



## GLOBALIZATION IN JONATHAN FRANZEN NOVEL *THE CORRECTION*

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### Abstract

Jonathan Franzen is an American novelist and essayist. Franzen was started his writing career in 1988. He used his writings are his personal life or personal experiences. Franzen's novel *The Corrections* discusses with the story of Lambert family with a perspective of the various forces at work in globalization. Chip is the protagonist who suffered the global and economical changes of society. Globalization has greatly benefited the global economy, but the world's social and poverty issues have been exacerbated as a result of imbalanced and unequal economic development. The interconnectedness of the world's countries has generated a need for global collective action to fight global poverty and build a more humane and sustainable society in the twenty-first century.

**Keywords:** Lambert family, Globalization, Economical society, Depression, Restaurant.

Jonathan Franzen is renowned for integrating familiar but entirely fictitious elements into his portrayal of American families. "Fiction is the most basic human art," he says of fiction. Fiction is narrative, and perhaps, our reality is defined by the tales we make about ourselves" (38). It also communicates with us since it is a work of human art and a point of view for tale- telling American families' viewpoint on society. Every family has fought to live in a developing economic world.

In Franzen's *The Corrections*, he narrows our perspective of globalization by emphasizing our interconnectedness. Globalization may be defined as reinforcing global social links between far-away locations such that local events are affected by

happenings hundreds of kilometers distant and vice versa. This is a dialectical process, since the majority of local occurrences may go in the opposite direction of the extremely distant connections that form them. Franzen, on the other hand, does more than just cast his characters into a background of modern society. Instead of giving accurate depictions of a world affected by international politics, new technologies, consumer economics and the free market, he aims to combines to his image of the Lambert family with a view of the complicated interplay of forces between globalization. Family and domestic are thus considered in relation with broader global changes. Franzen's aim to create a social book seems to have necessitated an

examination of the settings and conditions of an increasingly globalised society. As a result, we get a book that has intricately intertwined patterns and concepts about the world economy, consumerism and international politics. Ralph J. Poole claims in "Serving the Fruitcake, or Jonathan Franzen's Midwestern Poetics" that Franzen's language in *The Corrections* is "engaged in chronicling a history of degradation" (270). Franzen depicts this degradation in three main areas: each character's work in the economic growth, the character's status in the home sphere, and the apparently unreachable American ideal.

Franzen's novel *The Corrections* takes place in a tiny Midwestern town called St. Jude and begins with the introduction of a middle-class family comprised of two elderly couples and their kid. In this book, the families are impacted by society's economic transformation, dubbed globalization. The protagonist is Chip Lambert, second son of Alfred and Enid. He is thirty-nine-year-old New Yorker who is angry about his life. He regards himself as an intellectually instructive conversation. His clothing is mostly leather, he earns money by wearing an old quarter-inch rivet, and he has a slight fixation with sex. Chip is a tall guy with a gym physique. After being dismissed from a university teaching position owing to an affair with a student, he tries his hand at writing. He works unpaid for the Warren Street Journal and is a full-time legal proofreader while trying to complete and sell a script.

Chip seems to have been aware of his parents' disapproval of his job choice throughout his life, and still, he pursues a discipline in further education in the belief that it would offer him pleasure. He knows that Alfred and Enid desire a profit from his job, but Chip admits that he didn't think that in America one would succeed without making much money. He would always been an marvellous student, and from his initial age he would show an inability to engage in any economic activity other than purchasing goods, and so decided to pursue "a life of the mind" (32). This remark implies that Chip was aware of, and happy with the reality that his field of study would not generate a large sum of money. Chip is less interested in money than he is with developing his sense of purpose. He has

felt the pleasure derived from his job environment outweighed his inherent drive for consuming. Eventually, the economic globalization demands become too much for Chip, and he falls into a state of mind centered on materialism.

*The Corrections* portrays current social and economic circumstances critically. Globalization is seen as a negative force since it is inhumane and corrupting. Franzen comments on the comedical extremes of "The Nightmare of Consumption," the emporium of Grand Street food offering "Everything at a price!" (107), and the destruction created by capitalist companies in the lives of Lithuanians, in Chip's view as the focus of many of his observations. Lithuania's experiences taught Chip that "the more apparent the promises are sarcastic, the more lustrous the flow of American money" (505). This is a civilization in which the market prevails, a globe in which, as Franzen observes, "he was seldom a man without money" (121). In these and many similar instances Franzen builds up a dismal, satirical image of the worldwide impact of consumerism and economic liberalism.

