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## **A study of economical 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 at Westem Springs, Illinois in USA. He is one of the best American novelists. He wrote many novels, short stories and articles. His most popular novel Freedom was published in 2010. It received similar accolades and also published in the American magazine entitled "The Greatest American Novelist". Franzen's early novel, The Twenty - Seventh City, was published in 1988. Franzen's native land the novel, centered on St. Louis, was the fourth city in the 1870s St. Louis handles the city's down from its elegance. This vast novel was welcomed and accepted Franzen as a great writer. Franzen's second novel, Strong Motion was published in the year 1992 and it focuses on the Hollands, a tumultuous family, and he uses the earth quake event 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'.

**Keywords**--environment, problem, growth, family, postmodernism, American, economic, capitalism

**Introduction**

Franzen's The Corrections is a comedy genre and satire family drama, has received many honors and awards. It became more than a decade of the best-selling book. The novel won both the National Book Award and the James Tait

Black Memorial prize for fiction. The Correction was a huge success and he also published two articles, *The Discomfort Zone* and *How to be Alone*. Franzen also wrote the short stories named *Break Stories* and *the Two's Company*. He published these two short stories in the *New Yorker*. Franzen's published his next novel *Freedom* in 2010. *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 centers on a young woman named Purity Tyle. 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 market based economy. He is working in a fictitious corporate subsidiary, *Restore Iraqi Secular Enterprise*. This is privatizing a previously state-owned business makes a monopoly profit on it. And his main aim to rising Iraq's GDP.

"Everything" he does, in his own estimation,  
 is "at least partial and often total bullshit" (*Freedom* 402).  
 This part of the plot, then, might be said to  
 dramatize some problems related to economic growth.

But despite the growth being part of the novel, there has not been very fast sustainable growth. The problem with helping to produce Joey in Iraq is that it did not go out of control, but was perpetrated by corrupt and neo-colonial, rogue American businessmen is created. Reason for adhering to ethical standards. Next he engages himself: the problem here is not growth that can accelerate indefinitely in the future, but it has failed to make growth. Joey's diverse American business associate persuades him that is important to the company great functionality and the appearance of instant results is. Their only fault is that, according to the logic of the novel, their endeavor does not have a sufficient future. *Freedom's* plot deals with the problem of his company completely full of temporary economic growth. It may be imminent because in the term 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 impressive relationship to reproductively, one with an impressive 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 perhaps the headline of the Walter Berglund announcements. It could have driven Richard Katz's censure of capitalism. It does not strengthen the story. One of the reasons complicates these decisions. Richard's allow the commentator takes on a type of metaphor, but it is not a job: politics against his development, frankly the politics against his development are played out in his personal life desire. It is not openly reproduced. He exemplifies what Edelman exclaimed a syndrome, and he represents a person who fucks for mating rather than for breeding.

Richard's anti-development ethics help to describe the tranquil, infertile 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 cultural order and its conservative future. Nevertheless, Richard's ability is clearly defined by the author. As a good person, he discusses Edelman's imagination of a bizarre political, ultimately stale nature of government 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 takes rest at the brainstorming table and then watching the coaches and his strategy about communication and consciousness-raising festivals-a crazy view because he denied politics. In fact, aspirations for political involvement and with the aim of attracting a major liberal readership attract readers, the only threat Richard makes is the threat to the novel. If so, Richard this world does not last long makes sense there is: The Corrections its corrupt undoubted 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 concluding from a trouble that threatens the reader's own success in freedom.

Franzen in his own approach of the novel's origins, Freedom is, for all of its aim to social and cultural, highly announced by Ian Watt's explain of the growth 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 recent novels, Franzen's describes himself as 'a contract type person' when it comes to fiction: Its free market dictates that a serious contract, if the product you disagree, the fault must be productive. That metaphorical product is certainly a novel, the creator of which is its author, but 'you are the customer; 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 wider 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. It is based on the contrary reduces inequality and quality of life. It is the collection of capital drives consumer goods. The natural unsatisfying need for neocolonialism and readers are not interested abroad and leads to the removal of coal mines from the mountain tops in household resources as critiques of growth. Not recognized because those readers understood growth as an inevitable condition in the world of freedom, have. In the free world, the environmental and material destructions of development capitalism actually impose on the individual, but those destructions are only so far visible. Their visibility ensures that the novel's own market value is not threatened. The imaginary readers of Freedom fail to notice that they are only about themselves can show more.

At various times throughout the novel, the notion that the environment is mainly suffering because of the amount 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, doesn't feel sincere in the manner that Allard den Dulk described the term. In similar ways, this technique used by Franzen, of explicitly naming and explaining the terms, 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 a lot of details tucked into these six sentences that as a matter of fact do not subscribe to the feeling that post-postmodernism is meant to bring about. But 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. This was a period of migration, song, aviation and producing. Fall in the neo-tropics, here the dissimilarity was so great that nowhere on earth did a thousand bird species grow quietly, and many thousands of other species left, many of them close. Assorted relatives, they found satisfaction in living together and breeding in herds during their tropical pleasure time.

Thousands of 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 timbers of the Appalachians and Ozarks. Ruby-throated hummingbirds nestled themselves in the flowers of Veracruz, glide few 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 never landed, song-filled blackbird waited for the south wind, then glide non-stop until twelve hours, passing through entire states in one night.

High-voltage lines of windmills, cell phone towers and road traffic were cut millions immigrants dwindled, but millions hundreds 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. If they were male, they started to sing. They went to find old houses set up for parking lots or highways in every year, either made of plank trees or branch or cut down for oil drilling or coal mining, or shredded for shopping centers, or cultivated. Reduced production of ethanol or in other categories for ski runs and bike paths and fairway. Immigrants finished the journey of five thousand miles, preceded by the

rest thousand miles, competed with the previous arrival to the rest; they were looking for a mate in vain, they left the nest building, lived without reproducing, and destroyed for the game by the cats.

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 honesty, dedication and group 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 young and small country and full of bird. If you search anywhere in the country, you will find it. Of postmodern effort is the last sentence of Franzen's truly post-postmodern attempt to save the environment.

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