

Study of Memory and Imagination in Updike's Works

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Abstract

Chinese and foreign scholars have conducted extensive research on Updike's works and achieved fruitful results. In several of his novels, Updike describes a series of problems that modern people encounter at work, family, and feeling, and explores ways and means to overcome these problems. Chinese and foreign scholars have explored this issue from different perspectives and achieved certain results, but few scholars have studied it from the perspective of memory and imagination. Memory and imagination are an active exploration of this issue by Updike, but they are usually overlooked by researchers. This paper tries to use Marcuse's discourse on memory and imagination to explore the survival difficulties encountered by the characters in Updike's three novels, analyze how the characters in the works use memory and imagination as a way to get rid of the predicament, and explore the impact of memory and imagination on reality. Through analysis, this paper hopes to explore the answers to the above questions.

Keywords: Rabbit, Caldwell, predicament, memory, imagination

1. Introduction

Entering modern society, while enjoying all kinds of conveniences in modern society, people also find themselves in a fragmented, monotonous and repetitive world, losing self-value. Life is meaningless, and the spirit is empty and can not find a way out. Modern people are in the predicament of survival and spiritual crisis. Updike's work is a true portrayal of contemporary American existence. Updike witnesses the invasion and destruction of the human soul, belief and life by modern society, and shows us all kinds of repression and control, people's spiritual confusion and various resistance. While describing the predicament of survival, Updike also explores the methods and strategies of salvation for the whole society. The adult Rabbit is only a little salesman selling kitchen utensils, and has no sense of accomplishment in his work; family, marriage life is not very satisfactory. Caldwell is under a lot of pressure at work, and his hard work and dedication get little recognition. Therefore, in some of his novels, many characters are constantly looking for a better survival mode, looking for a way out of repression and finally liberation. How to get rid of these dilemmas, Updike has made various exploration in his series of works. In these explorations, memory and imagination are important attempts. This paper intends to make a study of these memories and imaginations.

In "Patterns of Memory in John Updike's Rabbit Novels", Agnieszka Salska analyzes the personal history of Rabbit in the Rabbit Tetralogy and the relationship between Updike's personal history and Rabbit's experience. In "The Centaur: Transcendental Imagination and Metaphoric Death", Alvin D. Alley discusses the role of Rabbit's imagination in the structure and organization of the novel. Many Chinese and foreign scholars have analyzed the personal and social issues involved in Updike's novels. In "A Study of Struggle and Survival in the Novels of John Updike", analyzes this issue from the perspectives of Faith, Sex, Moral Awareness and Reconciliation. In "The Quest for Fulfillment in Updike's Early Fiction", Savas C. Patsalidis explores how the characters in Updike's novels pursue fulfillment from three perspectives: religion, sexuality, and art, but the contradiction between the individual and reality cannot be reconciled. None of these studies explored the relationship between memory and imagination, let alone analyzed it from Marcuse's perspective.

Memory, an ancient but also new philosophical concept, has important aesthetic significance in Western philosophy. The origin of the concept of memory can be traced back to the ancient Greek myth of Mnemosyne (Goddess of memory). In ancient Greek mythology, the "goddess of memory" is the mother of Muses and the source of art. Then Plato created the "doctrine of reminiscence." With the help of "doctrine of reminiscence",

Plato realized the communication between his world of idea and the phenomenon world. Heidegger regards memory as the angel that saves the thought polluted by logic thinking of people in the modern world. To remember is to say goodbye to the crowd and return to the wide-open field. Memories can recall past stages of development in which an individual has achieved complete satisfaction, and can recall situations of happiness that human beings once had.

