NEGOTIATING A MASCULINE BLOC: JONATHAN FRANZEN'S *THE CORRECTIONS*

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Abstract

Contemporary research on masculinities has focused on demonstrating how these are multiple, hierarchical, collective as well as individual, complex and contingent. In this article, I read Jonathan Franzen's *The Corrections* in the light of such recent theorizations. I propose to focus on the negotiation of what Demetriou has termed a masculine bloc, which is a space in which hegemonic and non-hegemonic masculinities coexist and, therefore, a strict duality between both categories is transcended. Next, I suggest focusing on the construction of masculinities as subject positions that are interwoven with different geographical levels. It is my contention that St. Jude, the fictional city for the Lamberts' home in the Midwest, conforms the symbolic arena in which hegemonic masculinity is staged.

Key words: Masculinities, hegemonic masculinity, alternative masculinities, masculine bloc, Jonathan Franzen.

Resumen

La investigación actual sobre las masculinidades ha identificado que algunas de las características esenciales que pueden determinarse son: la jerarquía, la complejidad y la contingencia así como la posibilidad de ser colectivas o individuales. En el presente artículo, analizo el texto titulado *The Corrections* de Jonathan Franzen en el contexto de dicha investigación. Propongo centrarme en la negociación de lo que Demetriou ha calificado como la coalición masculina. Éste es un espacio híbrido en el cual se combinan aspectos de diferentes masculinidades tanto hegemónicos como no hegemónicos y, por lo tanto, se transciende el dualismo inherente de la formulación. A continuación, propongo analizar la construcción de las masculinidades en relación con diferentes niveles geográficos con el fin de proponer que la ciudad ficticia de los Lambert en St. Jude, en el medio oeste americano, es donde se constituye el escenario simbólico en el cual se representa la masculinidad hegemónica.

Palabras clave: masculinidades, masculinidad hegemónica, masculinidades alternativas, coalición masculina, Jonathan Franzen.

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One last Christmas reunion in St. Jude. This is Enid Lambert's central design for her family, which constitutes the structuring spatial principle Jonathan Franzen's *The Corrections*. In it, the lives of the Lambert family members are put to the strain of utter transformation. In the face of ongoing disintegration—"the whole northern religion of things coming to an end" (Franzen 3), Alfred Lambert, the patriarch of the family, shakes his head at the intricacy that characterizes the daily routine for the couple, a state he terms "the complexity of it all" (5). Relying on a dense plot set-up abounding in subplots and interwoven character networks, what Franzen himself has referred to as "interlocking-novellas structure" (qtd. in Burn), the novel received wide critical acclaim upon its publication. Kakutani's review of the book for *The New York Times* argued, for instance, that the novel constituted an apt metaphor for the United States in the 1990s, a decade in which money madness, envy, resentment, greed, acquisitiveness and self-delusion were the hallmarks of the time. James Wood also points to the way in which we can identify most of the various currents of contemporary American fiction in *The Corrections* such as domestic realism; social and cultural analysis; the campus farce; the crude Dickensian exposition; or the acute irony in reference to the politics of cuisine or the Lithuanian black market (201). From the perspective of gender, Kristin Jacobson has termed the novel an instance of "domestic masculinity," a term that "refers not only to men's particular relationship with the domestic sphere or feminized, domestic practices but also to the generic blending of the social and domestic novels" (218). Thus, *The Corrections* constitutes in Jacobson's view, the questioning of patriarchal literary hierarchies that ultimately reproduce gender distinctions that "differentiate the so-called niche category of women's fiction from the more 'universal,' well-respected, and frequently more masculine genres" (218).

In this article, I wish to take my cue from the gender issues raised by Jacobson and I suggest reading the character of Alfred Lambert in the light of contemporary research on masculinities. In order to do so, I propose to initially focus on the negotiation of what Demetriou has termed a masculine bloc, which is a space in which hegemonic and non-hegemonic masculinities coexist. Next, I suggest focusing on the construction of masculinities as subject positions that are interwoven with different geographical levels: the local, the national, and the global. It is my contention that St. Jude, the fictional city for the Lamberts' home in the Midwest, conforms the symbolic arena in which hegemonic masculinity is staged. Finally, I argue that Chip Lambert constitutes an example of a masculine bloc in which non-hegemonic features prevail.

