's inner passions are compared with orange and green colours. Orange and green are not only colourful passion but also filled with variety of views and passions. The concluding lines focus the imagery of religion:

*with days of decision,
and founded on apples
theologies of vision. (24)*

The use of '*apple*' stands for nature. Theology dwells in nature and the post-impressionist representation of nature is a basic quality of Cezanne.

- ***Die Neuen Heiligen***

The title '***Die Neuen Heiligen***' contains the mood of despair. Updike describes three human images namely Kierkegaard, Kafka and Karl Barth. Updike talks on the craft and the attitude of Kierkegaard and Kafka' technique by employing the imagery. Kierkegaard is a philosopher and theologian. He cherishes wit. Updike uses the imagery of knives to indicate sharpness or harshness of his wit. Wit is compared with knife. Updike deals with the consequences of wit that brings the slash like knife. The imagery of word '*slash*' displays the eradication. The eradication is of ideals. The following lines express this:

*gay knives of his wits,
which slashed the Ideal
and himself to bits. (25)*

The lawyer is symbol of shrewdness. Nevertheless, Kafka is a Czech writer and a lawyer who lampoons those who have been proved guilty. The depicted image of Kafka is a symbol of good side of lawyer.

The image of Karl Barth, who is Swiss theologian, is more healthy. He expresses his regret on the loss of culture. Updike has employed the sensuous imagery to describe these three images.

- ***Pompeii***

The subject matter of the poem 'Pompeii' deals with the sexual lust among the Pompeians. Updike employs the human image of Pompeian to illustrate the mentality. The living Pompeians are the symbol of pornographic attitude. The dark museum reminds the readers of dead Pompeians. The word '*plumbing lingers*', discloses the pornographical attitude of the mind of living Pompeians. It is exposed in following

*The plumbing lingers
like a sour aftertaste - the loving conduits,
the phallic fountains,, (47)*

Updike criticizes Pompeians through the imagery. The imagery of Pompeians is used to express their pornographic attitude. The poet has used the animal imagery to indicate the fact.

- ***B.W.I.***

The poem 'B.W.I.' means British West Indies. The theme of colour discrimination between the White and the Black impresses the reader in a hidden manner. The poem contains the human image as well as the animal image. The contrasting situation is appeared in the following verse:

*On the white dirt road,
A blind man tapping..
On dark Edwardians sofas,
White men napping. (52)*

This contrast sways the heart of a reader. The mood of despair occurs in the imagery such as '*empty cistern*', '*broken victrola*', '*rusted praise of coca-cola*'. All these words display the pessimism among the, British West Indies (B.W.I.). The shade of sadness is again reflected through '*Old yellow table clothes*', '*tea*' and '*hairy-Goats*' and '*airmail stationary*'. These British West Indies people are compared with Punch and Ebony. It indicates dependency. The sun is personified here. Updike has used metaphor in the following line:

Just the many- petalled sun above
The endless hours. (52)

Imagery of '*priceless-sun*' tells an uncountable valuation. The sun is compared with many-petalled flowers. When the sun comes above, the routine work goes on. Simultaneously, the sufferings of British West Indies also become endless moments of life. Updike has employed the abstract imagery for depicting sufferings of British West Indies through the word '*endless hours*'.

- ***Antigua***

The poem '*Antigua*' is an island of the Leeward group in the West Indies. Updike depicts the wind at the sea-shores as a transparent. The imagery of transparency indicates cleanness in atmosphere. The colonel is the representative of human being in island. The image of the sea, reflected in the eyes of colonel is nicely implied below:

... *His eyes*
Glare bluer than the coral-bleached
Soft sea that feebly nags the beach
And hones its scimitar with sighs. (53)

Updike observes some human qualities in the sea. The human qualities like 'sigh', 'nags' are applied to the sea. Updike has employed the nature imagery of 'soft-sea' to depict the brightness of the eyes of colonel. The image of sea is the personification of human being's attitude. The wife of colonel is again the representative of female on the island. The vastness of woman's existence is shown through the image of the sea and the sky. It also displays the whole nourishment of human beings in association with nature. The images of the sea and the sky are far-fetched. They are not mere decorative but crucial ones. Updike has used contrasting imagery to tell their native life. It is displayed in the following lines:

*And colored scrapes give tattered hints
Of native life, and, higher, like
A flaw in glass, an airplane glints. (53)*

There is no perfection even though it glints. If seen deep, sometimes a reader feels that it is an epic imagery which narrates the life on island. This type of life is nearer to the nature and far away from the city-life.

- ***Subway Love***

The poem 'Subway Love' is concerned with the beauty of black-woman. It focuses the colour discrimination and racial discrimination in the society. Racial discrimination is a base for it. The Negress is compared with cameo stamp which is symbol of a silence. Updike sees the same qualities of stamp in the personality of the Negress. The protagonist realizes the beauty of black also. The beauty of Negress is described below:

*eyelids are petals of shadow,
cheekbones and jawbone whose carriage
is of a proud rider in velvet,
lips where eleven curves live.* (72)

These natural marks are applied to the physique of the Negress. The eyelids are compared with the petals whereas cheek-bones possess the quality of velvet. It is a symbol of beauty and smoothness. The beauty of lips is depicted in the word curve-line. Thus, the presentation of words builds the beauty of the Negress.

Simultaneously, John Updike has employed the Epic Imagery to indicate the superior beauty of Negress. Updike connects Negress with Eurydice, who is a symbol of pure beauty. The following verse is an endeavour to wipe out the rift between black and white. It is filled in with apt metaphors. It is said:

*I'll hold your name in love so high
oceans of years will leave it dry;
mountains of time will not begin
to move a moment of your skin..* (72)

The metaphors of ‘*oceans of years*’, ‘*mountains of time*’ reveal the durability. The image of Eurydice is used to convey the highest beauty. Imagery of ‘*sooty*’ displays the backward thoughts. These thoughts do not oblige to consider blacks as the human being. This poem reminds of a statement pronounced by **P. B. Shelley**. Shelley says “Beauty lies in the eyes of man.”

- *D'cor*

The touching issue of colour discrimination is focused through the human imagery in the poem '*D'cor*'. The black people come to bar. In this bar, the waiter is also from black community. He is a Negro and serves the whisky. It is displayed in the following lines:

the waiters Negro,
the whisky unwatered, (82)

The imagery of '*unwatered whisky*' expresses the honest and the real nature of the Browns. Updike himself implies the meaning of brown as '*Shade of Soul*' and '*Colour*' of man. These images oblige reader to ponder over the racial discrimination.

- *The Angels*

'*The Angels*' is developed with the helping-hand of the metaphor and a simile. Mozart, a Australian composer, Carl Philip Emanuel, Bach, a German Composer and Johannes Brahms, a German Painter are far-fetched human images and they are used as symbols of knowledge, for example:

.....*Mozart and Bach,*
Scarlatti and Handel and Brahms,
lavishing measures of light down upon us, (85)

The word '*light*' is connected to the knowledge. Celebrity painters like Piero Cezanne give liveliness to each painting with their colours. The painter whispers with colours. These colours are larger than life for them. The similarity is displayed between '*innocence*' and '*grass*' in the lines given below:

*to whisper that edges of color
lie all about us innocent as grass.* (85)

These angels have always given something innovative and knowledgeable to all the people. The word '*Abysmal Books*' is the metaphor of knowledge of those writers who have bound it in the words. The knowledge given by these books, and writers, like Shakespeare, Tolstoy are compared with '*leaky furnace door*'. It guides to live the life successfully. The metaphor '*dead thrones*' is used for these late celebrities. Updike observes the similar quality between the angels and the far-fetched images of all celebrities. Angels always guide to those who are in need and they possess the Almighty quality. This Almighty quality is also applicable to all those celebrities, who have guided the people, still, the celebrities in the form of their related work can guide to forthcoming generations even. Updike has offered a verse tribute to the celebrities by calling 'Angels'

II Animal Imagery

It looks that Updike employs the Animal imagery to connect close with human-being. While using animal imagery, Updike ponders over animal image with various purposes.

Sometimes, Updike uses the animal imagery to express the nature and the natural calamities. But many more time Updike glances at the animal image as a media to illustrate an attitude, an aptitude, and a mentality and the emotions of human-being in the following poems:

- *Seagulls*
- *Dog's Death*
- *Wash*
- *Earth-Worm*
- *Seal In Nature*

- *Tropical Beetles*
- *The Great Scarf Of Birds*
- *Topsfield Fair*
- *The High-Hearts*
- *Seagulls*

John Updike has described the gulls, its physique and the style with an unconventional attitude. Simultaneously, Updike observes some qualities of European people in gulls. He has compared the gulls with the human beings.

In the first stanza, the physical features of gulls are apparent. The seagulls are the marks of ugliness. It is depicted through words in the very beginning of the poem:

*A gull, up close,
looks surprisingly stuffed.* (9)

The chest of the gulls looks like material filled in by an inexpensive taxidermist. It seems to be inserted lumpily inside its body. His legs are unbent and simple. It is true that each bird's beauty lies in its feathers. But the gulls are exception for this feature.. This glory is unseen in the image of gulls. Updike has given possible reason in the following lines:

*as if God makes too many
to make them very well.* (9)

The eyes of the gulls are sardonic. Its head is narrow, improperly combed and feel nervous. All these features are the mark of ugliness. It seems that Updike's view is not healthy towards European people and gulls. Before taking flight, gulls stand on sand. The position of this

standing is compared with the group of European people. The European people stand melancholy and listen the latest radio reports.

The gulls appear ugly to Updike. It is displayed in the last stanza. At the time of flight of gulls, young couple wanders to and fro near the sea-shore. They feel very careless during the stroll. The young couple tug themselves, as if there is some secret between them. They walk among the scattering gulls. The stroll of young couple is compared with mythology. It is implied in the following lines:

*as in some mythologies
beautiful gods stroll unconcerned
among our mortal apprehensions.* (10)

The gulls appear ugly to John Updike. It is thus illustrated in the poem with the full use of symbols and similes. The 'Seagull' is full of images that beautify the poem. Animal imagery dominates the whole poem. The physical features of gulls are compared with European attitudes in the following lines:

*the gulls stands around in the dimpled sand
like those melancholy European crowds
that gather in cobbled public squares in the wake
of assassinations and invasions,
heads cocked to hear the latest radio reports.* (9,10)

The physical marks of gulls are ugly. These marks are compared with the melancholy European crowd. The gulls are depicted to point out the attitudes, aptitudes and behaviors of European crowd. Updike aspires to focus similarities between European people and gulls by applying the animal imagery.

Thus, the seagulls are the symbols of mentality of the people. The animal imagery does not express only the gulls but gives more mental presentation of attitudes and aptitudes. It enhances the beauty of the poem.

- ***Dog's Death***

Updike's love for animal is shown in the poem '*Dog's death*'. It is a touching poem. While reading, the emotions expressed in this poem sways the readers' heart. The theme of unbounded love for dog is mostly prominent here.