Marcuse has made relevant discussions on memory and imagination. The ideological tradition of “poeticizing life” in German romantic aesthetics, the emphasis on imagination, memory, passion and other perceptual dimensions and the transcendental discussion, and the analysis and affirmation of the truth value of memory, fantasy and imagination by Freudian psychoanalysis directly gave birth to Marcuse’s romantic aesthetic thought that places high value on memory and imagination (Shang, 2008, p. 2) Marcuse valued Freud’s theory of memory because memory can evoke a stage of development in which individuals have been satisfied in the past, as well as previous happy times for humans. As for imagination, Marcuse points out its important place in psychological structure: “Phantasy plays a most decisive function in the total mental structure: it links the deepest layers of the unconscious with the highest products of consciousness (art), the dream with reality; it preserves the archetypes of the genus, the perpetual but repressed ideas of the collective and individual memory, the tabooed images of freedom” (1974, pp. 140–141). Marcuse believed that as two extremely important psychological functions of human beings, memory and imagination were no longer purely psychological concepts, but were endowed with great functions of saving mankind.

Memory and imagination have equal value in the social sense of building a more suitable future for man. The content of imagination is partly derived from the accumulated experience of past life, so imagination contains an element of memory. Memory contains elements of imagination, and imagination is rooted in memory. Imagination points to both the past (memory) and the future (ideal). This memory not only describes the past, but also looks forward to the future. The past is still making demands on the future, giving rise to the desire to rebuild heaven on the basis of the achievements of civilization. If the memory is compared to the deep sea, then imagination is the petrel flying in the deep sea! In reality, it is impossible for people to completely get rid of the rules of reality principle and reason, and only imagination (fantasy) can bear this heavy responsibility. For imagination is the only mental process in modern society that cannot be eroded by one-dimensional consciousness. Imagination connects dreams with reality, good memories with reality, and creates a beautiful world that is different from reality, and builds a poetic dwelling place for itself.

2. Rabbit’s Memories

In *Rabbit, Run*, Rabbit is a twenty-six-year-old young man who has just entered society. He can never forget the glory of his high school days when he was full of flowers, surrounded by applause and hugged by the beautiful girl. It can be said that the good memories of the past are the driving force for Rabbit to start searching for God. Rabbit was a standout basketball star in high school. Galloping in the basketball court, he got a lot of people’s envy and respect, when he was respected, admired, honor accompanied. This period of time can be called the golden age of Rabbit. Rabbit thinks his basketball level at that time was first-class, so he thinks he has done some meaningful serious things. As a high school basketball star, Rabbit once attracted attention and won the admiration of countless girls. On the court, he was handy, “He sinks shots one handed, two handed, underhanded, flatfooted, and out of the pivot, jump, and set. Flat and soft the ball lifts. That his touch still lives in his hands elates him” (Updike, 1990, p. 11). When playing basketball, Rabbit feels that he can do anything: run, stop, pass, shoot, and everything is so good, so perfect. His incomparable performance on the court earned him the admiration of his coaches, the admiration of his teammates and the love of his girls. As a basketball star, Rabbit is a free and perfect person. From here we can see that Rabbit on the field is spirited. He used to enter this stage at the end of every basketball game. This is Rabbit’s beautiful memory of the past, which is deeply imprinted in his heart. This is the period when he achieved complete satisfaction in the past, the happy scene he had before.

However, as time passed, Rabbit does repetitive monotonous work every day when he grows up, and the gap between ideal and reality makes Rabbit fall into deep depression. As an adult, Rabbit has a family of his own, and now he is not only a husband, but also a father, bound by the responsibilities and obligations of the family, and is only a small salesman for the MagiPeel Corporation to sell kitchen gadgets to housewives. These various factors of social reality are transformed into a ubiquitous “net” in the novel, which binds Rabbit and makes him deeply involved. Social reality makes Rabbit feel crowded, and the deeper crowding comes from the sense of spiritual suffocation, because various moral norms, such as family responsibilities and obligations, loveless marriage, and work routines, make it necessary to suppress the ego. For Rabbit, who acts only on feelings, all of this amounts to self-killing. Mathew notes, “He hated the job of selling magic peelers, the drab rooms filled with clutter, and his stupid wife Janice, whom he had to marry because she was pregnant” (p. 58).

