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A Study On The 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 is 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 in 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 the American economic treasury, affected by the market reform mentioned in the novel's title. The present paper analyses the socio-cultural aspects in Jonathan Franzen's *The Corrections*.

Keywords: Globe, American, Social Economy, Franzen, Culture, Contemporary Society.

1. Introduction

The Lamberts are both a highly dysfunctional yet achingly monotonous family hailing from middle-class Midwestern suburbia. The eldest child, Gary, is a banker living in Philadelphia and struggling with a depression he refuses to acknowledge to the detriment of what seems to be a picture-perfect marriage on the surface. Chip, the middle child, is sacked from his position at a prestigious college for having an affair with a student. In contrast, the youngest child, Denise, is a master chef who, with the help of her boss, creates a favourably high-end restaurant in Philadelphia but loses it all when her affairs with her boss' wife and then her boss are unveiled. Franzen portrays the typical contemporary society. Rather than showing the background drawn from the views, international politics, and new technologies, consumers' economy and unrestricted by the designed world's market offers detailed explanations.

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One of the complex forces of globalization is Lambert's portrayal of the family. Always in the consumer community of non-discrimination observations and new and more robust studies of the efficacy of drugs. Franzen saturated *The Corrections* as a social novel and believed in fiction's authority. This connects privacy with the general public and the psychology of individuals. The material connects with the facts. The global family and vast domestic panoramas of change are known. This attitude has led to the development of a new genre of novels: Susanne Rohr refers to *The Corrections* as 'The Novel of globalization'.

The term globalization does not refer to a fixed, defined reality. However, to a period, current social and economic complex social, political and economic processes provide a critical picture of the 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 giant street food emporium:

Lithuania.com was officially launched on November 5. A high-res banner democracy pays handsome dividends unfurled to the accompaniment of sixteen lively bars of the 'Dance of the Coachmen and Grooms' in Petrushka. Side by side, in a rich blue graphical space below the banner, was a black-and-white Before picture ('socialist Vilnius') of shell-scarred façades and shattered lindens on the Gedimino prospektas and a luscious color. After photograph ("Free-Market Vilnius") of a honey-lit harborside development of boutiques and bistros (*The Corrections* -505).

The Corrections is mainly set in the context of the culture wars of the 1990s, an ideological conflict that has remained in play into the twenty-first century. 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 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 in the country's inner cities. The National Book Award-winning motto declares itself as a climax and a point of departure - a successful leap for Franzen's compulsions to the genre's future. As early as 1996, Franzen 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. Franzen writes:

Each year, the incoming freshmen seemed to be 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, American fiction seems to have been preserved. However, it is also one of its many mass social roles, providing a means for the downtrodden to define themselves against the dominant culture. In revisions, Franzen returns a portrayal of American society, this time taking on the millennial Zeitgeist. *The Corrections* retreat into the Lamberts' world to 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 broad terms, this struggle unfolds in a serio-comic manner, with solid elements of abrasive dark humour 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 actual 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 Corrections* pursues the conflict between Alfred and Chip and resolves it with rather tender strokes at the book's conclusion to attempt to close a chapter in American history. The novel is 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 1990s America, the railroad and the industrial age symbolizes 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 internet has changed the railroad; the way to the knowledge economy has been given the age of heavy manufacturing. His independence from it paradoxically belies chip's desire for an entire market economy. Even his 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 cost him his professorship are 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 a materialistic society. Created in capitalist work cultures, her traumatic 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). Despite several broken liaisons, it is significant that Denise never ceases to take responsibility or 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 behaviour. 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 owed to her promiscuous involvement with both Brain and Robin. All professional and sexual alliances in *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). No wonder Denise alone seems to possess a sense of devoted responsibility towards her family. She supports Chip during his phase of unemployment. She accepts all responsibility for her ageing 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 centrepiece of Franzen's simple 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 various types of edits define the integrated community area. Franzen provides a play on words, even a psalm tailored to the task. Cultural things that culture already knows. Arguing that such a project creates a 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* would suggest that 'a glass-boat' passes through the United States of America.

2. Conclusion

A tale rife with simmering tensions, *The Corrections* is a brilliantly written and hugely relatable story that perfectly depicts the mundane and the maddening complexities of everyday family life. Throughout the novel, the leader expected dramatic restructuring that would impact the private and public sectors, and the natural outcome of his economy was very subtle context. Franzen's conclusion eschews determinism and inclines toward a more subtle reading; he gestures toward a more subtle reading dialectical sense of the relationship between literary texts and material conditions. The conclusion is that if Franzen can continue the influences raised in his conclusion, he will have the cultural authority needed to write a proper social novel and collect more involvement with globalization. *The Corrections* needs cultural authority to turn it into a proper social novel.

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