The poem begins with the mishap that occurred to a dog. The protagonist loves the dog, and does not realize the cause of mishap. Because of this accident, the dog lies on death bed. The inner wound of liver starts to swallow the dog. The protagonist becomes nostalgic about dog. He starts to think of beginning days of dog, her living, and her learning days. The dog learns to use the news-paper for dissolution spread in the kitchen. She endeavors to learn this as if she aspires to win the heart of everybody by good behaviour. She might be expecting hearing the word "Good Dog". This incident starts to linger in front of the poet's eyes.

But now, the dog's condition becomes critical on account of an accident. But all the family members do not identify the injury immediately. After the diagnosis, all the family members realize the rupture in dog's liver. So it is clear that the death is unavoidable for her. This is implied in following lines:

*As we teased her with play, blood was filling her skin
And her heart was learning to lie down forever. (83)*

The third stanza depicts the wretched condition of the dog. The dog gets twisted hours by hours. She turns to bed for rest with the limp. Thus, the dog's physical condition becomes critical and at last she meets her death. The protagonist's wife bursts into tears. The following line expresses the world-wide truth of life:

*Though surrounded by love that would have upheld her,
Nevertheless she sank and, stiffening, disappeared. (83)*

Thus, the death is for all. It comes to everybody whether loving or unloving.

The concluding stanza points out the good qualities of the dog. As the protagonist draws the frame of dog for dissolution, he notices a newspaper enduring the shame of diarrhea and has dragged across the floor. Then, the protagonist pronounces the word 'Good Dog' in her praise.

Thus, the whole poem is filled in with emotions. It touches the reader's heart. Updike's love for animal especially for the dog is nicely depicted throughout the poem. The animal possesses such qualities which are rare in human-beings.

The image of a dog is employed to focus the good qualities of animal. These qualities are absent in human-beings. John Updike has pointed out the difference between the animals and the human beings. Animals can endeavour to learn but this virtue is disappeared in mankind. The death imagery tells the reader its superiority over everything. It is for all and all. Such a simple imagery can be efficient to display the thoughts of the poet about the dog.

- ***Wash***

The poem '*Wash*' begins with informing rain in the month of June, for seven days. The storm is aroused from sea, like a dog. While describing the pace of storm in the poem '*Wash*', the poet says:

A storm half out to sea kept turning around like a dog.. (15)

Behind this verse, visual imagery is hidden which pertains to our eye. Animal imagery is developed here through simile. A storm is like a dog, possessing the characteristics of dog. A dog becomes restless and turns round and round up to the achievement of right place on the blanket. When reader observes the pace of storm, he immediately says word 'a dog imagery' is apt in illustrating the storm. The theme of cleanliness is inserted through nature imagery. After raining, the kinaesthetic imagery impresses reader's mind, by the pace of storm, raining and cleanliness followed by it.

- ***Earth-Worm***

Updike's keen observation is dictated through the poem '*Earth-Worm*'. The animal imagery which is used in this poem focuses the theme of the poem. The poet conveys that the minor things appear and conceive a crucial purpose and can be dangerous. It goes in the poem in following manner:

*The worm we uproot
in turning a spade
returns, careful brute,
to the peace he has made.* (13)

'*Earth-Worm*' is symbolic to focus an idea of unseen and the invisible danger in the readers mind. Earthworm is an apt imagery used by the Updike to imply crucial purpose and principle of life.

• ***Seal In Nature***

'*Seal In Sea*' is described vividly. In this poem, the animal imagery is equipped with prominent and praiseworthy metaphors. The '*Seal*' looks glistening like polished piece of rock. A metaphor is seen in the following lines:

....., *the seal*
seemed a polished piece of the rock he was on.
Closer approached, he became distinct
from the boat-shaped barnacled mineral mass, (50)

The Sea is a symbol of an amphitheatre for the seal. The Pedestal has chosen to present a living sculpture. An imagery of living sculpture is derived to tell the three personalities of sculptor such as Isamu Noguchi, Jean Arp and Constantin Brancusi from Rome. The '*curves of sea*' is compared with Mobius strip. The animal imagery is used for telling the nature and other natural objects. The composition of animal imagery is made-up with development of language from metaphor to imagery. Every natural objects are compared with the Romanian sculptor.

• ***Tropical Beetles***

Updike has depicted vividly the '*Tropical Beetles*' in this poem. These tropical beetles are very tiny insects. They have a very short-lives. They flip themselves upon their backs and dies. The temperate wasp flies and bugs grapple. The animal imagery is very strong in the poem '*Tropical Beetles*'. The use of imagery is very simple and straightforward. Its motivation is to display the process of Tropical Beetles. All these insects seek the light and get stirred. For this process, Updike has employed the metaphor '*disgusted exclamations*'. It deals with the movements of these insects. The use of this imagery is for mere decoration.

- ***The Great Scarf of Birds***

Updike has depicted the birds and the animals in nature. The poem tells about the destruction of nature. For boosting his attitude, Updike has illustrated the nature as it appears. The nature looks marvelous and amazing. The poet remembers all this while playing golf on the Cape Ann. Every natural aspects seem to be beautiful.

Updike has used animal imagery and epic imagery in the poem '*The Great Scarf of Birds*'. It is full of imagery, similes and symbols. The ripe apples look like fish caught in a net. When this compared is happened , the absurdity creates in readers mind. But Updike is concerned with only position of apples on the trees. It looks like a fish in the net. The sound of the leaves of the trees indicates an arriving of the rain. To express this, Updike has used form of trumpet, a praiseworthy attempt. The cloud in the sky appears like paper underneath the magnet. The epic imagery of Lot's wife is depicted to show the carelessness attitude of the consequences. It is said so that Abraham's nephew, who is being warned by two the angels fled from the doomed city of Sodom. His wife looked back to see the destruction and turned into pillar of salt. This negligence is compared with protagonist in this poem where he ignores to observe beauty of the birds in nature. The birds look like ink stain. With the help of this imagery, the attitude of the human nature is implied through this poem. The manufacturing of scarf is originated from the flocks of birds. Updike has focused this idea in this poem. The value of human- emotions is like a scarf for the birds. Birds can be symbol of Updike himself.

- ***Topsfield Fair***

'*Topsfield Fair*' depicts the animals in cages and their inner-feelings. The Freedom' is the theme of the poem. Updike has employed the simile of '*Lady's decadent hats*' to the shape of pigeons. Spaces in the cages are the metaphors of '*aisles*'. A cage imagery is being inserted to tell the 'Forbidden Freedom'. Updike has compared animals with human-beings. The animals can not talk, think but they are filled in with emotions. This situation is compared with human-being who can walk, talk but is devoid of feelings. The mechanical Imagery has been displayed to point-out the neutrality of human-being.

- ***The High-Hearts***

The poem '*High-Hearts*' is filled in with wit. Updike uses an animal imagery to convey his thought about '*High-Hearts*'. Updike uses the imagery of the elephant and the giraffe and talks about their hearts, which are higher above the ground.

Updike employs imagery of the elephant and talks about his physique and heart. It is enriched with interesting metaphors. It goes in the following manner:

Proud elephant, by accident of bulk

Upreared the mammoth cardiacal hulk

That plunged his storm of blood through canvas veins. (12)

The hugeness of his body is presented in these lines. It arouses the fun in the readers' mind. Even lions have to jump inside to seek in the heart. The imagery of a giraffe carries the place of high heart. There is big distance between the ankles and heart. The trembling of forelegs is

compared with the stem. Updike has sought a simile to elaborate this trembling. It is displayed in the following way:

*And there, where forelegs turn to throat, it trem-
Bles like a blossom halfway up a stem. (12)*

The blossomed stem and trembling of legs are set side by side to pass on the similarities. An ape and poor man erect their hearts too high and low at once. It is happened because of the range of their knowledge. Thus, Updike employs the animal imagery and points out the difference between animal and human being. A human being is gifted with thinking process and developed himself by using a brain. This, imagery differentiates both of them with a weapon of fun.

II Nature Imagery

John Updike uses the Nature Imagery with variety of purposes. While analyzing the nature imagery, Updike goes deeper into the imagery with his varied attitudes. Sometimes, Updike uses Nature imagery to appreciate the nature and natural objects, sometimes to depict human life, to express the theme of renaissance, to apply some human-qualities to nature, to focus the superiority over human-being and a consolation of the mind and mutability of the life. The presentation of Nature imagery is praiseworthy. These poems are as follows:

- *Maples In A Spruce forest*
- *Vermont*
- *Trees Eat Sunshine*
- *Bendix*
- *Winter-Ocean*
- *My Children At The Damp*
- *Lamplight*

- *Sunshine On Sandstone*
- *The Short Days*

The analytical depiction of these poems is shown below:

- *Maples In A Spruce Forest*

Updike has described the wood or trees in the Spruce Forest.

The word '*Spruce*' is originated from '*Prussia*'. It is so because the tree was first known as a native of Prussia.

In the first stanza, Updike has given the account of a tree. It lives by attenuation. A huge amount of golden leaves get together in the gaps of trees. This natural process is applicable to human-quality also. It deals with the theme of birth and death of human-being. Updike has compared yellowish leaves with drowning-faces. In short, Updike's motivation deals with lifeless sense. Like this, yellowish leaves of trees, possess that quality.

The next stanza expresses the working process of the wood. When the sun- beams get reach, the leaves start to work. This is the process of producing a wood or a maple. The whole stanza focuses the way of maturity of maples.

The superiority of nature over human-being is nicely depicted in this poem. Updike aspires to differentiate the life of human-being from the life in the jungle. The following line comments about human-life.

Is beggared here, distended toward

The dying light available. (17)

In the concluding stanza, there are deciduous trees. The sullen atmosphere is spread all over. The whole stanza conveys an idea of the destruction or an end. Updike has called the leaves as guitar. But the

guitar is gloomy because it is meeting to its end. It is displayed in the following line:

Is dappled with chartreuse. (17)

The whole poem depicts the journey of maples in Spruce Forest. The 'Maples In A Spruce Forest' consists of various figures of speech that Beautify the poem. The nature imagery is prominent to indicate the tress in jungle. A best simile appears in the following verse. It describes the golden leaves of tree:

*Up to gaps their gold leaves crowd
Like drowning faces surfacing.* (17)

Updike compares these golden leaves with the surface of the drowning faces. These golden leaves are devoid of charm and beauty and it displays the end of the journey. This same quality is seen on the surface of drowning face. Both express the end of journey accordingly. Another simile for leaves also occurs in this poem. The leaves are symbol of guitar. The appearance of personification in the word 'Sullen' implies the tedious atmosphere in the forest. The imagery of tree differentiates the easy city life and tough practices and the routine in the jungles. The imagery of maples indicates the birth, the growth and the way of death.

- ***Vermont***

The poem 'Vermont' focuses the spring season. The atmosphere of greenery is spread all over in the poem. It displays the daily-routine of life. Updike uses simile to depict the growth of greenery in the following lines:

*Here green is king again,
Usurping honest men.
Like Brazilian cathedrals gone under to creepers,* (18)

Updike compares the 'green' with the Brazilian Cathedrals. The human imagery of king displays the sense of superiority.