It is a huge gap between the past and the reality for Rabbit, who transforms from the dazzling basketball star of the past to the mediocre kitchen gadget salesman in a small store now. For Rabbit, the job of salesman does not allow him to use his initiative. All he has to do is sell the goods that the company gives him. Whether he is accepting the company's goods or selling them, Rabbit has no control over the entire process of labor, but simply operates monotonously. This kind of socially prescribed labor depersonalizes people, and has a standardized and trivial nature, leaving little room for individual development. The individual cannot exert their own initiative, cannot obtain a sense of accomplishment, and does not allow him to be fully satisfied in every socially prescribed activity. Industrialization has made man a vassal of the machine, and ordinary labor has become uncreative, tedious, and nervous. In that sense, Rabbit is a complete little guy, with no roots of his own, no clear purpose and center in life, and perhaps no idea yet where he is going. This should be his real motivation to find his true self and realize his personal ideals, but he chooses to run away from home to express his resistance to social reality. For him, the taste of the first-class level on the court is difficult to taste in real life, and there is a huge contrast between real life and the days in high school. Rabbit has a deep memory of the brilliant experience of playing basketball in high school, which constantly influences his later experiences in life and work. The contrast between past glory and present mediocrity is obvious, and the resulting huge gap makes Rabbit gradually dissatisfied.

One day, on his way home from work, he came across a group of children playing basketball and couldn't help but try his hand at it: "That his touch still lives in his hands elates him. He feels liberated from long gloom" (Updike, 1990, p. 11). Rabbit once again picked up the basketball that had made him famous, and memories of the good old days suddenly came back to him, which made him excited. Rabbit's memories of the past are based on dissatisfaction with the present state of his family and work, and it is this dissatisfaction that arouses his nostalgia for the past. Rabbit's recollection of the past is based on dissatisfaction with the present state, and it is dissatisfaction with the present state that arouses his nostalgia for the past. As Marcuse said, recollection points to "pleasure principle", and it is only in recollection that one can escape the domination of "performance principle". At the same time, it is also the premise and basis of its "Eros liberation". Back home, however, the slovenly house and drunken wife are in sharp contrast to the happy memories of the past.

Before that, although Rabbit often recalls the past and cherished its achievements, he does not let the good memories of the past interfere with the present mediocre reality. The past and present have also been peacefully coexisting under Rabbit's control. However, Rabbit's brief return to the former glory of the basketball court becomes a fuse that triggered his first escape from the reality of mediocrity. When Rabbit comes home in a hurry, what comes into view is the mess of the house. Janice becomes unresponsive due to her second pregnancy, and her appearance becomes ugly and vulgar, completely losing her previous beauty and cuteness. Faced with the unpleasant side of life, Rabbit's heart suddenly falls from the peak of joy to the bottom of disappointment. The contrast strikes Rabbit hard, and he feels a deep sense of despair. On the way to pick up the son from his mother-in-law's house, Rabbit, driven by an unspeakable irritation in his heart, first conceived the idea of escaping from real life and put it into action. This is the first "run" of Rabbit triggered by the past. "Running" makes Rabbit feel relaxed, calm and released, and finds the feeling that can only be found on the basketball court in the past: "He has broken through the barrier of fatigue and come into a calm flat world where nothing matters much. The last quarter of a basketball game used to carry him into this world" (Updike, 1990, p. 40). The good memory of the past causes the rabbit to act on it, to distance himself from reality by "running", and to create a desire to rebuild a better life based on the glory of the past. Here, Rabbit connects good memories with reality, and pursues a better reality under the guidance of memories, creating a better world that is different from reality.

