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A Study On The Economic Growth And Environmental Injustice In Jonathan Franzen's Freedom

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Abstract

Jonathan Franzen is an American novelist and essayist. He was born on 17th August 1959 in Western Springs, Illinois, USA. He is one of the best American novelists. He has written many novels, short stories and articles. His famous novel *Freedom* was published in 2010. It received similar accolades and an appearance in the cover magazine entitled "The Greatest American Novelist". Franzen's early novel, *The Twenty-Seventh City*, was published in 1988. Franzen's second novel, *Strong Motion*, was published in 1992 and focuses on the Hollands, a dysfunctional family. It uses seismic events on the U.S. East Coast as metaphors for earthquakes in family life. According to Franzen, 'This is a system of science and religion - organizations that violently oppose the meaning of the world.' The present paper aims at attempting to study about the portrayal of the economic growth and environmental injustice in Jonathan Franzen's *Freedom*.

Keywords: Environment; Problem; Growth; Family; Postmodernism; American; Economic; Capitalism.

1. Introduction

Franzen published his novel *Freedom* in 2010. *Freedom* was the subject of a highly unusual 'recall' in the United Kingdom. *Freedom* was deeply impacted by the death of his close friend and fellow novelist David Foster Wallace. Purity as an American epic for decades and generations across continents. The story centres on a young woman named Purity Tyler, who does not know who her father is and sets out to uncover her identity. Franzen published his sixth novel, *Crossroads*, on October 5, 2021.

Economic growth in independence is more directly planned than population growth. The Berglands' son Joey has been appointed head of a small department in Iraq's free market economy. He works for a fictitious corporate subsidiary, Restore Iraqi Secular Enterprise Now (RISEN), privatizing a previously state-owned business that makes a monopoly profit on it. His character is terrible. He is an American corporate profit: prioritizes: beyond that, the whole company is a sham.

"Everything" he does, in his own estimation,
is "at least partial and often total bullshit" (*Freedom* 402).

This part of the plot might be said to dramatize some problems related to economic growth. However, while growth is part of the plot, exceedingly rapid sustainable growth is not. The problem with helping Joey produce in Iraq is that it is not out of control. However, it is corruption and neo-colonialism, produced by rogue American merchants who do not exist. Reason for adhering to ethical standards. Similarly, even worse rusty-truck-parts imbroglia Joey involves himself next: the problem here is not growth that can accelerate indefinitely in the future, but it does fail to do growth.

Joey's diverse American business partner assures him that it is important to their company great functionality and the appearance of instant results. Their only fault is that their endeavour does not have a good future, according to the novel's logic. After Joey fires himself from both companies, *Freedom's* plot leaves the company with the problem of entirely unsustainable economic growth. It may be inevitable because, in the end, economic growth and the novel *Freedom* see the same obstacles to representing its solutions. This prevents the representation of a population problem.

This novel is about the future of American generations; according to the rules, the child, like the reader's unique relationship to reproductivity, one with a special relationship with capital PMIs considered an indirect reading. Given that the novel wants its readers to see the regeneration of capital and not to prevent the proper cultivation of capital, it is not surprising that independence pushes into the conversation of sustainable economic growth such as sustainable population growth. Criticism of such a development may be the headline of the young Walter Berglund club Rome-style announcements. It could have driven Richard Katz's condemnation of capitalism. However, that does not strengthen the plot.

One factor complicates this decision. Richard's critique takes on a kind of metaphor. He represents what Edelman calls a syndrome and a person who fucks for mating rather than for breeding. However, it is not a job: politics against his development, frankly the politics against his development are played out in his own sex life, which is not openly reproduced.

Richard's anti-development ethics help to explain the non-violent, non-reproductive sex life he and his grandmother embraced later in the novel: their gender is not in the name of reproduction but of death, driven to disrupt the social order and its reactionary future. Nevertheless, Richard's ability as a carrier for this critique is clearly defined.

As a character, he reveals Edelman's particular vision of a bizarre political, ultimately stale nature of politics that stands outside the compulsions of the future. Strange as Edelman considers it and as Richard covers, it is always anti-political; Its happy opposite future reflects the landscape death, on the contrary, returned to the hereditary sexual culture of the exiles there. Richard sat at the brainstorming table and then watched the coaches and his strategy about messaging and consciousness-raising festivals - an absurd view because Richard denied politics. Aspirations for political involvement and to attract a significant liberal readership attract readers, the only threat Richard makes is the threat to the novel. If so, Richard this the world does not last long makes sense: *The Corrections* it is perverted, indebted as the Marxist educator Chip Lambert was finally nurtured, *Freedom* ultimately removes him from reorganizing the ideology against its development. Of Richard Exodus, in short, marks the novel's final turn from a problem that threatens the reader's success in *Freedom*.

Franzen's journalistic approach to the realist novel's origins, *Freedom* is, for all of its aspirations to politics, sincerely announced by Ian Watt's account of the rise of the novel's success in its form of industrial capitalism and the uniqueness it made possible and the birth of retirement and choice. In a frequently cited essay on the genres of contemporary novels, Franzen describes himself as a contract type person when it comes to fiction: Its free market dictates that a severe contract, if the product you disagree, the fault must be productive.