- ***Trees Eat Sunshine***

The poem '*Trees Eat Sunshine*' expresses the recycling of nature with scientific attitude. The poem '*Trees Eat Sunshine*' is strongly filled in with the nature imagery strongly. The tree grows by usurping the sun rays. The milk is the a symbol of sun-rays. It helps to grow the trees. The imagery of tree carries the theme of renaissance in following manner:

*their broad leaves lap it up like milk
and turn it into twigs.* (26)

The poem expresses the movement for fulfilling hunger. Each nature image is used to display the hunger of each thing. When the hunger is not fulfilled, it converts into a giant. The '*Hunger*' is symbol of a giant. Updike speaks not of giant but of unfulfilled hunger with the destructive attitude. This activity is compared with mentality of giants.

- ***Bendix***

The poem '*Bendix*' depicts the beginning of the storm and an end of it. The poem expresses the roamed tides. The nature imagery is always been apt in expressing Updike's idea. Updike finds similarities between life of human beings and natural events. It is displayed in the following verse:

*The water inextricably
Involved with buttons, suds and dye.* (37)

Updike compares the water of the sea with human-life. The water of the sea is inextricable like that of human-life. The human life is also unpredictable. It is filled in with illusion and mutability. The imagery of wrestling is used for collision of waves at the sea-shore. The '*Shrapnel*' is

a symbol of a strong waves. The image of boiling purgatorial tide is expressed in the following verse:

*The boiling purgatorial tide
Revolves our dreary shorts and slips, (37)*

It indicates the violent mood whereas little juggled apocalypse displays the end of the sea-storm. Updike has applied such human-qualities to sea in this poem

- ***Winter-Ocean***

The same mode of thought continues in the poem '*Winter-Ocean*'. It discloses the superiority of nature over human-being. The word '*male whales*' presents the strength of human-being. The imagery of wind displays the superiority of nature over human-being. The '*Wind-Slave*' is a symbol of inferiority.

- ***My Children At The Damp***

The poem '*My Children At The Dump*' discloses the nature imagery with vividness. This nature imagery displays the 'theme of loss'. The imagery of '*momentary Toy*' is used to tell the mutability of life. The poem is an outcome of Updike's personal grief. Updike likes unpleasant things. It might be so perhaps, because of his divorce with wife. All things appear unpleasant in this poem. The readers get controversial imagery which focuses an unpleasant at one side and pleasant at other side. The controversial imagery is occurred in the following verse:

..... , *pale lakes*
of excelsior, landslides
of perfectly carved carpentry-scarps, (66)

All these things try to encourage Updike to meet the forthcoming danger. Updike calls lakes pale at one level. In fact, the pale does not

connect with excellence, but Updike appreciates pale lakes as excelsior. Thus, such contrast imagery is found in this verse.

All these things are parallel with life. In life, we meet danger; even though we have to live the life with lot of courage. The imagery of taste is displayed in the enjoying attitude of Updike's children towards the nature. Updike has employed armless and naked imagery of doll to express the feeling of loss.

- ***Lamplight***

The poem '*Lamplight*' displays the routine work of a farmer, with the help sun-beams. The 'theme of nurture' is nicely inserted in this poem. The tree is used to tell the circulation of sun-beams. Updike has compared the sun-beams with the tree. The simile of '*slender-stems*' is used to tell the sprinkling of sun-rays on the earth. The sun-rays are spread on the wall like leech. The image of leech expresses the intimacy and sticky attitude. Thus, Updike has personified sun-rays by applying the qualities of leech to its features. The human emotions are also applied to sun-beams through the personification. Updike imagines that the sun-rays are sad to spread on the barren floor. The imagery of '*barren-floors*', conveys the infertility of floor which does not beget any crop. The day procedure again gets liveliness by the personification of the sun rays. The human qualities are applied to the sun- beams. The nice imagery is displayed in the following verse:

red tongues thrust seeds

deep in the soil

of our harrowed needs,

and conversations grows.

(81)

The seeding process with instrument is reflected through the human imagery. It consists of personification. The growth of seed is compared with conversation. The red tongues are the symbol of land.

- ***Sunshine on Sandstone***

The poem '*Sunshine On Sandstone*' expresses a philosophical thought that God is one. His boons are equal to all, even though having diversity in each thing. The sun-rays fall on the sand-stone with a lot of irregularities. Likewise; God is one, but there are plenty of irregularities among human-beings. The nature imagery flows with an allegorical sense in this poem. The sun-rays on sand stone are compared with God and human beings. All these natural qualities are connected with human-beings. God is all-in-all for everybody. He offers the equal boon to all; even though there are number of irregularities among the people. One man is different from another one. It is an allegory on the nature of human-being.

- ***The Short Days***

The poem '*The Short Days*' deals with the themes of beginning and the end of every natural thing in the world. It is the eternal truth of life. The theme of renaissance is also the base of the poem.

The first stanza expresses the working routine of human-being in winter season. Everybody works throughout the day-night in the winter season. It is implied through the roaming of cars. It discloses the working motion of citizen.

The sun rising is displayed through the various imagery. It is implied in the following lines:

*Like some great father, slugabed,
Whose children crack the dawn with play,
The sun retains a heavy-head
Behinds the hill, and stalls the day.* (16)

The whole process of sun- rising is like mischievous children. These children crack the dawn with the play. Naturally, Fathers have to get up early in the morning compulsorily. It expresses as if the sun does not want to retain heavy-head. Updike has employed the word 'heavy-head' to tell the slow motion.

The rest stanzas again display the daily routine with vivid imagery. Updike has given an account of the marks which show the beginning of the day. As a day rises, everything seems to be fade. Updike, specially deals with the fading of milk-truck and dim light of street-lamp. Husbands leave the house for working. Wives go on with their work of making glowing the houses. The work of housewife also begins with the day. The whole stanza reveals the idea of transformation.

The concluding stanza displays the theme of recycling. Updike knows that cars will return soon. The whole cycling will continue in the forthcoming time by getting back the cars and head-lights in new burn . The word 'thirst' is used for fulfilling the satisfaction. The poet writes:

*Between long drinks of Acheron
The thirst of broad day has begun.* (16)

Updike connects it with Greek mythology. The Greek figure of Acheron associates with pain expecting something good from the day. Updike has dealt with Greek mythology to express the search for satisfaction, to express an optimistic attitude. Thus, the title 'The Short Days' connects with the winter season. It carries the various shades of

meaning with it. It reveals the working process, an act of transformation and recycling and an eternal search for happiness or satisfaction. The purpose of human being's working in these short-days is displayed appropriately.

The imagery of '*slugabed father*' is compared with the heavy-head of sun. This process concerns with to slow motion. The imagery of cars, milk-truck, street -lamp display the beginning and the end of every eternal things. The imagery of '*thirst*' is used for satisfaction.

IV. Visual Imagery

It seems that Updike uses the visual imagery to connect with vision. The manufacturing of vivid imagery has become possible through the visual imagery. Vivid images screen the vivid purposes through verse. Sometimes, Updike employs visual imagery to depict the depth of life, to express the nature, to offer love for

The nation and sometimes to show the growth of human being. Everything is visualized by John Updike.

- *Movie House*
- *Modigliani,s Death Mask*
- *Azores*
- *Washington*
- *Summer: West Side*
- *Home-Movies*
- *Dream Objects*

The analytical description of the poem is given below.

- *Movie House*

The poem '*Movie House*' exposes the 'theme of absurdity' or the 'theme of illusion' of the life. The things appear in this movie-house have

another shape and face. Updike shows the illusion of life through '*Movie-House*'.

The first stanza expresses the outward appearance of movie-house. The movie-house looks beautiful outwardly. The beauty of movie house is enhanced by the sun-light. Updike calls this movie-house as a '*monument*'. The word monument carries various shades of meaning. It displays the marking and the changes of every age. To extend, the word monument implies the mark of permanence. The films can be changed with the passage of time, but movie-house is stable on its place.

Monumentality

wears one face in all ages. (21)

In the second stanza, Updike expresses the inner sight of the movie house. The real sunlight is not allowed in the movie house. The movie house is mark of dream world. It is full of illusion. The word '*breadth and dwarfs*' expresses the contrasting position. Breadth concerns to the dream of human mind which is vast. The reality deals with the word dwarf, which shows everything small and tiny in the movie house. The big village is displayed small on the screen, and common town-hall is out loomed.

The third stanza expresses that the whole picture displayed on the screen is related to the reality of life. The introspective camera expresses and catches all the things and offers slealthy rapture. The imagery in the last line carries the attitude and aptitude of cherish. Updike has compared this preservation with secret pyramid. The monument of pyramid is again cherished by the people. The pyramid indicates the life-time.

The poem leads readers at elevate level. The visual imagery is dominant in the form of movie house. The imagery of '*movie house*' implies the life of human being. A reference of the word '*monument*' for movie house indicates the sign of permanence. The movies are symbols

of human-beings. With the passage of time, human beings can mingle with the soil but concept of life is eternal. Movies have various shades of meaning like dream, human-being etc. The imagery of '*breadth and dwarf*' indicates contrasting position. Again, the imagery of pyramid points out the eternity of life. Updike observes the parallel features between movie house and human life. Human life is filled in with absurdity and illusion. These are the marks of movie house.

• ***Modigliani's Death Mask***

The poem '*Modigliani's Death Mask*' carries the 'theme of absurdity'. The subject-matter deals with Modigliani. Amedeo Modigliani (1884-1920) was an Italian painter and sculptor. His distinctive style has the best effect in his portraits. It is characterized by the graceful proportions. The beginning of the poem depicts the death-mask of Modigliani. Updike calls mask as '*death-mask*' because of lack of liveliness. In fact, Modigliani himself was a perfectionist but his mask is deprived of this liveliness. While describing the death-mask, the imagery runs in following manner :

*The shell of a doll's head,
It stares askew, lopsided in death,
With nervous lips, a dirty tan.* (31)

The mask of Modigliani is very small. It is like shell of doll's head. Its features are lifeless. Lips seem to be nervous. The whole mask is not bigger than one's hand. This description deals with difference between life and death. The mask points out the value of life. It seems that life is like an enlarging illusion ringed Italian with ivy. The concluding lines imply the lifeless attitude. It is advocated through the word '*litter*' in following way:

*The mask makes an effect of litter,
Preserved inside its glass case like
An oddly favored grapefruit rind. (31)*

Updike compares the effect of the mask with oddly favored grapefruit rind. The mask is preserved inside the glass-shelf, but it has lifeless attitude. When the readers peep deep into the poem 'Modigliani Death Mask', it derives the attention of visual imagery, filled in with the metaphors and the symbols. The imagery of death mask displays the lack of liveliness. The imagery of doll again implies the nervousness and artificially. The personification of doll's lip that seems to be nervous. Furthermore, the life is compared with enlarging illusion. The nature imagery of 'Ivy' deals with simply showiness or illusion. The imagery of the mask carries out the difference between life and death. The imagery of 'Word-litter' and 'old grapefruit rind' indicates the lifeless attitude.