There's really a huge difference in the feeling between being second rate in real life and being first rate on the court. Rabbit can't stand real life, so he says to minister Eccles, "I once did something right. I played first-rate basketball. I really did. And after you're first-rate at something, no matter what, it kind of takes the kick out of being second-rate" (Updike, 1990, p. 101). He recalled a memorable game, "I get this funny feeling I can do anything, just drifting around, passing the ball, and all of a sudden I know, you see, I *know* I can do anything" (Updike, 1990, p. 65). The sharp contrast between the past and the present leads to a situation in which Rabbit refuses to face reality. He couldn't stop thinking about the past. This is the memory of basketball that Rabbit can't get out of his head. Deep down, Rabbit yearns for a chance to regain his basketball glory, "a sensual man trapped in marriage, family, responsibility yet always hungering for something beyond, a perfection he once experienced as a high school athlete" (Bercovitch, 2008, p. 188). In this sense, basketball as the perfect image is not only a memory, they essentially represent Rabbit's glorious past. Marcuse says that only the lost paradises are the true ones (1974, p. 232). At the thought of these things, Rabbit feels its own existence, and therefore adheres more to the pursuit of freedom and perfection.

Rabbit thinks his life now is “second rate”. It is precisely because of finding this feeling that can only be experienced on the basketball court in the past. In his subconscious, Rabbit projects the past into the “something” that he is seeking, and projects into the yearning for the future life, so it can be said that in fact Rabbit places his hope for the “future” on the search for the “past”. As Marcuse said, happiness is essentially a thing of the past. This return is not a simple regression, but for the construction of a free and harmonious beautiful society (Shang, 2008, p. 29). So with the desire for the brilliance of the basketball court, he drives away to find his “first class” world.

However, Rabbit’s thoughts do not only stay on the memory and description of the perfect past, he puts the memory of the past into action, and seeks a better reality under the guidance of the memory. The good old days trigger Rabbit’s first “run”. Because he depends his hope on the past, Rabbit turns the car around and doesn’t go home. Instead, he goes to find his high school basketball coach, Tothero. Torsero is a witness to Rabbit’s past, and the only trace of Rabbit’s “past” in reality. Rabbit subconsciously mistakes “the past” for “the future”, for “something” he is seeking.

Tothero, Rabbit’s high school basketball coach, is a witness to Rabbit’s glorious past and the only projection of Rabbit’s past in reality. That is why Rabbit runs away from home and goes to Tothero. After the escape, Rabbit wanders aimlessly on the road, and the first-person Rabbit thinks of is his high school basketball coach - Tothero. From this point, we can see how much Rabbit remembers his former life and how eager he is to find his old self. However, the coach also fails to give Rabbit any effective help, because in that twisted era, everyone could not find a way out. Rabbit’s pursuit of the ideal can only eventually become an aimless escape, unable to forget the glory and dreams of his high school days.

Another act of Rabbit’s search for the past is to play golf with Minister Eccles in his spare time, in order to regain his glory in basketball. When Rabbit sees the golf ball roll into the hole, he finds the feeling of high school basketball. For Rabbit, playing to get points is not the main purpose, and the important thing is to play the ball itself. On the court, he was handy, skilled at dribbling, throwing, dominating the field. Because when he runs freely on the court, he can unleash his potential, give full play to his ability, and confirm his existence, while the score on the court is only a by-product of it. Rabbit used “That’s it!” to give a general expression to that state of physical and mental release. In this sense, the basketball court and golf course are Rabbit’s paradise, from which he can find a free and perfect, unfettered self.

For Rabbit, the basketball court is not his only paradise, he has another paradise, namely sex. In high school, his success on the basketball court brought him a beautiful girlfriend. As Rabbit recalls, he came to her like a winner. In love and sex with his girlfriend, he experienced the same feeling of victory that he experienced on the court, and from time to time, the two victories became one in his mind. So we can say that Rabbit’s “winner’s posture” is both in the sporting sense and in the sexual sense.