That metaphorical product is undoubtedly a novel, the producer of which is its author, but 'you are the consumer; you rule' shrugs its shoulders in opposition to its political opposition but increases its size. Does multiplication increase and multiply innovatively? Thus, its critique of the representation of

the broader American world in which Berklands lives is the only structural critique of development capitalism.

A century of their world does not produce the happiness of an increase in GDP; on the contrary, it reduces inequality and quality of life, in which capital accumulation drives consumer goods. The unsatisfying natural need for neocolonialism and readers are not interested abroad leads to removing coal mines from the mountain tops in household resources as critiques of growth. They were not recognized because those readers understood growth as an inevitable condition in the world of *Freedom*.

In the free world, the environmental and material destructions of development capitalism impose on the individual, but those destructions are only so far visible. Their visibility ensures that the novel's market value is not threatened. The imaginary readers of *Freedom* fail to notice that they are only about themselves and can show more.

Throughout the novel, the notion that the environment is mainly suffering because of the number of people living on this earth is laid on so thick, that it gets a political character. While such an attitude is indeed engaging and thus seems to tend to, it loses its effect by being emphasized as much. The attention overpopulation gets does not feel sincere in how Allard den Dulk described the term. In similar ways, this technique used by Franzen, of explicitly naming and explaining the term, loses its link with reality and its connection to the world, by being so particular. The following quote might help to illustrate this matter even more:

I suspect I'm a part of a larger cultural shift that was happening in the eighties and nineties. Overpopulation was definitely part of the public conversation in the seventies, with Paul Ehrlich, and the Club of Rome, and ZPG. And then suddenly it was gone. Became just unmentionable. Part of it was the Green Revolution—you know, still plenty of famines, but not apocalyptic ones. And then population control got a terrible name politically. Totalitarian China with its one-child policy, Indira Gandhi doing forced sterilizations, American ZPG getting painted as nativist and racist (*Freedom* 213-214).

There are many details tucked into these six sentences that do not subscribe to the feeling that post-postmodernism is meant to bring about. However, has Franzen's project then failed because of the urgency he felt when it comes to climate change? Or were the critics on Tanenhaus' side correct in not judging his passion too hard; in seeing the big picture and the heartfelt essence of this possible flaw? At a certain point in the novel, Franzen does venture out from the form of realism he uses when it comes to the environment, the one Gram so strongly dislikes.

It was a season of migration, flight and song and sex. Down in the neo-tropics, where the diversity was so great that nowhere on earth did a few hundred bird species grow quietly, and many thousands of other species left, many of them close. Assorted relatives, found satisfaction in living together and breeding in herds during their tropical leisure time.

Hundreds of South Americans dangerous species, exactly four departed for the United States, endangering the catastrophe of travel for suitable places to eat and build nests in moderate forests in summer. Cerulean warblers fluttered their wings over the beaches of Mexico and Texas and entered the hardwoods of the Appalachians and Ozarks. Ruby-throated hummingbirds nestled themselves in the flowers of Veracruz, flew eight hundred miles across the Gulf, burned half their body weight, and landed in Galveston. Turns came from one sub-Arctic to another, and swifts slept in the air and never landed; song-filled thrushes waited for the south wind, then flew non-stop until twelve hours, passing through entire states in one night.

High power lines of windmills, cell phone towers and road traffic were cut. Millions of immigrants dwindled, but millions of them reached it and many of them returned very much; they flew on the same

tree, ridge or wetland where they had built their nest the previous year; there, if they were male, they began to sing.

Every year, they found old houses set up for parking lots or highways, either made of plank trees or subdivisions, cut down for oil drilling or coal mining, shredded for shopping centres, or ploughed—reduced ethanol production, or in other categories for ski runs, bike paths, and golf courses.

Immigrants exhausted by the journey of five thousand miles, preceded by the rest thousand miles, competed with the last arrival to the rest; they were looking for a mate in vain; they left the nest building, lived without breeding, and were killed for the game by free-roaming cats. But America was still a rich and relatively young country, and pockets full of birds are still to be found if you search.

2. Conclusion

Explained thematically as such, the critique that *Freedom* got, now makes sense. With such high suspense for being the exemplary post-postmodern novel that *The Corrections* had eluded to, its negative and critical reactions were needed to put *Freedom* in its place. Franzen did manage to abide to its characteristics of sincerity, reality-commitment and community on the grand scale of things; although this might not have gotten the reached it strived for. Difficulties with, amongst others, warfare, social media and diseases were all delicately plotted into the story. Even the imperfection of Walter's strong opinion on overpopulation is post postmodern in its nature. *Freedom* illustrated that the intricate problems of its characters were not insurmountable, that although the problem of our climate might feel like that, it is not yet too late to take action. And it was a relatively young country, and pockets full of birds can still be found if you search. The last sentence of Franzen's truly post-postmodern attempt to save the environment is of postmodern effort.

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