- *Azores*

'Azores' is a group of islands in North Atlantic, West of Portugal. It constitutes an autonomous region of North Atlantic. The poem 'Azores' carries visual idea which pertains to the reader's eyes. The imagery of 'green ships' is used to introduce the islands. The Green Ships are the metaphor of islands. Islands are lightly held by lava. The word 'roots' is compared with plant. John Updike observes some similar qualities in lava and plant. We know that the roots of any plant hold the whole tree.

Thus, lava is the root of island. This metaphor is used to imply the same quality of holding. Thus, '*huge roots of lava*' is personified effectively. It is an apt use of plant imagery. The lands are also personified in following style:

*They marvel at
the dainty fields.* (54)

Quality of stickiness is depicted through '*anchor*' and '*tide*'. The imagery of gustatory is expressed by the word '*chocolate*' for the land. Updike concerns to the colour and carrying sweet flavour, of chocolate for land.

- ***Washington***

The poem '*Washington*' expresses Updike's love for the country. The poem points out some inner realities of the nation. The poem '*Washington*' lingers in front of readers through the vision. The word '*noncommittal streetlight shadow*' is symbol of freedom. The routine life goes on even after mid-night in the city. Thus, imagery of '*Scurry leaves*' shows the mark of liveliness like a day at the time of mid-night. A reference to '*secret Parliament*' points out the political issues. Every issue suspends in brandy. The metaphor of '*Brandy*' concerns to the enjoyment. It displays the lack of seriousness for issues. Updike's love for country is shown in the following verse:

*I rode your stunned streets with a groin
as light and docile as a baby's wrist,* (71)

The streets are personified by applying feminine qualities. The word '*stunning*' displays this quality. It proves Updike's love for the country. The human qualities are also applicable for the streets. The verse '*as docile as baby's wrist*' proves this type quality. Updike's tone becomes a little bit mockery in the concluding line.

- ***Summer : West Side***

The atmosphere of Summer West Side is depicted in this poem. Updike has vividly described the summer season. The imagery of 'boy' is used for making awareness of summer season. The boys get the chance to play in the summer season. The imagery of '*indefatigable lines of parked cars*' and '*sound of car-driving*' display the arrival of summer season. Another season is covered with snowfall. So, naturally the roaring is possible only in the summer season. So, it is displayed in the images of boys and cars etc. Kinaesthetic Imagery is used for the depiction of day into night and night into day. Because of these images, the whole routine in summer season pertain to the readers eyes.

- ***Home-Movies***

The opening line of the poem "*How the children have changed*", carries the theme of the poem '*Home Movies*'. The journey of an infant from child to the grown-up human-being is described like movies. The visual imagery has become successful in this poem. Movies are metaphors of journey of human-being. The infant laughs. This imagery of '*laugh*' brings the nostalgic imagery. It is displayed through the biblical reference of Eden. Eden is the symbol of den of pleasure. The pale infant is symbol of nervousness.

The nostalgic imagery is found in the following verse:

*Pale infants, squinting, seem to hark
To their older selves laughing in the dark. (80)*

This is a symbol of nervousness for the loss of Eden life. It is believed that when someone takes birth in the world, he has to suffer a lot. It is so because the world is replete with various hardships. So the infants become nervous because of the loss of pre- birth moments.

The word '*invisible cameraman*' is connected with God. God conducts and conceives the whole world. God is invisible because nobody observes him in any physical idol. Updike calls God cruel for snatching the happiness of infants and sending them on the earth. The imagery of '*Home-Movies*', deals with the life. The human imagery of '*Clown*' describes the innocent mind set of the child. All these images deal with the statement of *Shakespeare* "Life is a stage, we are the actors. We have to fulfill our role and then to exit".

- *Dream Objects*

The poem '*Dream Objects*' points out the theme of loss. The poem depicts Updike's sensible attitude. Dreams are always absurd. The word '*absurd*' means 'what is real, that is not real' and 'what is not real, that is real'. This absurdity appears in this poem. In the opening readers get the contrast imagery. This imagery focuses the absurdity in following manner:

*Strangest is their reality,
their three-dimensional workmanship: (84)*

The metaphor '*three-dimensional workmanship*' perhaps deals with the eyes and the brain of human-being, which form a dream. The word '*book*' is connected with the speed of dream. Dream goes fast as like the reading of books from page after page. Imagery of extravagancy shows a plenty of scenes of beautiful things in the dream world. In the flow of a dream, beautiful dandelion looks nice. Then at the pace of dream, it disappears. This disappearance is the sense of loss and the

sense of illusion. The Dream entertains at cheap cost. This is explained in the following manner:

..... ,tourist
 hustled by bus through a land whose history
 is our rich history, whose artifacts
 were filled to perfection by beggars we fear. (84)

The image of a dream expresses the illusion. The word ‘*vein pebbles*’ is concerned to the eye-balls. It helps to conceive the dream in mind.

V Sexual Imagery

It looks that Updike employs sexual imagery to deal with human-beings closely. The formation of vivid purposes has become possible through sexual imagery. Sometimes, Updike uses sexual imagery to indicate biological sexual act, to convey the journey of physical love to platonic love and sometimes to convey an allegorical sense. Updike has dealt with sexual imagery with straightforward attitude. It is so because Updike has pointed out views of human-beings through the sexual activity.

- **Erotic Epigram**
- **Flirt**
- **The Blessing**
- **Fellatio**
- **The Naked Ape**
- **Fireworks**

The analytical description of the poem is given below.

- **Flirt**

The poem '*Flirt*' carries the theme of sexual love. Flirt is a sexual and sensual feeling which is illustrated in the poem. Flirt is also an emotional act that stimulates the emotions of sex among the human-beings. The figure of beloved is the symbol of a sense and a touch also. With both of these qualities, the beloved inflames the feelings of sex in lover's mind. The beloved enhances this with lot of kisses. The personality of beloved, her talking, her dress-code, and all these things are related to the sex. The lover and the beloved are making love with each-other. The lover expresses his feeling and love for the beloved. Updike's pen does not become frivolous while depicting the charms of the beloved. It is aesthetically appeared in the following lines:

..... *Her charms*
are those of a fine old book with half- cut pages,
bound in warm plush at her white neck's nape. (61)

The beloved's covering of the body with garment is compared with the half-cut pages bound in warm plush. The beauty of beloved is like an Old Book. This is a new venture sought by John Updike.

The poem '*flirt*' is equipped with vivid imagery and symbols. The beloved is the imagery of a touch and a sense. The touch and the sense are symbols of stimulation of feelings of sex. The whole figure of beloved is dealt with the sensuality and the sexuality. Simultaneously, the imagery of '*book*' is used to indicate the charms of beloved. Updike observes the parallel qualities of book in beloved's personality. He applies a bookish qualities to the personality of beloved. The half- cut pages of book is compared with the garments of beloved. The book imagery is innovative and impressive venture. The imagery '*of touch and sense*' is reflected the movements of beloved.

- ***The Blessing***

The poem '*The Blessing*' again carries the sexual imagery. It concerns to the natural objects that adhere the theme or thought. The theme of 'True-love' is expressed in the poem effectively. The journey of love from sexuality to platonic is the base of the poem. The '*Raining*' deals with the sexual matter inside the room. It leads the poet at mature-level. Updike realizes the true love which is beyond physical satisfaction. The word '*World of element*' is a symbol of the hunger and the sex.

- ***Fellatio***

'*Fellatio*' is a sexual activity. It is mere the matter of enjoyment. This theme is depicted in this poem. The sexual imagery is very strongly presented in the poem to explain the sex as a '*reproductive activity*'. It is displayed in the following lines:

*hoarse twiggy woods, birds dipping, a multitude
Of skies containing clouds, plowed earth stinking .* (70)

Updike has employed imagery of '*Twiggy woods*',' *sky containing clouds*' '*forms with silver silo*' and '*earth with its upturned humus* .'to explain the sex. Updike uses allegory in calling secretaries '*clean*', because at night these secretaries give happiness to the lovers by the sexual activity. Thus, through out the poem the nature imagery is concerned to the sexual imagery.

- ***The Naked Ape***

The allegorical sense runs ahead in the poem '*The Naked Ape*'. The poem '*The Naked Ape*' tells the evolution of man and customs and traditions of human-being in an allegorical way. The tone of Updike is mockery. The poem is balanced with the animal imagery and the sexual imagery. The evolution of human-being is shown with the metaphor that

extends imagery. The human-beings have developed themselves by developing the houses. The word '*De-eden*' is a symbol of unhappiness. The houses are the symbols of cages. It shows that in the aspiration of development, the human-beings have lost the freedom. Further, a tribe came into being. The invention of weapons became important. The imagery of ill-cast carnivore displays the nature of human-being and gruesome progress of man. Because of the birth of tribes the families came into being. The families gave birth to the sexual aspirations. The nature bestowed the woman with erotic orgasms. Updike uses the sexual imagery of hemisphere to indicate the sensuousness of a virgin. Thus, human-beings have made a number of inventions. Every human-being wants to dominate the whole world with such developments. So the use of word '*noble animal*' reveals the controversial attitude. Updike points out the real nature of human-being. The statement focuses that man is becoming the victim of instruments which have been discovered by him. The imagery of '*ball*' indicates the world. The imagery works here as a thought.

- ***Fireworks***

The poem focuses the 'theme of productivity' with the help of the sexual imagery. The title '*Fireworks*' is related to the passions; and the passions are linked with sexuality. Updike has compared 'spasms' and 'chrysanthemums' of light with the human emotions. It sparks in the night very beautifully and forms a full shape. Updike discusses the passion than these lights. The passions explode in the night itself. Thus, the sexual activity is the explosion of human-emotions in the night.

The human- emotions are like comet in the sky. The imagery '*of sparking of an infant*', points out a world's one aging skull. The

children's face become bleached with dismay because they do not understand. It is depicted in the following lines:

*what thunderheads and nebulae,
what waterfalls and momentary roses fill
the world's one aging skull,* (87)

These lines display the theme of productivity. The nature imagery is mild. It is apt in expressing the passions in precise words. The words 'tame' and 'stable stars' deal with infants.

VI. Kinaesthetic Imagery

Updike employs Kinaesthetic Imagery with various purposes. Sometimes, Updike uses kinaesthetic imagery to indicate the life of human-being and sometimes, to deal with the renaissance. The following poems are dominated with this type of imagery.

- *Hoeing*
- *The Stunt Flier*
- *Mobiles Of Birds*
- *Farewell To The Shopping District Of Antibes*

The analytical description of the poems is given below

- *Hoeing*

The word 'Hoeing' deals with the act of digging for cultivating the land. This activity is connected with the formation and the reformation. Updike expresses regret over the young generation who concerns with the short-cuts rather than particular exercise. The poem 'Hoeing' explains the 'theme of renaissance'.

In the first stanza, Updike expresses the grief over the act of young generation. The young generation longs to remain away from endeavour.

In fact, the act of hoeing gives exercise and leads man to healthy position. But this young generation is deprived of this activity.