In real life, after returning home from work, Rabbit notices the wrinkles on his wife’s face, her gluttonous mouth, and loose hair. Suddenly, he felt that “Just yesterday, it seems to him, she stopped being pretty” (Updike, 1990, p. 13). His inner discontent and disappointment can be seen. She is not tidy, can not manage the house, is not good at cooking, and the food is tasteless and often not timely. Behind this description of the chaotic state of the home is Rabbit’s deep unhappiness and dissatisfaction with Janice.

At 26, Rabbit is clearly no longer cut out for basketball, so successful sex is the only link to the glory days. He wants to get back the sex he had after every basketball game in high school. During his first escape, he meets a prostitute named Ruth. On his first sleepover, Rabbit does not act at all as if he were flirting with a prostitute, but rather as if he were worshipping a goddess. What “she” has in common with the earlier “it” is self-evident here. After sex, Rabbit feels that she becomes transparent; he sees her heart. What is presented to us is not a lewd womanizer, but a devout worshipper of God. During the process of having sex with Ruth, Rabbit finds the feeling of having sex with his girlfriend after a basketball game in the past. In spending time with Ruth and making love to her, Rabbit really realizes what he wants from his past. Finding “her” in Ruth makes Rabbit feel like he has found himself again, free and perfect again. And it is at this moment that Rabbit finds the “it” he has longed for.

In short, all the conflicts around Rabbit stem from conflicts between the past and the present, between dreams and reality. Rabbit’s good memories of the past are not only a rejection of his current work and family life, but also a longing for future happiness. Guided by his memory, he struggles to find a better life.

3. *The Centaur and Memories*

In contrast to Rabbit’s escape, the protagonist of the novel *Centaur*, Caldwell, follows the traditional moral code

and implements the school management system formulated by the administrator, without thinking, so he is dutiful to the work, full of fear of the principal, and suffers every day under the shadow of work pressure and fear of unemployment. He has trouble keeping order in class and can't control the teaching process. Cardwell is facing dismissal for hitting an unruly student in class, a form of corporal punishment that violates Pennsylvania law. The only way Caldwell could keep his job is by following the rules of the school and the laws of Pennsylvania, and the entire social order depends on similar rules and regulations for all walks of life. The laws and rules that Caldwell faces are like a net enveloped by Rabbit in "Rabbit, Run", and the whole society is like a big machine with precise operation, and individuals are just a small part of this big machine, and they have to follow the rhythm of the big machine, without personal independence and creativity, and the parts can be replaced at anytime if they are broken. Caldwell is shot in the ankle by a prankster student and is late for class, and the principal refuses to allow him to explain but urges him to hurry to class - Caldwell's personal feelings and needs are negligible in the face of the big machine of the school. It was the immediate aftermath of World War II, and there was a waiting-list of veterans for employment, so if Caldwell lost his job, the school could always recruit a new faculty member. Teaching became unfulfilling work for him, no longer his spiritual sustenance, but a job that consumed his life in vain.

Cardwell had been a lively child, good at sports and fond of making friends. Due to the early death of his father and the first world, he has been struggling for a living, as a soldier, a salesman, a driver, a waiter... Married, having children, and suffering from the Great Depression of the 1930s, he is only able to teach a group of unruly students in a small town in Pennsylvania. "Live like the birds. When the cold weather hits, just flap your wings and go south" (Updike, 1963, p. 60). It was his dream. And the reality is that the troubles make him anxious: the family wants to make a living, the son wants to take the road of art, the old broken car is constantly broken, the teaching is not smooth, encounters the principal's affair, and loses more than 100 tickets... "I was awake all last night trying to remember something pleasant and I couldn't do it. Misery and horror; that's my memories" (Updike, 1963, p. 64). Unlike Rabbit, Caldwell has nothing to recall from his past, only bitterness and pain. Living and working in this environment, Caldwell wants to change the status quo, but he is powerless to do so. Updike expands his vision, lengthens his lens, and cast his gaze on the ancient days of man. Here Updike introduces Greek mythology. Caldwell's counterpart is the mythical Chiron, and the two are very similar in many ways.