HEGEMONIC AND ALTERNATIVE MASCULINITIES: THE MASCULINE BLOC

The study of masculinities in recent years has developed a body of international research that, as Connell explains, has drawn important conclusions about the present state in the construction of masculinities: "there are multiple masculinities; there are hierarchies of masculinities, often defining a 'hegemonic' pattern for

a given society; masculinities are collective as well as individual; masculinities are actively constructed in social life; masculinities are internally complex; masculinities change in history" ("Gender"). In Connell's definition, the notions of multiplicity, complexity, hierarchy, collectivity, and contingency are key to an understanding of contemporary masculinities. Among them, the identification of hegemonic and non-hegemonic practices has become the stepping stone towards the recent investigation on masculinities.

The terms were originally formulated in Connell's *Gender and Power* and further expanded in Carrigan, Connell, and Lee's "Towards a New Sociology of Masculinity" and other texts such as Segal's "Changing Men: Masculinities in Context" or Cornwall and Lindisfarne's *Dislocating Masculinities: Comparative Ethnographies*. By hegemonic masculinity these authors entail a hierarchy in which a dominant form of masculinity rules over other forms of masculinities and is, in turn, distinguished from them in that it refers to the most honored and normative way of being a man at a specific historical moment. Thus, hegemonic masculinity constitutes a dominant, more socially central form of masculinity that guarantees the dominant position of men over other forms of non-hegemonic masculinities as well as the subordination of women.

This binary model does not require that all men attempt to closely follow the requirement of a hegemonic form of masculinity at specific historical and geographical times. Some men may actually oppose or question the hegemonic model by developing alternative masculinities although, as Connell has claimed, all men position themselves in relation to it and therefore, the model is unavoidable. Thus, even if men may not actually enact a hegemonic masculinity, they may embody a complicit masculinity in passively maintaining and therefore sustaining a hegemonic model, making it pervasive and ultimately inescapable (Connell, *Gender*; Demetriou).

Connell's binary formulation of hegemonic and subordinate forms has been, however, widely questioned given the impossibility of finding clear-cut hegemonic or non-hegemonic configurations. Actually, Connell and Messerschmidt acknowledge in their revisions of the concept that it is difficult to find a pure hegemonic practice (836). In this sense, Groes-Green, for instance, has urged to move beyond the dichotomies between modern and traditional forms of masculinities as well as to explore entanglements of hegemonic and alternative masculinities. In the same line, Demetriou has elaborated on Connell's formulation in order to theorize the possibility of hybridization of both hegemonic and non-hegemonic practices into a common space. By drawing on Gramsci's concept of historic bloc and Bhabha's notion of hybridity, Demetriou has argued that hegemonic masculinity "is not a purely white heterosexual configuration of practice but it is a hybrid bloc that unites practices from diverse masculinities in order to ensure the reproduction of patriarchy" (337). Thus, in opposition to Connell's dual formulation, Demetriou's theory dispenses with the dualistic understanding of masculine power and practice and opens up the possibility of identifying non-hegemonic elements within hegemonic masculinity as sign of hybridization, flexibility rather than contradiction or weakness (348).

It is such determination to transcend the intrinsic dualism found in Connell's formulation that has led Demetriou to highlight the permeability in the construc-

tion of both categories. Thus, Demetriou advocates for a "third space" or "masculine bloc" in which elements from both hegemonic and non-hegemonic subject positions meet. If hegemonic masculinity appears "as an essentially white, Western, rational, calculative, individualist, violent, and heterosexual configuration of practice that is never infected by non-hegemonic elements" (Demetriou 347), such a definition necessarily rests on a relational dependence on non-hegemonic forms, which are defined in the negative as black, non-Western, irrational, effeminate or non-violent. Therefore, hegemonic masculinity's sustenance on subordinate masculinities for definition proves, in Demetrious's view, the claim about the need to formulate the hybridity and permeability of the two categories as well as acknowledge the creation of a third space or masculine bloc (347).[1]

It is Demetriou's theorization of the masculine bloc what I will now proceed to apply to *The Corrections* and, specifically, to Alfred Lambert, the patriarch of the family.