The theme of renaissance is perfectly presented in this poem by the example of earth. The act of cultivation is compared with the earth. It flows in the poem in following manner:

*The dry earth like a great scab breaks, revealing
Moist-dark-loam-
the peg-root's home,
a fertile wound perceptually healing. (19)*

After the cultivation, the earth becomes efficient for harvest. Updike compares the soil of the earth with scab. After the cultivation, the crops get heightened. It is like wound perpetually healing. This activity is related to the renaissance by all means.

The third stanza expresses the growth of a plant. The weeds go deep under the earth. The blades of weed chop the earth to make it new. The concluding line is very significant. A new generation is deprived of this wonderful and useful activity. The new generation is ignorant of this activity. It is harmful for their development.

The poem '*Hoeing*' is filled in with imagery. Hoeing strongly contains kinaesthetic imagery throughout the poem. The '*Hoeing*' deals with the act of digging for cultivating the land. This imagery points out the theme of renaissance that gives innovative image to every event. Updike has personified the earth and the scab and the act of hoeing also and deals with the formation of healthy performance of human-being. Updike has compared the development of human-being with the natural procedure. A scab is a symbol of the renaissance. It is must at each level. The imagery obliges to ponder over the minor things.

• *The Stunt Flier*

The poem '*The Stunt Flier*' deals with the theme of a goal. It expresses that the difficult goal can transfer into the easiness by acting innocently. The innocence is a virtue that leads someone to the achievement.

The poem opens with the explanatory note on protagonist's daughter. The protagonist comes into his bed room silently. He sees her body lying on the bed very silently. The baby has made her face-down in crib. Her feet are bare and uncovered. A baby has crossed her feet at ankles. Now, if seen, this position in dancing is one of the difficult steps. But the baby acquires such position very easily in her innocence. Updike compares this position with churbs. It connected with the guardian spirit. The guardian spirit helps to make tough journey into easy one.

Updike connects with the theme of innocence. Updike offers another example of boys. In innocence, babies and boys achieve a goal which has proved tough for adults. The innocent boys lift their hands from the handled bars of bicycle to demonstrate how easy gliding is. The flier does stunt because of their innocence. The stunt flier also deal with innocence.

'*The Stunt Flier*' is filled in with metaphor and imagery. Updike uses here the metaphor '*of hemisphere of the bald-head*' to show the position of baby. It runs in the following manner:

..... my baby
is lying in her crib face- down;
just a hemisphere of the half- bald head
shows, (22)

The imagery of cherub points out 'how easily it supports the throne of God and work as a guardian spirit through the difficult journey making easy. This is a biblical imagery. The imagery of boys also expresses an easy gliding. These three images indicate the stunt of every flier. It implies that the difficult goal can transfer into easy by innocence. An abstract imagery of innocence offers the readers the keynote of the success of the life.

- **Mobile of Birds**

The '*Mobile of Birds*' is a symbol of those who have contributed a lot to the society. The birds are the symbols of those who glide and try to search out the truth. The truth may be either of the space or the earth or of the life. The birds are symbols of those people also who only sit silently. They think the world as a illusion. It is the end of their life. Updike uses a simile of '*random*' to the nature. The simile displays the easiness and vastness of the nature. Bird's larger mate is a compound mass. Updike compares it with human-being. The human-being's larger mate is the life. The life is an absurd. But there is no option for birds and human-beings. They have to go with their larger mate. The word '*float*' is metaphor of living of life. The '*Mobile of Birds*' and its '*twirling even in their world*' are the symbols of human-being's life. Human-being lives in his illusive world which is a suspense. It is the imagery of the thought. It obliges to think over the matter.

- ***Farewell To The Shopping District of Antibes***

The poem '*Farewell To The Shopping District Of Antibes*' accounts Updike's feelings for the Antibes. Updike leaves the place and the thoughts take form of kinaesthetic imagery in his writing. The tone of Updike is allegorical. Updike travels to Boulangerie, Tabac, at once.

The word '*fleur*' is personified here. Its blossoming in the air is marked with kinaesthetic imagery.

- ***In Extremis***

'*In Extremis*', Updike talks about the protagonist's grief over the 'loss of toes'. The protagonist's sorrow is uncountable. He loves toes more than any other organs. But with the passage of time, the strength of toes gets less. The Kinaesthetic imagery of swelling of the years informs the growing of age. It is implied in the following lines:

*But with the swelling of the years
We drifted, toes and I, apart. (79)*

In the concluding line, the protagonist points out the present situation of the toes. When anybody looked at the toes say 'j' accuse'/. It is phrasal imagery. It displays the irregularities. Originally, this phrase is made famous by Emily Zola in public later attacking irregularities in the trial of Dreyfus. Alfred Dreyfus was a French officer. He was convicted of treason and imprisoned. He was exonerated later when proved to be the victim of anti-semitism and conspiracy. Thus, there is a similarity between sufferings of protagonist and Alfred Dreyfus. Both suffer without any fault of them. The whole poem is dominant with the kinaesthetic imagery and illustrate the bodily effect.

- ***3 a.m.***

The poem '*3 a.m.*' depicts the routine work. The process of garage work is depicted here. Garage is a symbol of ramp in this poem. Updike calls the garage as a ceaseless. The word '*ceaseless*' is a symbol of continuity. Updike compares the eyes with newspaper. Updike concerns to the characteristic only. Eye and newspaper, both inculcate

the information. The eye works as a newspaper for the record of grid work called nerves. The nerves are the symbols of personified grid work. The nerves are the symbols of wires. The routine of policeman is shown here. The movement of policeman is compared with the sailors. Updike deals with the quality of stick. Policeman moves on the feet of glue. The metaphor of glue is used for the movement of the police. The same sticky quality is seen with sailors. Sailors stick to the curb. The motion and daily-routine of work is displayed with the kinaesthetic imagery.

VII Super-Natural Imagery

It seems that Updike implies super-natural imagery with one purpose. He uses super-natural imagery to indicate the ugliness of the life. Through this imagery, Updike sometimes points-cut good versus bad and sin versus loneliness. The flow of super-natural imagery runs dominantly in the following poem

- *Telephone pole*
- *Marriage Counsel*
- *Cadigula's Dream*
- *Exposure*

The analytical description of the poem is given below.

• *Telephone Poles*

The beginning of the poem indicates the endurance of 'Telephone Poles'. It is depicted in the following line:

They have been with us a long time. (14)

The Telephone poles are deep-rooted since several years. They endure for a long time. As compare to elms trees, the telephone poles are more durable than the trees it. A Savage man wants to make game of it. But these telephone-poles are deep-rooted. These telephone poles are seen

everywhere. They are in a small- town and streets even. Updike compares the telephone poles with the giants. The giants are faded into mere mythology. But in the modern age the giants are in the form of telephone poles. In some lines, Updike has pointed out the fearsome features and strength of the telephone poles. The crowns of telephone poles are bolts, trusses, struts, nuts and insulators. It has power to stun everybody to stone. Updike has illustrated the dangerous efficiency of telephone poles.

In the second stanza, the poet appreciates the making of telephone poles. The telephone poles are made by human-being. The manufacturing of telephone poles is suitable for linemen. The spikes are made suitable for human-legs. Updike praises for its nice construction. Simultaneously, he appreciates the ability of a human-being and offers more weight age to the brain of human being than the nature. The reason is that the trees are manufactured by the nature even though nobody can climb on it as easily as on the trees. Thus man can not reach at the place where birds twitter. The leaves of trees cast-off in autumns. But this does not happen with telephone poles. The telephone poles are durable. They are evergreens than trees. The concluding line is interesting,

These giants are more constant than evergreens

By being never green.

(14)

The flow of the thought of danger goes on in the poem ‘ *Telephone poles*’. The telephone poles are imagery of the giants. The giant is a mark of crookedness and ugliness. The telephone poles have the metaphorical image of human-nature. It possesses the dangerous effect. The readers

get the contrast imagery described by the word ‘ *Crown*’. It is reflected in the following lines:

*Lift incredulous to their fearsome crowns of bolts, trusses,
struts, nuts, insulators, and such
Barnacles as compose.* (14)

Basically, the crown is concerned with the beauty. The Crown of telephone pole is bolts, trusses, nuts and insulators. These things are not the marks of beauty. It is full of volts that once touched, a person turns into a stone. Thus, these electrical materials are very dangerous. Readers remember one proverb “ Every glittering things are not gold”. Updike quotes not only of telephone poles but human-nature which is hidden behind this beautiful personality. Updike implies the more dangerous attitude of human-being than even telephone-poles. Likewise; an extended simile focuses the same idea. This idea is dominated in the concluding part of the poem. Updike has employed Greek Mythology to display the hidden dangerous attitude. There are three beautiful sisters. They possess snake for their hair. It is so horrible that beholder gets turned into stone. Updike compares the dangerous efficiency of telephone poles to these sisters. All these imagery carry out deep-rooted danger behind beautiful things.

- ***Marriage Counsel***

The poem ‘ *Marriage Counsel*’ displays the futility of marriage. Updike expresses it with the help of super-natural imagery. According to Updike only the expectation of husband becomes the cause for the downfall of the marriage. Naturally, it results into separation. Updike probes deep into the causes of the marriage. The imagery of Ogres

presents the bad-side of the husband. Ogre is a symbol of a beast. It is nicely composed in the following words:

*Smokes he a stogie?
Is he not sober?
Is he too logy
And dull as a crowbar? (44)*

Updike compares Ogre with the dull things such as a logy or a crowbar. Updike comments on resemble quality of ogre with logy and crowbar. Thus these dull features exist in Ogre. Ogre is the symbol of the husband. Thus, Ogre is the cause for divorce and sufferings in marriages. The image of Ogre indicates the bad side of the husband. This super-natural imagery impresses the theme of poem.

- ***Cadigula's Dream***

The Cadigula was a Roman emperor who was noted for his cruelty. He suffered from insomnia and ever got three hours a night fitful sleep. Even then terrifying visions would haunt him. Once he dreamt that he had a conversation with the Mediterranean sea. The poem ‘*Cadigula's Dream*’ is replete with vivid imagery. The imagery deals with the cruel and the vulgar side of mind. Sometimes, the imagery carries out the contrasting position which is seen in the following lines:

..... *The monster's marble head
Had many antic veins, being divine. (45)*

Simultaneously, the cruelty of the mind runs through following words:

*Ten-tentacled invertebrates embrace
And swap through thirsty ana livid seed. (46)*

and

.....,blue whales
Grin fathoms down, and through their teeth are strained
A million lives a minute; each entails,
In death, a microscopic bit of pain. (46)

In above two examples the readers sense the existing cruelty of these animals. These animals can crush the person to death. The cruelty of the mind is expressed through the super-natural elements or imagery. Thus, Cadigula is the symbol of the crookedness. Cadigula is the image of the extreme cruelty.