In the third chapter of *Centaur*, Updike presents us with a mythological world that contrasts greatly with Caldwell's class. The third chapter is pastoral mythology, which is very brief and allusions to Caldwell's idealized education model through mythological stories. Chiron's world was what Caldwell longed for: a vibrant environment with bright students. The students are obedient and respect their teachers. The venue is a clearing in the forest, a warm orchard meadow, and the students listen to him in a semicircle. Under the rule of Eros, "The world was as harmonious as a beehive. Men lived without cares or labor, eating only acorns, wild fruit, and honey that dripped from trees, drinking the milk of sheep and goats, never growing old, dancing, and laughing much. Death, to them, was no more terrible than sleep" (Updike, 1963, p. 73).

Greek mythology is a product of the imagination and fantasy of ancient Greeks, reflecting people's understanding of natural and social phenomena at that time, and reproducing some of the truth of history. The pre-technological era, to which Marcuse was so deeply attached, was modeled after ancient Greece. There are essential differences between this era and the industrial era. It is an era without modern technology and machines, and a world "in which man and nature were not yet organized as things and instrumentalities" (Marcuse, 2002, p. 62). Updike depicts a beautiful world in Greek mythology here, which mirrors the social environment faced by Cardwell. Greek mythology carries the collective memory. It is a reminder of primitive well-being, a rejection of today's unhappy society and unfree institutions, and a longing for future liberation.

Like Rabbit in the garden, Chiron in *Centaur* imparts knowledge to students in a vibrant natural environment on Mount Olympus. Mount Olympus locates in Arcadia, which means "heaven on earth." Chiron's quiet and harmonious class is in contrast to Caldwell's chaotic class. The students respect the teacher, and the teacher is also full of love for the students; teachers and students get along well. Chiron fully masters the teaching process, while the class location is more flexible and casual, such as choosing to be under the comfortable shade of a walnut tree, thus avoiding monotony, boredom, and boredom. The teaching of Chiron has changed in the students, and two of them, Achilles and Asclepius, were the best; the latter has surpassed the teacher in many ways, and Chiron regards him more as a companion than a student. Chiron also improves in his teaching, feeling happy and satisfied and full of a sense of accomplishment: his students have fulfilled this centaur. They add expectation to his wisdom.

Unlike Caldwell's chaotic class order, this is a completely different scene. Chiron and students integrate into

nature, and live in harmony with nature. Chiron teaches with a joyful emotion. For him, work is not a burden, but a way of life to achieve self-worth. At the same time, his labor is recognized and accepted by the students, and is no longer a meaningless physical and intellectual effort like Caldwell's. With no fear of unemployment and no pressure from superiors, teaching becomes creative, joyful and happy work, from which it is extremely satisfying. There is no Zeus in Chiron's class, and all kinds of rules and regulations that bind people are absent here, and Ocyrhoe, the daughter of Chiron who can know the future, foresees that one-day Zeus will be ousted by humans and demoted from Mount Olympus, which means that the right to organize the struggle for survival will be taken back from the hands of managers, and people can organize labor freely and independently like Chiron. All kinds of unreasonable social management rules stipulated by the rulers represented by Zeus are abolished, and they are liberated from the forced labor of managers. This is the kind of class Caldwell wants. Myth, as the earliest memory of human childhood, always tells people the true beauty of life. Chiron's classroom is the portrayal of the harmonious existence of human beings, while Greek mythology is actually the symbol of people's pursuit of freedom and non-repressive existence in civilized times. Modern people recall the past in order to face the future, recalling the beauty of the past, and hoping for its recurrence in the future. The struggle against time, says Marcuse, becomes a decisive moment in the struggle against domination.