ALFRED LAMBERT'S NEGOTIATION OF THE MASCULINE BLOC

One of the characters in the novel that best exemplifies the negotiation of a masculine bloc in which hegemonic and subordinate elements combine into a hybrid masculine space is Alfred Lambert. His developing Parkinson's disease and its resulting loss of control over his body and actions are constitutive elements in his process of transformation from the performance of a normative hegemonic role to a subordinate one. Thus, the fretfulness that haunts Alfred and his disjointed family becomes clear from the beginning of the novel: "ringing throughout the house was an alarm bell that no one but Alfred and Enid could hear directly. It was the alarm bell of anxiety" (Franzen 3).

For Alfred, the process of redefinition and decline we are about to witness entails the awareness that his hegemonic role as the Lambert patriarch is no longer sustainable in the face of his illness and of his wife Enid who is indeed "a guerrilla" (Franzen 6), lives "a refugee existence" and "whose ostensible foe was Alfred" (7). Despite the fact that Alfred apparently constitutes "the governing force" that seems to still prevail in Enid's behavior, his loss of ascendancy as the Lambert patriarch is evident: "unfortunately, Enid lacked the temperament to manage such a house, and Alfred lacked the neurological wherewithal. Alfred's cries of rage on discover-

[1] Demetriou's claims have been acknowledged by Connell and Messerschmidt, who accept the ambiguities in usage when critics refer to the actual characteristics that in point of fact conform hegemonic masculinity to conclude that hegemonic masculinity should not be used as a fixed or transhistorical model since such a usage ignores the massive evidence of change in social definitions of masculinity (838). Connell and Messerschmidt also recognize Demetriou's conceptualization of dialectical pragmatism and the appropriation of specific subordinate masculine practices into hegemonic masculinity and its resulting creation of a hybrid third space.

ing evidence of guerrilla actions [...] were the cries of a government that could no longer govern" (7).

It is precisely in the context of the family dynamics where Alfred's progressive loss of hegemony becomes obvious. As a central institution that exerts a direct influence upon the contemporary organization of gender together with other fields such as the state, the workplace or the labor market (Connell, *Gender* 602), the family witnesses Alfred's declining pre-eminence over Enid and his children, an aspect which is intrinsically related to his decaying body, the main signifier for his subordinate subject position. As Connell argues, the masculine body constitutes the key element in the construction of different masculinities, since "masculinity is, in most cases, thought to proceed from men's bodies, to be inherent in a male body or to express something about a male body. Thus, the body seems to drive and direct action (e.g., men are naturally more aggressive than women...) or the body sets limits to action (e.g., men naturally do not take care of infants)" (*Masculinities* 45). Moreover, the centrality of the male body in the construction of masculinities is, in hegemonic masculinity, specifically paired with physical perfection and wholeness (Connell, *Gender*; *Masculinities*).

This thesis is also developed by Mosse, who identifies the rise of what he terms a standard of masculinity based upon the perfect body in the late 18th century, a period of deep social transformation in which the body undergoes a process of reinterpretation in the context of the emergence of modern bourgeois society. In it, the body becomes the prominent signifier of manliness with its corresponding moral attributes of strong willpower, moral fortitude, and martial nobility. Moreover, Mosse's formulation of a standard of masculinity suggests that such ideal model of manliness was centrally based on the perfect lines of the neoclassical male body. In this way, Mosse identifies the ways in which the modern age was characterized by a preoccupation with beauty and the human body, aspects that became central constitutive elements of a manly ideal that has continued to exert a profound normalizing influence until the twentieth century. It is in this context that normative hegemonic masculinity in the modern era has largely been built upon the notions of toughness, aggressiveness, physical dominance, racism, homophobia or misogyny and a body that is whole, that is without any disability.

If the above-mentioned elements constitute essential features of a hegemonic model of masculinity, a correlation can be established between physical masculine degeneration and a non-hegemonic subject position. Connell and Messerschmidt have emphasized the ways in which hegemonic masculinity is related to particular ways of representing men's bodies, to what they term a "pattern of embodiment" since "bodies are involved more actively, more intimately, and more intricately in social processes than theory has usually allowed. Bodies participate in social action by delineating courses of social conduct, the body is a participant in generating social practice" (851).

Thus, Alfred's body becomes the main signifier of the masculine bloc in which his physical decay coexists with the remains of a past hegemony. In this sense, the combination of Alfred's loss of ascendancy over his family with his past as the hegemonic patriarch is clearly perceived by his sons.

