

SOCIO-CULTURAL ASPECTS IN JONATHAN FRANZEN'S THE CORRECTIONS

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ABSTRACT

Jonathan Franzen's *The Corrections* describes the optimistic approach to literature. The novel in the context of the socio-cultural wars of the 1990s, with promising 'corrections' enhanced by the lost three Lambert siblings. As described, the adults were drawn to the volunteer capitals of the eastern seaboard of Manaus, escaping their parents' depressing protocol. They will continue on their lives. The sacred gods, though weakened by old age and its ancillary diseases. Franzen's *The Corrections* deliberately seeks to trace its account of the Lambert family within limited social and economic contexts. The end of the twentieth century saw a shift in American economic treasury, affected by the market reform mentioned in the title of the novel.

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Franzen is the characters are typical of contemporary society. Rather than showing in the background drawn from the views, international politics, new technologies, consumers economy and unrestricted by the market of the designed world detailed explanations offers. One of the complex forces of globalization Lambert with view his portrayal of the family. Always in the consumer community of non-discrimination observations and new and more powerful study of the efficacy of drugs. Franzen saturated the novel *The Correction* is a social novel and he also faith in fiction's authority. Thus connects privacy with the general public and psychology of individuals the material connects with the facts. In relation to global family and are domestic wide panoramas of change are known. It is this attitude that has led to the development of a new genre of novels: Susanne Rohr leads *The Corrections* as 'The Novel of globalization'.

The term globalization does not refer to a fixed, defined reality, but to a period, contemporary social and economic complex social, political and economic process provides a critical picture of condition. Corrupt inhuman and degrading globalization is seen as a destructive force. Focusing on Chip's many insights, Franzen commented on the humorous abundance of a big street food emporium: Lithuania.com was officially launched on November 5. A high-res banner-democracy pays handsome divid ends unfurled to the accompaniment of sixteen joyful bars of the 'Dance of the Coachmen and Grooms' in *Petrushka*. side by side, in a rich blue graphical space below the banner, were a black-and-white Before picture ('socialist Vilnius') of shell-scarred façades and shattered lindens on the Gediminoprospektas and a luscious color. After photograph ("Free-Market Vilnius") of a honey-lit harbor side development of boutiques and bistros (*The Corrections*-505). In this and many similar chapters around the world consumers in and Franzen imagines a dark, satirical portrait of the impact of economic liberalization. Franzen's aesthetics, American community, and writers' readers are also personal the crossroads of life and contemporary American community in life consider the social forces that prevent the establishment suggests that a form is severe.

The Corrections is set largely in the context of the so-culture wars of the 1990s, an ideological conflict that has remained in play into the twenty-first century. The phrase culture war originated in Germany in the nineteenth century as the German term *Kulturkampf*, literally “battle of culture” or “cultural struggle”. The phrase appeared in the United States during the 1920s to refer to that decade’s clash between small-town, conservative, religious Americans and “big-city”, progressive cultural elites.

Jonathan Franzen’s *The Corrections* asks readers to consider whether its author has listed a new direction for the social novel. The National Book Award-winning motto declares itself to be a climax and a point of departure - a successful leap for Franzen’s compulsions to the future of the genre. As early as 1996, Franzen’s is began a public and ambitious debate over whether such a future existed. In the April issue of that year, Harper published ‘Perchance to Dreams: In The Age of Images, a Reason to writing Novels’ and Franzen exposed his difficulties in producing revisions. The meaning of the backward cultural capital of the novel form compares the spread of novels from the media of mass social instruction - and the state of American literature to the state of the country’s inner cities. Franzen writes,

Each year, it seemed, the incoming freshmen were a little more resistant to hardcore theory than they’d been the year before. Each year the moment of enlightenment, of critical mass, came a little later. Now the end of a semester was at hand, and Chip still wasn’t sure that anyone besides Melissa really got how to criticize mass culture (*The Corrections* 46).

According to Franzen’s, American fiction seems to have been preserved, but it is also one of its many mass’s social roles, providing a means for the downtrodden to define themselves against the dominant culture. In revisions, Franzen returns portrayal of American society, this time taking on the millennial *Zeitgeist*. *The Corrections* retreats into the world of the Lamberts so as safeguard something of their integrity, something of their deeply threatened individuation. The novel does this, furthermore, so as to represent a fundamentally twentieth-century conflict, rather than offering readers a glance forward. That is, the central conflict a play in *The Corrections* is that which we popularly refer to as the generation gap between the baby boomers and their parents. In board terms, this struggle unfolds in a seriocomic manner, with strong elements of an abrasive dark humor that affords Franzen the narrative distance necessary for him to resist sentimentalism; it pits the utilitarian individualism of the Lambert children, Gray, Chip and Denise.