He tells his students about the world created by Eros, the god of love, where people live without worry and without labor and lead a simple, rich and leisurely life. There are no walls, wars and laws, only trust, morality and security. In this pure land, people love each other, there is no hatred and separation, and people and nature merge together. In Eros' world there is no modern science and technology, no wars and disputes, and all this is because "Love set the Universe in motion," resulting from altered forms of social organization and the cooperation of people. In his work, Updike shows us this harmonious, beautiful world of ancient Greek mythology, because the kind of direct experience that prevails in repressed societies could not have produced this kind of imagination, so reminiscence is not a nostalgia for a golden age of the past (such a time never existed). The result of facing the past will be facing the future, and the recovery of lost time becomes the means of future liberation.

4. Rabbit's Imagination

Imagination also plays an important role in Rabbit's life, as a way of getting out of his mental predicament. Imagination is a kind of spiritual behavior, and it is a way for Rabbit to save himself and release himself when he is frustrated. Because imagination is a means of overcoming anxiety. Marcuse believes that it is impossible for people to completely get rid of the rule of reality principle and reason in reality, and only imagination (fantasy) can bear this heavy responsibility. Because imagination is the only mental process in a one-dimensional society that is not eroded by a one-dimensional consciousness. Imagination is free and creative. It is not bound by anything and has an infinite ability to invent anything. It can create another world different from the real world, thereby achieving transcendence over the real world. According to Marcuse, imagination embodies the desires that exist in man's unconscious, and "it protects, against all reason, the aspirations for the integral fulfillment of man and nature which are repressed by reason" (1974, p. 160).

There are many imaginations in Rabbit's life, and his life is almost a life of imagination. Imagination is a very important part of his life, so Rabbit's imagination is an important component of the novel. On the night of his first escape in the car, Rabbit doesn't know where to go, but deep down, he vaguely feels, "His goal is the white sun in the south." He even imagines what he sees in the sun: "orange groves and smoking rivers and barefoot women." On the beach, he "on a beach take off your shoes and fall asleep by the Gulf of Mexico," then "Wake up with the stars above perfectly spaced in perfect health" (Updike, 1990, p. 29). This is where Rabbit dreams of reaching. He remembered his destination again, lying on the beach in the Gulf of Mexico at dawn, as if the gritty seats of the car were the sand, the roar of the awakening city like the roar of the waves on the coast. Driving south, Rabbit has no idea where he is going and wants only to get away from his messy home and stupid wife.

Rabbit satisfies his desires and proves the value of his existence through the imagination of women, and looks for the true love of his own. On the night he drives away from home, as he passes Wilmington, he imagines the women of the Du Pont family, what it is like to sleep with them, and how these rich women are different from other women. Obviously, Rabbit's imagination of Du Pont women is to satisfy his desire. Another object of Rabbit's imagination of women is Lucy, the wife of minister Eccles. The first time Rabbit goes to Eccles' house, he has a lot of imagination about Lucy. Seeing Lucy's expression when she opens the door for him and sensing her tone, Rabbit feels that he has conquered her and that she has fallen in love with him. Later, when Rabbit goes to church, and instead of listening to the preacher, he focuses all his attention on Lucy, who is sitting in the front. Rabbit imagines that Lucy's true attention is behind her, on him. He imagines her hair, skin, and hat shining brightly, in stark contrast to the gloomy environment around her. The imagination of Lucy makes Rabbit feel

relaxed and able to free himself from the troubles and anxieties of reality, which to some extent meets Rabbit's spiritual needs. Moreover, Rabbit believes that the imagination of women is a longing for love. Imagination is beautiful, and Rabbit enjoys the process of imagination and the satisfaction it brings. In Updike's other works, there is also Rabbit's imagination of women.

At the same time, the longing for home is a large part of Rabbit's imagination. Rabbit's home was destroyed in the fire, and later they lived in his mother-in-law's house, which is why Rabbit really wanted to have a home of his own. In his imagination, his house should be full of light, and everywhere is bright at a glance. Then one day, Rabbit got his own house. Looking at the tangible house satisfies Rabbit's mind's vision of home. He even imagines furnishing the house himself, and imagining the purpose of the rooms, and his heart is filled with pleasure. In his imagination, Rabbit gets what he wants and is spiritually satisfied.