- ***Exposure***

The poem '*Exposure*' talks about the religion of magical spirit. It is the matter of hypothesis. The poet believes in the magical spirit. He explains it through the photographs. It always exposes everything. It is the super-natural attitude that is presented by Updike. But in the last stanza, the poet finds out the distinction between reality and fiction. He has used the human imagery to convey the thought. It is depicted in the following lines:

A kind of third dimension settles in:
A blurr, a kiss of otherness, a milky film.
If, while you hold a snapshot of Aunt Flo,
Her real heart stops, you will know. (42)

It is elaborated in the lines by using metaphors like '*milky film*' and '*kiss of otherness*'.

VIII Scientific Imagery

Updike uses scientific imagery with vivid purposes. Sometimes, Updike employs scientific imagery to imply the superiority of science over human-being and other time to show the allegory behind the inventions. The poems shown below are dominant with scientific imagery.

- *Cosmic Gall*
- *In praise of $(C_{10}H_9O_5)_x$*
- *Air-show*
- *The Origin of Laughter*

The analytical description of the poem is as follows.

- *Cosmic Gall*

The poem ‘*Cosmic Gall*’ tells the traveling of particle from the world. The particle’s round begin from the cosmic to individual. Thus, it is the witness of everything. But Updike calls this activity as ‘*stupidity*’. Updike’s intension is based on the statement made by **M.A.Ruderman** and **A.H.Rosenfield**, in ‘*An Explanatory Statement On Elementary Particle Physics*’. **Ruderman** and **Rosenfield** points out the journey of particles. The neutrinos pass through each square and inch of human-being’s bodies at every second. The functions of neutrinos go on day and night. Thus, particle is omniscience. Updike’s assumption of ‘*Cosmic Gall*’ is based on the traveling of particles.

The particles are very small. They have no charge or no mass. They do not interact at all. The earth is silly ball for these particles. They roam here and there on the earth. They roam like dust maids that easily enter in the hall. These particles are like photons to sheet glass. The scientific truth is a base for the journey of particles. The particles enter carelessly in the gas. Updike calls this activity as ‘*Snub*’. The particles pass through

walls, stallion. At last, these particles enter in the mind of human-being. Then, through the guillotines it falls into the grass. The journey goes in Nepal. It pierces the love and the sweet-heart.

Updike aspires to convey that whatever happens in the world, it gets connected with particles. So everybody call this journey wonderful one. But according to Updike, such incidents are miserable. This occur because of the particles. So Updike calls this activity as 'stupid' thing. These particles are witness of every-occurring thing in the world. Naturally, they are dominant in the world and become cause of Cosmic Gall.

The poem '*Cosmic Gall*', is dominant with the scientific imagery that focuses the journey of particle from world itself to individual feelings of superiority. It is conveyed in the following verse with full of metaphor.

The earth is just a silly ball

To them, through which they simply pass, (40)

The earth is like a silly ball for the particles. Thus, they simply pass through the earth. It shows that passing is very simple and easy for them. Furthermore, this journey is compared with the dust mites and the photons which is neutral. In all these things the view of Omni-science is applicable. Imagery of neutrons indicates the function of universality.

- ***In Praise Of (C₁₀H₉O₅)***

The science imagery is dealt with the supreme quality in the poem, '*In praise of (C₁₀H₉O₅)_x*'. Imagery of terelyne shows the supremacy of science. It is displayed through the nature imagery such as '*the storm of January*' can't hurt it or '*the rain of April*' is unable to stain its luster. Thus, this terelyne is an ever-lasting.

Throughout the poem, the poet has appreciated terylene. It seems that Updike is in love with science Imagery. The poet has used the imagery of terylene to show the supremacy over time. Other imagery of 'Time, Month, Natural Calamity' show the durability of terylene over the each thing in the world.

- ***Air-Show***

The scientific imagery dominates the poem 'Air-show' where the invention of planes, (especially Jet Planes) appear with an ironical sense. Updike has personified the plane, filled in with lot of similes.

*The stubby bomber, dartlike fighter yield
To weirder beasts caught browsing on this field,
With wry truncated wings, anteater snouts,
And burnished bellies full of ins and outs. (74)*

In above verse, each and every part of the plane is the simile of the fighter, the beast, and the wings of the bird and nose of the animal. A shining of the metal in the sky is compared with the smiling of human-being. Not only this but the sound of plane is like a roaring. The imagery of 'pure-sky' displays the silent sailing of the plane in the sky. The poet has inserted scientific imagery to show its make with aesthetic style. The structure of plane (white) is compared with the pearl. Quality and structure of the brain is applied to the structure of plane which is covered with thick and complicated wiring.

The dollars invested in the invention of this plane are dumb like Muzliks. The 'dumb' is a symbol of an inability to give the answer. An epic imagery displays the pride over making of it which is periodical.

- ***The Origin of Laughter***

The scientific imagery strongly appears in the poem ‘ *The Origin Of Laughter* ’. This imagery deals with the process of birth. Musical imagery of rhythm expresses the heart-beats of its mother. It is expressed in the following lines:

*He seeks to lean his ear against the breast
Where the known rhythm holds its secret pace.* (76)

The ‘ *making of face* ’ is proved by the simile. Updike has applied the simile of two dots on card board for making of the face of infant. The words ‘ *a mist*’, ‘ *a cloud*’ are used to tell ‘ *starta of wrap around the infant* ’. An abstract imagery of terror sprinkles the mentality of human-being which is unpredictable. Updike may have used the title in an allegorical sense which resembles to the title of ‘ *Origin Of Species* ’ by Darwin.

The biological imagery is referred for the process of birth throughout the poem. Updike’s pen has made it praiseworthy.

IX Religious Imagery

It looks that Updike uses Religious Imagery with various purposes. Sometimes, Updike sought imagery to indicate the transformation of the mind or sometimes to show the sarcastic attitude towards the religion. Updike has shown the sublimity of mind in the form of religion. It runs through the following poems.

- ***Fever***
- ***Seven Stanzas at Easter***
- ***Comp. Religion***

The analytical description of the poem is given below.

• *Fever*

The poem ‘ *Fever* ’ comes with the theme of transformation. Fever has brought out the changes and the purification in the personality of protagonist.

In the beginning, the poet believes that God exists. The protagonist in this poem is Updike himself. The protagonist realizes this message when he was on the ‘ *land of 102* ’. The imagery of ‘ *land of 102* ’ is the highest fever. In such fever the human-being becomes nearly unconscious. Before Someday, Updike would never believe in such things. But the fever makes change in his attitude. The continuous bed-ridden position obliges the protagonist to believe so. It is hard to find out the moral truth but the Updike has understood that there are some secrets which are hidden from the human-beings. One can compare this fever with the meditation. After continuous mediation, Saints acquire the knowledge of truth. Subsequently, the continuous bed-post displays the existence of God to Updike. The poem carries out the transformation in the personality.

The poem ‘ *fever* ’ is full of imagery. Fever is the imagery of sensuousness. The word fever is symbolic. It is the symbol of transformation. The metaphor, ‘ *land of 102* ’ is used for implying highest fever. Again, a nice metaphor is used in the word ‘ *thread of blanket* ’. It displays the bed-ridden position. Again ‘ *fever* ’ is a symbol of elevate level of the mind. At such level, human-being obtains the truth of the life-time. Simultaneously, it appears to be the symbol of meditation. Updike has compared it with saints. Saints get knowledge of truth after continuous meditation; likewise continuous bed-posts imply the existence of God.

Thus, the sublimity of the mind has taken the form of religion and flows in the following poems.

• *Seven Stanzas at Easter*

Thus, God occupies the mind of Updike and this religious mind continues in the forthcoming poem ‘ *Seven Stanzas at Easter* ’, where Updike prohibits from committing mistakes. The religious imagery of falling of the church indicates the forthcoming menace which may enclose new strength. Updike has compared this fall with the resurrection of the Christ with a new strength. This imagery is filled in with following similes:

*It was not as the flowers,
each soft Spring recurrent;* (28)

The whole poem dominates imagery with vivid similes. Updike has continued the same flow in next stanza by saying the fall with long-time effect. It is so because this fall will not like the flowers that can be reflowered or not like the spirit or eleven apostles but like flesh which once burnt, will destroy forever. Thus, these imagery sign the intensity of menace.

Updike again instructs not to mock God. It is expressed in the following line:

let us walk through the door. (28)

This imagery explains the clearness. The rock is a symbol of materialism, which is slowly grinding the time. Updike has used ‘ *stone* ’ for the rays of the light and not for the crusting. The human-beings have to be alert about utilizing the stone in a right way. The imagery of the ‘ *rock of materially* ’ is compared with the slow-grinding of the time. Updike has asked to maintain sublimity of the mind with the explanation of imagery.

- ***Comp. Religion***

The poem ‘ *Comp. Religion* ’ is full of religious imagery with vividness. How the ‘ *mana* ’ has become a responsible factor for the spread of religion, is depicted by Updike, dealing to religious imagery.

The first stanza exposes the spread of religion that comes in the fear of mana. The tone of the Updike is sarcastic. He has focused the growth of the religion and the culture with the imagery of hatred. This type of religion did not make any change in the human-being. On the contrary, the images of God and Ziggurals waters are the feelings of superstitions.

The Sages are supposed to be the representative of God. But these sages are selfish. It is one type of stain on the name of God. The word ‘ stain ’ is the symbol of the wrong thing.

Through this religious imagery, Updike unveils the true face of religion which is filled in with the superstitions and the convenience of human-nature. Thus, religious imagery has become effective for its thought-process.

X Abstract Imagery

It is observed that Updike employs abstract imagery with many intensions. Sometimes, Updike employs the abstract imagery to indicate the love for music and the love for his own country and sometimes for expressing the pains on account of heart-break.

- ***Report Of Health***
- ***Vow***
- ***Minority Report***
- ***Meditation On News Item***

The analytical description goes as shown below.

- ***Report of Health***

A poem ‘*Report of Health*’ illustrates the heart-broken love. The poem is different in its presentation. Unlike others, ‘*Report of Health*’ depicts the balanced picture of protagonist’s emotions. The protagonist condemns his beloved at one level and consoles himself at other level without complaining her mal-treatment.

The first stanza, begins with the protagonist’s grief over his loneliness. He feels alone because of beloved’s mal-treatment. The protagonist may have done some wrong to her and so feels restless and disturbed. The grief has haunted him the whole-night. It burns the heart of a lover. The protagonist is unwell, being away from his beloved. His heart suffers like burning procedure. He is unhappy of being unsuccessful in the love. The feeling of remorse reflects in the following verse:

*My viscera, long clenched in love of you,
have undergone a detested relaxation.* (68)

The protagonist has experienced the aftermath of the love which is ‘*detesting relaxation*’ The protagonist tells us about the passion among the citizens which is flit. He compares his beloved’s love with the sunlight. It explains the frailty of her love and now she is detached from him.

The second stanza conveys the emotions of protagonist to the readers. The lover comes to know that his beloved is happy even though being away from him. It makes him very much sad. In fact, this news is very painful for the lover. Now, the lover pens on complaining her behaviors, about her mal-treatment given to him. The behaviour of the beloved has given an everlasting sufferings of life. She has predestined lover’s destiny. While exploring the reason the lover guesses one thing. If her friend would come to him, surely the lover would behave politely. His ‘*would-be*’ behaviour is compared with an actress playing blindly an

Irish game. In the next line, the word 'eye' is employed to reveal the status of a beloved in the mind of the lover. For him, the beloved is all-in-all.