As Hutchinson writes, “All three [children] oppose Alfred and Enid’s strict conformity with a libertarian-individualist ethic that bears traces of the 1960’s counterculture” (200). In more specific terms, however, the real conflict of the novel is that between Alfred, who turns and returns to Schopenhauer’s philosophy with all the regularity of a religious devotee, and Chip, his middle child, a disgraced professor steeped in postmodern literary and cultural theory. The correction pursues the conflict between Alfred and Chip, and resolves it with rather tender strokes at the book’s conclusion, so as to attempt to close a chapter in American history. In doing so, the novel does figure as a culmination of sorts, even as it opens a space for a social novel.

In *The Corrections*, set during the social, economic and cultural boom of late 1990’s America, the railroad, and the industrial age of symbolizes, is a thing of the past. Alfred Lambert, the novel’s fading patriarch, spend his career as an engineer for the Midland Pacific railway. As he neared retirement, the multinational company was being bought his working company and dismantled it: “What survived of the Midpac’s trunk lines had been sold off to enable the company to concentrate on prison-building, prison management, gourmet coffee and financial services: a new 144-strand fiber-optic cable system lay buried in the railroad’s old right-of-way”(153). The railroad literally has been changed by the internet; the way to the knowledge economy has been given the age of heavy manufacturing. Chip desire to entire market economy is paradoxically belied by his owns independence on it. Even his personal relationships are assessed in the light of parlance drawn from economics. The guilt and aftermath of his sexual escapades with the rebellious Melissa Paquette that costs him his professorship is aptly described as: “like a market inundated by a wave of panic selling, he was plunged into shame....” (66).

A paradoxical symptom induced by the culture of materialism. Through Denise the novel presents the power of empathy that can influence individuals even in materialistic society. Created in capitalist work cultures Her trimatic adolescence is very much indebted to the steps. Her fascination with Don Armor and its aftermath follow the fantasy of the latter, in which he “became the object of his desire.” its luxury....the daughter of his boss’s boss’s boss” (423). It is significant that Denise despite several broken liaisons never ceases to take responsibility or to love others. Her glamorous life as a chef at cafe

Lauche as her husband Emile's partner ends abruptly when she divorces him unable to put up with his compulsive behavior. She quips, "I'm too young to be so old" (439).

Fumbling through Cunningham's wife Robin Passafaro, Denise succeeds in reaching a more mature perspective on relationships. Her dismissal from the lucrative career at The Generator is precisely owes her promiscuous involvement with both Brain and Robin. All professional and sexual alliances in the world of The Corrections are finally subject to the compelling market demands and once this understanding dawns on her. Denise views herself as "I'm not anything.... I'm just me...a private person, an independent individual" (441). Now wonder, Denise alone seems to possess a sense of devoted responsibility towards her family. She supports Chip during his phase of unemployment and accepts all responsibility for her aging parents, while's Chip had fled to Eastern Europe and Gray had placed himself under Caroline's thumb" (578). Even when she becomes aware that her mother's solicitude for her is largely contingent on her role as provider, Dense ungrudgingly nurses her ailing father. Denise, then, falters and fumbles through but seldom fails, thanks to her humane qualities.

Suggests that its enormous social, political and economic themes sit awkwardly with the human story of Alfred and his family. Wood is Lambert's 'inner amendments explore the centerpiece offFranzen's superficial plan for the economy or society's' and its global aspirations. The structure is too much to sustain he argues that it is unsubstantiated. The integrated community area defined by the various types of edits, Franzen provides a play on words, even a psalm tailored to the task at hand. Cultural things that culture already knows.

Arguing that such a project creates a kind of circular and implies that the social novel is, for example, an inferior expression of ideas more accurately understood through discourse-based approaches such as sociology and politics and economics, The Corrections Wood suggest that 'a glass-boat' passes through the United States of America.

The Corrections appears that cultural authority is needed to turn it into a useful social novel. Through the novel, the leader ledto expect dramatic restructuring that would have an impact on both the private and public sectors, and the real outcome of his economy was very subtle context, for example, Franzen writes:

The Corrections, when it finally came, was not an overnight bursting of a bubble, was not an overnight bursting of a bubble, but a much more gentle letdown, a year-long leakage of value from key financial markets, a contraction too gradual to generate headlines and too predictable to seriously hurt anybody but fools and the working poor (The Corrections 647).

Franzen's conclusion eschews determinism and inclines towards a more subtle towards reading, he gestures towards a more subtle reading dialectical sense of the relationship between literary texts and material conditions. The conclusion is that if Franzen is able to continue the influences raised in his conclusion, he will have the cultural authority needed to write a useful social novel collect more involvement with globalization.

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