For Chip, his own identity is initially structured around the figures of his parents, defined as "killers" when they visit him in New York and attempt to exert an obvious control over their son (Franzen 17). Chip's life, clothes and "tall, gym-built" body is filtered through his parents' "disappointed eyes" (18). Although his parents cast accusing glances, Chip is also aware that despite Alfred's illness and age, his father's old hegemonic masculinity lingers long:

> Though stooped in the neck now, Alfred was still an imposing figure. His hair was white and thick and sleek, like a polar bear's, and the powerful long muscles of his shoulders, which Chip remembered laboring in the spanking of a child, usually Chip himself, still filled the gray tweed shoulders of his sport coat. [...] For a moment it seemed to Chip that his father had become a likable old stranger; but he new Alfred, underneath, to be a shouter and a punisher. (19, 25)

Alfred's past violent behavior, fundamentally based on the exertion of physical superiority over his children, is thus revealed at several points in the novel, which contrasts with Alfred's physical deterioration and its related positioning in a subordinate form masculinity. This latter aspect is further highlighted by Alfred's progressive loss of control over his body and his reaction to it as an instance of material dispossession: "his affliction offended his sense of ownership. These shaking hands belonged to nobody but him, and yet they refused to obey him. They were like bad children ... Irresponsibility and indiscipline were the bane of his existence, and it was another instance of that Devil's logic that his own untimely affliction should consist of his body's refusal to obey him" (Franzen 77). This gradual transformation of Alfred's body finds refuge in a quintessential masculine space, the basement of the Lambert house in St. Jude, which becomes both a liberating space away from Enid as well as a confining one in which Alfred's physical decay becomes evident. In it, we witness the ways in which managing language and putting words together becomes increasingly challenging while Alfred's hearing becomes impaired and his hands constantly shake.

Thus framing Alfred's physical decay in terms of the impossibility of a hegemonic dominance over his body, the text maintains the tension between the transition to a different state with the sustained resistance to such a process, an attitude that reaches its peak in the chapter entitled "At Sea," Franzen's astounding parody of a sea cruise in which Alfred eventually falls overboard the *Gunnar Myrdal*. In it, Alfred and Enid participate in the distinctive mobility of all the characters in the text and embark on a much-anticipated cruise through the black sea in Nova Scotia. While at sea, the miseries of the married years together become evident. Ironically, their past sexual routine reveals the extent to which Alfred's hegemonic masculinity has been dependent on Enid's performance of her passive sexual role:

> To exert attraction, Enid had to be a still, unbloody carcass. Her stillness and self-containment, the slow sips of air she took, her purely vulnerable objecthood, made him pounce. And feeling his padded paw on her ribs and his meat-seeking breath on her neck she went limp, as if with prey's instinctive resignation ("Let's

get this dying over with"), although in truth her passivity was calculated, because she knew passivity inflamed him. (Franzen 279)

It is also in this chapter that we learn what it means for Alfred to feel "like a man" (Franzen 283). When the narrator accounts for Alfred's past as a railroad engineer, we discover his ethics of work, essentially structured around long working hours in opposition to "a new effeminate generation for whom 'easygoing' was a compliment" (281). Eventually, Alfred is featured as a tough professional, the persistent breadwinner who works long hours in order to provide for his family: "no man worked harder than he, no man made a quieter motel neighbor, no man was more of a man" (283).

That Alfred's collapse and fall overboard the ship takes place while at sea and away from St. Jude is representative of the ways the negotiation of alternative subject positions in the novel is also intrinsically related to several levels of spatial presence: the local, the regional, and the global. As we shall see, these locations become entangled as the different plot lines and characters converge.

James Annesley, for instance, argues that in *The Corrections*, Franzen sets the Lambert family against the backdrop of international politics, new technologies, consumer economics, and the free market in order to establish an analogy between the intricacies of the Lambert family and globalization's complex combination of forces. In this sense, the novel constitutes a new contribution to the genre of the novel, the novel of globalization (111-112). Annesley further surveys the use of the term globalization, which has been used to either account for phenomena as diverse as tourism, climate change, Jihadi terrorism, the power of international brands, mass migrations, the spread of the English language or to be understood as "the product of intricately interrelated changes in the organization of social, political and economic spheres that are in turn linked to technological developments" (112). Thus, Annesley argues, the resulting effect is that globalization seems to account for everything while it remains a concept that is "porous, unstable and potentially overstretched" (112). Even though the debate seems to be characterized by a wide diversity of positions, Annesley builds on Giddens' and Held's definitions of the term to conclude that globalization is built on the assumption of a more homogeneous world in which internationalized forms of culture are increasingly developed and markets become global (112). For Annesley, novels such as *The Corrections* or *White Noise* by Don DeLillo are not just novels about globalization but rather direct interventions into the debates around globalization (113).