The neutrality of mind is reflected in the last stanza of the poem. The harsh words of lover reach at neutral level. The lover comes to know that beloved does not care for the lover's emotions. So, he realizes the futility of his agitation. Now, the lover determines to be happy everafter. He adapts himself with this situation. It is reflected in the following verse:

.....*Don't*
worry, I am well.
I am happy
to dwell in a world whose Hell I will: (69)

The life of the lover has become wretched without her. It is compared with the hell. The concluding stanza reveals the condition of the lover's mind. He aspires to live happily even after the departure. He calls 'lilac' bush as a devil. It obliges the lover to think over his beloved. The word 'Report of Health' is connected with the mind of the protagonist.

The poem 'Report of Health' is filled in with the various images. An abstract imagery is prominent with the similes and symbols. It impresses the poem. The first stanza is full of simile. It is shown below:

The wrong I have done you
sits like a sore beneath my thumb,
burns like a boil on my heart's left side.
I am unwell. (68)

Updike has compared the wound of heart-break love with the burning emotions. The poet concerns to the pain taking feelings of heart-break love. The poet experiences the feeling of the scald on the body.

Simultaneously, the experience of aftermath of love is connected with the ‘*detesting relaxation*’. It illustrates the world without beloved. Such world appears monotonous and full of pains and the agonies.

The imagery of the sun-light deals with the frailty of beloved in love. This image is beautifully developed in the poem by using the simile. The sun-light can bright sometime and can vanish at other time. Moreover, there are always a number of changes in its intensity because it can't be permanent. Updike observes such qualities in his beloved's love. Her love has changed with the passage of time. The beloved has shaped the lover's cup. The imagery of a cup is dealt with the destiny. An epic imagery adds the information about the condition of the poet. These emotions are false. The word ‘*eye*’ concerns to the status of the beloved in the eyes of the lover. It is an apt imagery which tell the omni-potent existence of beloved.

Forthcoming sufferings of the lover are displayed in the last stanza with metaphors. The epic imagery of the hell indicates the wretched condition of the lover. The metaphor of ‘*lilac*’ bush is called as devil. It is the imagery of devil ; an evil mind. The tone of the poet is pessimistic. The imagery has decorated the feelings of Updike.

Thus, Updike views and emotions conceive the form of the abstract imagery in the poems given below:

- ***Vow***

The poem ‘*Vow*’ expresses the poet's love for music. The abstract imagery is prominent in this poem. The poet aspires to be Muse

forever so that he can be friend of early music. It is implied in the following manner:

*When three-stringed rebecs thinly trill,
or fail to have a lumpish throat
When crumhorns bleat their fuzzy note.* (32)

Sometimes, the music loses the track. The imagery of ‘*lumpish throat*’ and ‘*crumhorns bleat*’ express the unmelodious music. But the poet’s love for music is not lessened. The imagery of music is universal. Music is played for sleep, for lament, and for birth also. The imagery of vow is the commitment to the music.

Minority Report

The poem ‘*Minority Report*’ states Updike’s love for America, his own country. Updike has personified America as a beloved. It goes in the following manner:

My beloved land, (73)

Updike has become nostalgic for his country. The contrast imagery flows through the words ‘*dear barbarities*’, ‘*ugly eateries*’ and ‘*vacant lots*’. It tells the bad condition of the country. The imagery of ‘*slavery*’ is employed to display the poverty where as the imagery of ‘*choking to death*’ indicates the dark future. Nevertheless, Updike’s love for country is constant. It is expressed in the following lines with the help of metaphors:

*but they have never smelled dry grass,
smoked kools in a drugstore,* (73)

The word ‘*dry grass*’ is a metaphor used for America. Subsequently ‘*drugstore*’ is a medicinal remedy for cure. Thus, the

whole metaphor carries the image of efficient America to overcome all those problems. The whole poem is dominant with nostalgic imagery. It expresses Updike's constant love for his nation America.

- ***Meditation On News Item***

The poem '*Meditation On News Item*' brings out Updike's view towards the news appeared in 'Life' in June 1960. The news was so fascinating that it obliged the poet to peep inside about its authenticity. The tone of the poet is mockery. The news was about Fidel Castro and Ernest Hemingway. Fidel Castro, who is Cuban revolutionary leader and the president of Cuba. He considers himself first in war and first in peace. Now, he was first in Hemingway's fishing tourney at Havana, Cuba.

Updike comes across this news and tries to conceive the ideas about it. He is doubtful about the authenticity of the news. It is either one types of the stunts or rumours. His mock style is presented throughout the poem by seeking human imagery. It is decorated with the nature imagery also. Updike mocks not only about the news but the way of presentation and printing also. He discusses about the general photographs of human-being printed on the news-paper. It runs through the following lines:

*magnificently recognizable (do
you think that much-photographed faces grow
larger, more deeply themselves, like flowers
in sunlight ?).* (34)

Updike has compared the growing faces in the news paper with the flowers in the sunlight. The news appears very strange for Updike. He doubts about the intention of this news. The appearance of the news is compared with strange rumour about Shakeapeare. Updike gets

similarities between both these incidents. He has made it effective by applying the human imagery. It runs through the following line:

*But to me it seems immeasurably strange: as strange
to me as if there were found,
in a Jacobean archive, an unquestionably authentic
woodcut showing Shakespeare
presenting the blue ribbon for Best Cake Baked
to Queen Elizabeth.* (34)

Thus, Updike has used simile to make it enriched with the thoughts of strangeness. The news of Fidel Castro's participation in Hemingway's tourney is awful. Everything seems fascinating to Updike. The theme of the whole poem is compared with the fascinating story of 'Alice in Wonderland'. It is displayed in the following lines by using apt simile:

My mind sinks down through the layers of strangeness:
I am as happy as if I had opened
a copy of 'Alice in Wonderland'
in which the heroine does win the croquet contest
administered by the Queen of Hearts. (36)

Updike mocks at the news appeared on the print. This news item is applied with a beautiful similes.

XI Auditory Imagery

Figure of speech like Onomatopoeia concerns to the Sound or Auditory Imagery. This imagery touches to the ear, the heart and the brain. It is an apt media to convey the thoughts. The following poems are the example of it.

• ***Vibration***

The poem ‘ *Vibration* ’ displays an untiring work. Vibration has the scientific base. It indicates continuous friction. It shows the working process, without relaxation.

In the beginning, Updike discovers that the whole world vibrates. Everyone is indulged in this vibrating. Updike invents this vibrating with his keen attention. He notices the humming of air-conditioner and switches it off. Nextly, the sound of plumbing arises from apartment. Updike longs to be away from this sound. So, he gets-off from the house to avoid the vibration. But as the poet proceeds, he notices the shudder from the factories. The wires on the poles are also not away from the vibration.

At last, the poet sits on the place which was devoid of vibration. As he sits silent, suddenly the vibration starts in his body himself. And vibration says ‘ *I ’ am you* .

Thus, these concluding lines are very significant. With the help of these events, Updike has pointed out the vibration skillfully. He has used the various metaphors to explain the vibration.

The metaphors of ‘ *humming* ’, ‘ *singing* ’ conduct with the sound of air-conditioner and plumbing . To express, tremor, Updike has sought the metaphor of dragon. This animal imagery is symbol of tremendousness. The imagery of ‘ *sleepless night* ’ is used to indicate the attention. A reader gets figure of speech entitled Onomatopoeia in the following verse:

..... . . . *The air-conditioner hummed;*
I turned it off. The plumbing
in the next apartment sang; (30)

The vibration is a symbol of an untiring works. It is omni-science concept. This auditory imagery indicates that nothing in the world is devoid of vibration.

- ***Sonic Boom***

An auditory imagery plays a crucial role the poem ‘ *Sonic Boom* ’. The ‘ *Sonic Boom* ’ is the mark of a sound. It is appeared in the poem in the form of fear.

The imagery of ‘ *a take-off of plane* ’ is compared and explained with the simile. It is expressed in the following verse:

Has cracked the air like a penny whip. (38)

The sonic boom disturbs the air also. The image of ‘ *cracking of air* ’ is like a penny whip and the , ‘ *moving fingers* ’ is a metaphor of flying of jet plans. The jet plane is personified by the poet. The fear is expressed through the imagery of

‘ *thump* ’, ‘ *shuddering of ceiling* ’ and ‘ *tilting of mirror* ’ etc.

Thus, an auditory imagery takes the form of fear. The growth of science carries readers towards the death. It is expressed in the following verse:

Our world seems much too tame to die. (38)

The imagery of the ‘ *Sonic Boom* ’ indicates adverse effect of science on human-being as well as on the death.

XII. HISTORICAL IMAGERY

Updike sought Historical Imagery in his poems with specific intentions. His view is to respect the celebrities or to attack and to expose the real nature which is hidden from the society. The following poems are dominant with historical imagery.

- *February 22*
- *Roman Portrait Busts*
- *Some Frenchmen*

The analytical description of the poem is given below.

• *February 22*

The poem ‘ *February 22* ’ strongly deals with the historical imagery. It makes parody over human-being. The poem opens in winter season. The three American boys are walking on the street. The atmosphere is very clear. The snowfall has been stopped and the clear sun-light is spread all over. The trees are bathed in sun-light.

In the next stanza, Updike turns to describe ‘ *He* ’. The ‘ *He* ’ is a unknown to readers. He is the author of his deeds. He is a perfect hero and a man of stone. There may have been a man, a surveyor, a wench, a stubborn farmer’s mind. Our legend does not look at them. It is said in following verse:

*but our legends seem impertinent
gaities scratched upon his granite.* (20)

Updike points-out one thing that people love great failures than great successes. There are various celebrities who have done lot for the nation. Lincoln

is like Messiah whereas Caesar has brought Rome city on peak.

Updike is ready to love ‘ *He* ’ also. His deeds are not very great as compare to historians, but,

....., *for he crossed the famous ice,*
brought us out of winter, stood, and surveyed
the breath of our land exulting in the sun: (20)

One may notice the changing definition of success. The person depicted in the poem is representative of the new generation. The historical imagery focuses the difference between celebrities and common human-being. The readers notices the great achievement of celebrities like Lincoln, Caesar. The achievement common human-being is much less for consideration even. So Updike has employed historical imagery in periodical sense. The tree is personified here. It is displayed in the following line:

and the trees are bathed in sweet grayness. (20).

The imagery of 'granite' is used for plain and the life without hard-ships. The life of new generation is like this. It is depicted with above imagery to tell the life without adventurous deeds.

Thus, historical imagery flows in the following poem also.