Here, Rabbit's imagination connects dream with reality, good memories with reality, and creates a wonderful world that is different from reality. His imaginative activities not only relate to the past, but also point to the future. In terms of the temporal character of his imaginative activities, they belong to the future world, which he has not yet experienced. As such, it can carry Rabbit's hopes. People always like to look for what they are missing in the real world in the imaginary world. Imagination can add good content to real experience that is in the past and future situations. According to Marcuse, the way to get rid of the "extra repression" of society is fantasy. This shows the freedom of imagination. In order to completely get rid of the rule of the reality principle and reason in reality, only the two psychological functions of man—fantasy and imagination can make man transcend reality and get rid of repressive principle. In Rabbit's imagination, he is free from his family and Janice, his mind wanders freely on the beaches of the south, and his mood becomes happy. Rabbit's imagination can be understood in this way: Rabbit collects all the materials in his previous life, synthesizes the materials he has in his current life, and reassembles a new image he wants. This is the creativity of imagination. Rabbit's imagination, through the transformation of experience, leads him to rebuild the world of experience and create a new world.

Not only that, Rabbit's imagination was often mixed with memories of the past. Dilthey particularly emphasized that human imagination cannot be separated from human history (memories), and human creation cannot surpass the limitations set by oneself. Marcuse believes that memory contains the element of imagination, and imagination is rooted in memory. Man is a man of history, and his imagination and creation cannot be separated from his culture and history. The imagination, therefore, points both to the past (memory) and to the future (ideal). As Rabbit drives away, it is dinnertime, and he couldn't help thinking about Janice, and the food sizzling in the pan, probably steak. Through imagination, he creates a warm family picture while reminding himself to eat. He thinks of playing basketball again. He imagines that he is about to shoot a shot from a distance with one hand; but he feels as if he were standing on the edge of a cliff, and as soon as he let go of the ball, he would fall into the abyss below. Imagining himself playing basketball puts him in a good mood. He tried to think of his mother and sister feeding his son, of playing with his sister Miriam. In his imagination of his son, his mother and his sister Miriam, Rabbit finds the satisfaction of affection. The content of Rabbit's imagination is partly derived from the accumulated experience of his past life, so his imagination contains an element of memory, and its content is derived from the experience he has gained in real life. Instead, he recalled an ideal world based on real experience, with only pleasant elements remaining, such as a hot meal and a basketball game. It is only in his imagination that Rabbit can hold on to memories of the good old days.

Rabbit's imagination is a way of fulfilling his spiritual self. Rabbit obtains spiritual satisfaction through imagination, so as to obtain psychological comfort and consolation and make up for spiritual emptiness. Therefore, imagination in Rabbit's life is not only a fantasy, but also a sustenance and hope.

5. Conclusion

In Updike's works, he describes the plight of many modern people, better known as Rabbit and Caldwell. According to Marcuse's theory, memory and imagination play an important role in the process of human liberation, and they are important pathways for humans to lead to non-repressive civilization. Through the memory, Rabbit finds the glorious feeling of playing basketball in high school, which had been long lost, finds the feeling of love in the past, and thus temporarily transcending reality. By tracing Chiron in ancient Greek mythology and his classroom, and contrasting him with Caldwell, Updike presents us with a vibrant and beautiful picture of human liberation. In imagination, Rabbit gets satisfaction and transcends reality. And guided by his imagination, he achieves his goals. In short, under the guidance of memory and imagination, the characters in trouble temporarily get rid of the bondage, obtain spiritual liberation and emotional pleasure. They transcend reality, free themselves from the constraints of repressive principle, search for what they lack in the

real world, and create a world different from reality.

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