From this perspective, *The Corrections* offers a clear insight into the networks and the complexity into which characters become entangled, which are best exemplified by the relationship different characters establish with the W_Corporation: Billy Passafaro assaults Rick Flamburg, the company's vice-president, while Billy's sister, Robin, is married to Brian, who has himself sold a piece of music software to the W_Corporation. This is the money Brian uses to fund "The Generator," a new restaurant whose head chef becomes Denise Lambert. Denise will partly use her salary to provide financial support for Chip Lambert, mostly unemployed.

The direct interrelation between a global picture and the construction of different models of masculinities has been addressed in recent research in the field. Thus, Connell contends that the awareness of a global picture must be part of any study of masculinities since "European imperialism, global capitalism under U.S. hegemony, and modern communications have brought all cultures into contact, obliterated many, and marginalized most [...] The dimension of global history must now be a part of every ethnography" ("Big" 601). This aspect is further formulated by Connell and Messerschmidt, who point at the need to develop a critical framework that accounts for the possible intersection between three specific levels of action in the construction of hegemonic masculinities: global, regional, and local. In it, the local level entails a hegemonic masculinity that is constructed in the arenas of face-to-face interaction of families, organizations, and immediate communities; the regional level constructs hegemonic masculinity at the level of culture or nation-state; and finally, global hegemonic masculinity, which is constructed in transnational arenas such as world politics and transnational business and media (849).

In the novel, the interconnected effects of corporate capitalism and masculinities come to the fore in the Corecktall Process, the treatment that may cure Alfred's mental disorder. Once more, Franzen uses his network technique by skillfully relating the selling of the patent Alfred developed to the Axon Corporation to the family dynamics. Thus, Alfred's son, Gary, believes that Axon is not paying enough for Alfred's patent and he will try to stop the sale and raise the price while at the same time he will attempt to have Alfred included in the clinical testing for the Corecktall Process. Gary's negotiation with Axon and the information he is able to obtain about the company offers him the opportunity to heavily invest in the company's stock, which will also prove a failure as the stock slumps in the market slide. Eventually, Gary's negotiations collapse and Axon does not pay a higher price for the patent nor do they include Alfred in the experimental treatment.

The episode, however, allows Gary to perform a hegemonic masculinity based on the illusory nature of the power he is allowed to momentarily hold. Thus, he substitutes for Alfred in his performance of a bold and aggressive attitude which his plotting and negotiation with Axon requires and it is precisely his present aggressiveness what he senses has been Alfred's weakness: "He saw an opportunity here to make some money and avenge Axon's screwing of his father and more generally, be bold where Alfred had been timid" (217). Gary's attempt at replacing Alfred in his role as hegemonic patriarch—a function he is negated as father and husband at home—constitutes another instance of the masculine bloc, of the evident coexistence of hegemonic and non-hegemonic aspects into a hybrid space.

If the global level constitutes one of the spatial axes of the novel, the novel's concern with the national and local planes is also present. These become apparent in Franzen's own definition of the text as "a family novel about three East Coast urban sophisticates who alternately long for and reject the heartland suburbs where their aged parents live" (qtd. in Poole 272). In *The Corrections*, such mobility is directly related to the characters' negotiation of different masculinities, which proves Connell's thesis about practice being situational, since it is their alternating locations

away from or to St. Jude what reveals their changing masculine subject positions, their own masculine bloc.

It is no coincidence that St. Jude constitutes the Midwestern center against which each of the characters negotiates his masculine bloc. The Midwest, Franzen's birthplace, and the United States' heartland, constitutes the symbolic center for the family members.