The critical perspectives are supported by an understanding of the networks and circuits of complicity and responsibility of contemporary society. The links between different personalities and the W Corporation illustrate this complexity. After Chip's class portrait of "The Consuming Narrative"(45) mocked their advertising, the new details Billy Passafaro's violent and politically motivated assault on Rick Flamburg, the "company vice president" (396), an assault on the company's donation of free desktop computers and operating systems to all schools in Philadelphia. Denise is the youngest daughter of Alfred and Enid. While Enid's job is centred on unpaid household labour Denise, she rejects any notions of domesticity. Rather than being an unpaid housewife, Denise secures her livelihood by transferring an idea from the domestic to the commercial realm of cooking for others. Denise understands her worth and secures a wage for herself via her job as a chef. Denise's set of values is very similar to Alfred's. Denise's job as a chef is similar to Alfred's former profession in that she produces and constructs meals for her clients.

Denise's labour is so similar to Alfred's work that it is reasonable for the two labours to have comparable results. Like Alfred, Denise has been oblivious to family life in favour of her work. She has avoided cultivating any meaningful connections in an indirect manner, and whatever relationship she did manage to establish was secondary to her work. Denise's first husband, Emile, is a restaurant partner, but Denise feels more competent, ambitious, and eager than her white-haired spouse. She felt as though she had aged so quickly while working and sleeping that she had past her spouse and caught up with her parents. Denise recognizes that her goals match with those of her parents in this instance. Denise seems to be disturbed by the realignment of priorities, yet despite this; Denise continues to allow her job to take priority in her life. Denise has just been dismissed from her position as cook at the Generator, a highly renowned restaurant. She is co-founded the restaurant with a guy called Brian, who eventually abandoned it. Instead, she began sleeping with his wife, which he discovered, thus ruining both Denise's greatest job to date and the latest in a series of unsuccessful relationships. It becomes more complicated when Billy's sister, Robin, marries Brian, who sold \$19,500,000 to the W Corporation for a piece of music software (401). Brian can fund the establishment of a new eatery, The Generator, using this money. By employing Denise Lambert as his CEO, he raises her professional status and gives her a wage enough to keep Chip, her later-unemployed brother, the man who previously laughed at the W Corporation at lectures at the Connecticut College.

Gary Lambert is the eldest son of Alfred and Enid. He is difficult to like but he is wholly sympathetic. He mentions over and over throughout his section that he is not clinically depressed regardless of some of the symptoms he is demonstrating. His symptoms consist of sleepless nights, anhedonia the inability to derive pleasure from things that once made him feel happy, dependency on alcohol, and paranoia. One of the funniest parts of this book is when Franzen explores Gary's paranoid thoughts. Gary thinks his wife is faking an injury, that she has turned his children against him, and that she is continually plotting to

look like the better parent. "He was harsh to her person; she was heroic in her assault on his disease"(170). Caroline is an awful wife who is deliberately isolating Gary from his children. Franzen's fiscal language focuses on Gary's growing melancholy and his connection with Caroline in this instance. To cheer him up, Gary goes to the liquor cabinet, certain that what this stagnant economy needs, according to Federal Reserve Board Chairman Gary R. Lambert, is a huge injection of Bombay Sapphire Gin (186). Franzen takes a similar method in describing Gary's marriage, noting after a Christmas argument with his parents in the Midwest that "the till of their marriage no longer held sufficient money of love and kindness to pay Caroline's emotional expenses associated with travelling to St. Jude" (222).

In this novel *The Corrections* examines the Lambert family's tale through the lens of globalization's intricate interaction of forces. The old couples, Alfred and Enid are visiting to their children's houses. The real conditions of their children's future are questionable. Because the society is globalized, and even they struggle financially and mentally survive the economical society. Chip, the protagonist and a failure screenplay writer and his brother Gary, he suffers mentally the problems of financial matters, and his sister Denise, her earlier life in St. Jude, but now worked in chef, the financial supporter of chip. After their visit to the houses of son, they return to the Midwest town of St. Jude. Accidentally, Alfred had serious illness, and at last he was died. After the death of Alfred, Enid had many changes in her life and finally she corrects her mistakes. Especially the concept of globalization tells about the generations of Lambert family livings of a developmental economical globalized society, and through the characters act in the problems of globalized society. Franzen's writing has created a niche for itself in contemporary culture. Ty Hawkins asserts in his essay, "A Smile and a Shoeshine," that *The Corrections* demonstrates that hands-on labour is no longer a viable path to completeness. Rather than that, completeness can only be attained via a macrocosmic dedication to the formation of community within the ever-shrinking areas left

comparatively unconstrained by this society. The quest for completeness serves as a dividing line between the novel's two generations. The Lambert family's elder and younger generations.

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