- ***Roman Portrait Busts***

The imagery of 'Roman Portrait' displays the art of sculptor as well as the attitude towards it. In the first stanza, an abnormal attitude of protagonist towards art is depicted. The protagonist looks at this portrait like maggot to meat. The imagery of 'maggot to meat' focuses an abnormal state of mind. The poet compares himself (attitude) with maggot. The imagery of the 'maggot' expresses the putrefying and hunger attitude of the people. The protagonist is the representative of the human-being filled in with the maggot attitude. The imagery of 'Roman Portrait' draws the difference between the eyes (i.e. attitude) and conscience (i.e. thinking). The word 'putrefying' is a symbol of lower taste or the outlook of human-being.

The imagery of 'Roman Portrait' displays the art and the imagery of the whole poem is a comment pass on the attitude towards the portrait.

- *Some Frenchmen*

Updike has depicted some Frenchmen. The imagery sought by the poet is very plain. Updike has depicted these Frenchmen in mock style. There was **Mr. Etienne-de-silhouette**, a French minister of finance. He was famous for his fiscal policies. Updike has used this image in an allegorical manner. Updike Says observes that his profile was such a superb that people forgot him when vanished.

So like **Doctur J.I.Guillotin**, a humane gaunt. He was also forgotten by the people. The imagery of 'humane' indicates Updike's mock-style. Then, there is a reference of **Ampere, Andre Marie**, who was physicist and mathematician and **Daguerre Louis** who was painter. These Frenchmen have not contributed to the nation. Updike's writes plain when he expresses these four figure in simple and plain manner. The motivation of the poet may be to introduce the readers with these common Frenchmen. The tone Updike is mockery one.

- *The Average Egyptian Faces Death*

From the title of the poem, a reader may understand about the content of the it. The life of Egyptian is presented in this poem. Updike has drawn the conclusion that an average Egyptian faces death. Death is a real truth of life. The poem carries this theme throughout.

The Egyptian mythological imagery becomes strong where the truth of soul is inserted. It has been put forward in the following metaphor:

*My soul will be a ba-bird,
a shadow, free to move in and out.* (49)

The soul is symbolized by a bird with a human-head. Updike speaks about the freedom of a soul by comparing with bird. A bird moves without restriction, so is the soul. The imagery of Nile is a symbol of the death and the partition means the two parts of the life. The imagery of Nile is displayed for death. The Egyptian myth is the imagery of the life and flow of the life. The reference of Roman sculptor continues on in the poem.

XIII Conceptual Imagery

Updike has developed a thought-process in his mind. He has adopted a concept in his mind and developed it in the poem '*Upon Learning that a Bird Exists Called the Turn -stone*'. Thus, the conceptual imagery became dominant in this poem.

The poem '*Upon Learning that a Bird Exists Called the Turnstone*' is a journey in search of a true-lover. The image of 'she' decides to search for the bird Turn-stone when comes to know about the existence of the turn-stone bird. Immediately, she goes out in search of it. She completes the formality and goes through the turn-pike. She exactly wanders to the Dover. This atmosphere is pleasurable. Everything is on the edge of satisfaction except her. She is not satisfied because she longs to meet the turn-stone.

She hovers there continuously but does not get the mark of turn-stone. She burns with yearning. The other terns realize it and notice her

in vain attempts. But perhaps they know the fact and so tells her to go back saying, 'Return!'

The image of 'Search for true-lover' is a concept of Updike. So he has used the metaphor of 'turn-stone' bird.

The turn-stone is rare to find. Nobody can trace easily the existence of the turn-stone. The image of 'turn-stone' is a migratory shore-bird. Thus, Updike has adopted this concept to reveal the existence of true love and true-lover. The image of she is in search of the turn-stone. But she does not get it up to the end of the poem.

The whole poem is the image of emptiness. The turn-stone may be the metaphor of a true-lover. In today's world 'true-love' is nearly disappeared. Secondly, the 'turn-stone' can be a symbol of a true-love. she is in search of a true-lover. She feels that this turn-stone can help her to find true-lover. But unfortunately, she does not get true-love. Her attempts go fruitless. All the time, she searches for true. Love which remains mere illusion like the existence of turn-stone.

Updike has developed conceptual imagery to indicate the intensity of emotions. The whole poem takes the metaphorical image. It presents strongly the yearning of human-being. A thought-process of poem, captures the mind of the reader.

• *Midpoint*

The poem '*Midpoint*' is made up of many parts. The first part is *Introduction*, second is *The photographs*, the next is *The Dance of the Solids*, and *The play of the memory*, and last is *conclusion*.

'*Midpoint*' has an autobiographical reference. It is full of the metaphors, the similes and the imagery. The poem '*Introduction*' tells the biography of John Updike at a once glance. He presents his life in front of the readers.

Updike begins and describes his beginnings. It depicts the early intimations of the wonder and the dread. Updike depicts the atmosphere around him by using the metaphor. It is given in the following line:

the sweet cold grass that had no name,
the arbor, and the wicker chair
turned cavernous beneath the tapping rain. (88)

It illustrates the condition after the continuous raining. The rain is compared with the tap. His early intimations of the wonder and the dread are also depicted with simile and imagery. The imagery of comma-shaped corpses indicates the fear in his mind. The question 'why am I me?' is aroused in the poet's mind. It is illustrated in the following examples:

*In China boys were born as cherishing
of their small selves; in buried Greece
their swallowed spirits wink
like mica lost in marble. (89)*

The above imagery tells the readers about the existence of the kids. Updike goes on describing the places. He is always tempted by the imagery. He employs the imagery; even to tell a thing. It is depicted below:

..... *Telephone wires hunt
through the tree-crowns under refers
to find the wider world. (90,91)*

This imagery implies the efficiency of the telephone-wires. The hanging wiring is a symbol of hunting. Updike has personified the

telephone wire. Furthermore, the hovering of eagle is compared with the passing autos .He says:

*the daily Eagle and the passing autos
keep hinting the existence of.* (91)

Updike talks about his family life on the Hill , Circa. His journey towards maturity was full of '*plight of love*', '*the fate of death*', the '*need for food*'. It expresses his emotional state of mind. Updike talks about his wife, grand parents and parents.

The poet employs the imagery to illustrate the old age of his grandfather. It is as follows:

*My grandfather, then seventy-some,
is near the bottom, beside
a Heavenly sunset ,* (94)

Furthermore, Updike achieves an unending fame because of a successful literary work. He uses the abstract imagery to comment his fame, name and money. It is displayed in the following line:

..... *God gave me these rewards;
fame with its bucket of unanswerable letters,
wealth with its worrisome market report,* (94)

Updike was appeared on the 'Time' magazine. Thus, the whole poem is series of his biography. It is full of vivid images.

2. The Photographs

The visual imagery dominates the poem '*The photographs*'. There are twenty-one photographs. It is the series of autobiography of the poet in the form of photographs. These photographs speak of themselves. They express emotions full of mixture. The photographs are the cycle of growth, mating and birth.

The photographs of the childhood days are full of joy, happiness and sometimes with expression of wonder. The coarse dots, calligraphic and abstract become faces with the troubled expressions.

This visual imagery brings out the lost time through these immutable old screens.

3 . *The Dance of the solids*

The scientific imagery is saturated in the poem '*The Dance of the solids*'. The readers get the actual atomic structure of the solids. A reference of the solids like Metal, Ceramic and Polymer are dealt with the imagery to explain the characteristics of each solids.

To explain The Metal, Updike uses metaphor in the following line:

The Metals, lustrous Monarchs of the care, (102)

Whereas as he calls the Ceramic as:

'muddy Queen of Human Arts'. (103)

Furthermore, Updike talks about the Glass. The poet says:

' Prince Glass, Ceramic's son, though crystal clear' (103)

Updike personifies the solids by establishing relations adopting the back-up of contents of each solids. The description about the Polymers goes in the following manner:

*The polymers, those giant Molecules,
Like starch and Polyoxymethylene,* (103)

Updike compares the textbooks and the heaven with these solids. The textbooks and heaven are the ideals in the world. But in case of the solids, a constant change and development may occur. So it is imperfect state.

The imagery of the 'dancing' indicates the existence of a science in the world.

4. *The Play of Memory*

The poem '*The play of Memory*' discusses the imagery of nostalgia. Updike remembers and addresses those he has loved. Updike talks about a girl who came in his home. It was summer season. He has used tactile imagery in following line:

velvety sense of summer dust.

Furthermore, He talks about the Clean Gene. It is filled in the sexual imagery. Updike talks about the daughter, the mother and the father. Thus, the poem is dominated with nostalgic imagery.

5 – Conclusion

'*Conclusion*' comments on various things in the world. Updike strives to conclude, but his aesthetic of dots prevents him. The poem opens with the appreciation of the writers. He talks about the impulses within the writers. To explain it, he has used simile in the following line:

The Truth arrives as if by telegraph: (122)

The truth arrives in the mind of every writer like an automatic arrival of the telegraph. Updike has sought the human imagery to display the characteristics of each great writer. He praises Kierkegaard, Barth, Henry Green, Disney. He expresses his sincerity towards these writers and their work.

The human imagery of Karl Marx and Sigmund Freud points out their contribution towards the society and the human matters. The change has done here. The earth is always ready to accept the changes. Updike

has personified the earth while explaining this view. He says:

.....*this strange*
Earth greets the old catastrophe of change. (123)

Thus, through such imagery, Updike discusses world politics.

Furthermore, the poet uses the historical imagery to say about the human-being's living life. Every time, the same incidents occur in the world and the history accepts these incidents. Through this imagery, Updike ridicules the life. He has again personified the earth to convey his mocking sense towards the history. It is reflected in the following lines:

Our lovely green-clad mother spreads her legs-
Corrosive, hairy, irank—and, shameless, begs
For pestilence to fuck her if he can,
For war to come ,and come again ,again.. (124)

The above line is full of imagery. It exposes the grief over happenings in the world history. Updike expects the life like islanders which is nearer to the nature. This concept is filled in with nature imagery. It is appeared in the following lines:

..... *;greet the dawn*
That combs with spears of shade the glistening lawn.
Enjoy the slanting morning, upright noon,
Declining day, and swollen leprous moon. (124)

The shades of glistening on the lawn is compared with the combing. The morning is like 'slanting'. The moon appears here as a swollen leprous. Though, it appears fearsome, it can be enjoyed. The poet continues with metaphors to conceive the same idea. He says:

Forest holds a thousand deaths, yet lives;
The lawn accepts its coat of bone and gives
Next spring a sweeter, graver tone of green. (124)

These lines are enriched with the metaphors, which offer the message of the optimism. The poet again satirizes the nature of human-being. He gives the readers some clues about the way of living life which are praise-worthy. He appears philosophical while describing the significance of the time. He uses fine metaphor in the following line:

Time is the troubled water; faith, the oil. (125)

The life of a human-being is much valuable than anything in the world. So the poet instructs the readers not to follow the false things. It is said in the following words:

The Book of Life is margin more than text. (126)

It is the best metaphor that conveys the value of life. Thus, the poem 'Conclusion' is enriched with vivid images carrying the message of the truth of the life. The tone of the poet changes with each imagery. Nevertheless, it is rich in its presentation.

Updike's every poem develops with the help of the imagery. Thus, the imagery gave new dimensions to the poems. A reader enjoys the poem with aesthetic pleasure.