As Poole has argued in his approach to what he deems Franzen's Midwestern poetics, "there steadfastly remains a common, nationwide understanding that this is a homogeneous, coherent region: the American heartland" (265). Thus, although the Midwest was not an exceptional historical region like the South or New England, it came to signify America as a nation (265). Furthermore, the Midwest is the place where, what Poole considers "two ancient American myths" coexist. Namely, the ideal of the farmer and agrarianism, on the one hand, with the old-fashioned and reactionary quality of the region, on the other (269). It is this latter quality which is key to the construction of a hegemonic normative masculinity that becomes fundamentally interrelated with the Midwest at the national level and St. Jude at the local one.

While Enid constitutes the novel's determined spokesperson for the values of the Midwest, "she founds her insistence for remaining in the Midwestern suburbia on the predictability of things, on the reliance of daily routine" (Poole 277), for Gary, the sadness of the Midwest as well as the place itself is what makes him hate it (Franzen 203). For Enid, the daily routine features as her innermost activity keeping up a tight control of what she perceives as her children's needs. In the case of Denise, this is defined as the possibility of finding a suitable husband that embodies a model of traditional masculinity as a breadwinner,

> receiving, as her reward, the vows of a young man with a neat haircut of the kind you saw in and for newswear, a really super young fellow who had an upbeat attitude and was polite to older people and didn't believe in premarital sex, and who had a job that contributed to society ... and who came from a loving, stable, traditional family and wanted to start a loving, stable, traditional family of his own. Unless Enid was very much deceived by appearances, young men of this caliber continued, even as the twentieth century drew to a close, to be *the norm* in suburban St. Jude. (139)

Despite Enid's dream about finding the perfect suitor for her daughter, her absolute capacity for illusion eventually brings the family together for the much-announced Christmas. When the family reunion does finally take place in the chapter "One Last Christmas," we can witness the possibilities of crafting a masculine bloc in which non-hegemonic or alternative aspects prevail.

THE PATH TOWARDS ALTERNATIVE MASCULINITIES

As we have seen, Alfred's past hegemonic masculinity is shown to merge into a masculine bloc that allows him to confront his decay. By comparing what he perceives as his now obsolete body with the string of Christmas lights he tries unsuccessfully to light, he reaches the conclusion that "it was hell to get old" (Franzen 534) and seriously considers suicide as an option. It is at this point that the millennial imagery that recurs throughout the text and focuses around a disintegrating social structure comes full circle, an aspect that becomes highlighted by Enid's heightened illusory sense about reality. While Alfred faces up to his illness, reconsiders what he terms "the wisdom of surviving" after his ship incident (Franzen 534), and confronts his approaching death, we learn about Enid's shame upon the incidents on the ship in which, among other things, she had taken an illegal drug the doctor on the ship prescribed for her and she concludes that "her shame was crippling and atrocious. It mattered to her now, as it hadn't a week earlier, that a thousand happy travelers on the *Gunnar Myrdal* had witnessed how peculiar she and Alfred were" (538). True to her ever-present capacity for transforming reality, Enid chooses not to confront Alfred's decay and decides, instead, to start personally handwriting her hundred Christmas notes, in which she includes a short note which reads: "Loved our cruise to see the autumn color in New England and maritime Canada. Al took an unexpected 'swim' in the Gulf of St. Lawrence but is feeling 'ship-shape' again!" (542).

Enid's attitude contrasts sharply with Chip Lambert's, whose life is meant to be a fundamental correction of his father's. At the beginning of the novel, Chip's antagonism with his parents is obvious. As the novel progresses, however, Chip goes through several stages: his struggling with postmodern theory—his dissertation, "Doubtful It Stood," is an analysis of castration anxiety in Tudor drama—; he is fired from his job as professor of "Textual Artifacts" at a liberal-arts college for sleeping with an undergraduate; travels to Lithuania where he assists a business man in the commission of international wire fraud and finally returns to St. Jude.

Chip's final correction constitutes a negotiation of a masculine bloc in which, rather than seeing himself through his father's eyes, manages to commit himself to Alfred in the final stages of his illness. As Hawkins argues, "by loving his father, Chip proves that he need not be mired in his father's utilitarianism or in the expressive individualism to which Chip has adhered for much of his life" (82). Despite the hostility that has permeated his relationship with his parents, Chip eventually manages to perform a masculinity that is substantially structured around his compassion for his father as well as the rejection of the hegemonic features he has learned to read in his father's life. Thus, he possibility of a masculine bloc in which love, compassion or respect are predominant, constitutes one of the novel's final corrections.

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