A gargantuan, mind-altering comedy about the Pursuit of Happiness in America Set in an addicts’ halfway house and a tennis academy, and featuring the most endearingly screwed-up family to come along in recent fiction, Infinite Jest explores essential questions about what entertainment is and why it has come to so dominate our lives; about how our desire for entertainment affects our need to connect with other people, and about how the pleasures we choose say about who we are. Equal parts philosophical scrapeweed comedy, Infinite Jest bends every rule of fiction without sacrificing for a moment its own entertainment value. It is an exuberant, uniquely American exploration of the passions that make us human—and of those rare books that renew the idea of what a novel can do. "The next step in fiction Edgy, accurate, and darkly wittyThink Backett, Pynchon, think Galois, Think." -Sven Birkehead, The Atlantic Welcomes David Foster Wallace's new friend, Carnell, Jonathan Franzen explores the intense and immediately devotes himself to returning his mother to her former glory. Everything about him—the clothes he wears, the jokes he makes, the college he attends—is calculated to boost Joan's reputation. But as the years go by and the galleries keep sending back her slides, Richard has to ask: Who wants Joan Freeley's resurrection more—him or her? And when will his own life start?Remarkable, hilarious, and unsettling re-imaginations of reality by "a dynamic writer of extraordinary talent" (New York Times Book Review). David Foster Wallace was one of America's most prodigiously talented and acclaimed novelists, and Girl with Curious Hair displays the full range of his gifts. From the eerily "real," almost holographic evocations of historical figures such as Lyndon Johnson and overtelevised game-show hosts and late-night comedians to the title story, in which terminal punk nihilism meets Young Republicanism, Wallace renders the incredible comprehensible, the bizarre normal, the absurd hilarious, the familiar strange. A compelling, comprehensive, and substantive introduction to the work of David Foster Wallace. Jonathan Franzen is one of the most influential, critically-significant and popular contemporary American novelists. This book is the first full-length study of his work and attempts to articulate where American fiction is headed after postmodernism. Stephen Burn provides a comprehensive analysis of each of Franzen's novels - from his early work to the major success of The Corrections - identifying key sources, delineating important narrative strategies, and revealing how Franzen's themes are reinforced by each novel's structure. Supplanting this analysis with comparisons to key contemporaries, David Foster Wallace and Richard Powers, Burn suggests how Franzen's work is indicative of the direction of experimental American fiction in the wake of the so-called end of postmodernism. An expanded edition featuring new interviews and an introduction by the editor, a New York Times journalist and friend of the author A unique selection of the best interviews given by David Foster Wallace, including the last he gave before his suicide in 2008. Complete with an introduction by Foster Wallace's friend and NY Times journalist, David Streitfeld. And including a new, never-before-published interview between Streitfeld and Wallace. In this exuberantly praised book - a collection of seven pieces on subjects ranging from television to tennis, from the Illinois State Fair to the films of David Lynch, from postmodern literary theory to the supposed fun of traveling aboard a Caribbean luxury cruiseliner - David Foster Wallace brings to nonfiction the same curiosity, hilarity, and exhilarating verbal facility that has delighted readers of his fiction, including the bestselling Infinite Jest. Bernadette and Norman Smith have just celebrated a fiftieth wedding anniversary. After those years of marriage and children and grandchildren who all have children of their own. The children live in nearby Los Angeles not far from the retirement park where Bernadette and Norman are living. Of all the grandchildren she has, Bernadette has a favorite, Eddie. She and Eddie, who is a teenager when the book begins, have many interests in common. They love books, history and language. And Eddie likes to help Bernadette do small things like...
show her how to use an iPod. When setting up her computer he scatters his back pack belongings all over the sofa in the study. He hurriedly grabs them up when his dad says it is time to go. Bernadette thinks that the study could use a little change of décor. As she slides the sofa away from the wall she discovers a book wedged in between the wall and the sofa. The title is Infinite Jest by David Foster Wallace. Her husband believes he has left behind his own youth's treasure—a modern translation of the Bible specifically for young people. And she begins to read it. She doesn't tell anyone about the book, but it starts to influence her decisions and beliefs. As she is beginning her senescence, her mind is aging, too, and logic is fleeing. She, in fact, is showing senility. How will the book influence her decisions about her children and grandchildren? How will it change how she copes and how she feels as old age begins to take its toll on both she and Norman. When their children have problems in their marriages and their grandchildren become unapproachable and her husband's health as well as her own begins to fail, how will "Eddie's Bible" help her, or will it at all? There are no quotes or references to Wallace's book in this novel. The novel is not based on any of his work or on any work about him. And could there be a more odd selection of novels to even refer to in this more delicate story? Perhaps you will find out why I chose that book as you read. "A critical overview of the writing of David Foster Wallace, taking his persistent interests in philosophy, language and plurality as points of departure"—Since its publication in 2003, Understanding David Foster Wallace has served as an accessible introduction to the rich array of themes and formal innovations that have made Wallace's fiction so popular and influential. A seminal text in the burgeoning field of David Foster Wallace studies, this is his first works of criticism to address all of Wallace's novels. The Broom of the System, Infinite Jest, and Girl with Curious Hair are all discussed, along with the first two novels The Suffering Channel, and The Pale King. Revised edition adds two new chapters covering his final story collection, Oblivion, and his posthumous novel, The Pale King. Tracing Wallace's relationship to modernism and postmodernism, this volume provides close readings of all his major works of fiction. Although critics sometimes label Wallace a postmodern writer, Boswell argues that he should be regarded as the nervous leader of some still-unnamed (and perhaps unnamable) third wave of modernism. In charting a new direction for literary practice, Wallace does not seek to overturn postmodernism, nor does he call for a return to modernism. Rather his work moves resolutely forward while holisting the baggage of modernism and postmodernism heavily, but respectfully. Like the books that serve as its primary subject, Boswell's study directly confronts such arcane issues as postmodernism, information theory, semiotics, the philosophy of Ludwig Wittgenstein, and poststructuralism, yet it does so in a way that is comprehensible to a wide and general readership—the very same readership that has enthusiastically embraced Wallace's challenging yet entertaining and redemptive fiction. In this elegant volume, literary critics scrutinize the existing Wallace scholarship and the same time pioneer new ways of understanding Wallace's fiction and journalism. In critical essays exploring a variety of topics—including Wallace's relationship to American literary history, his place in literary journalism, his complicated relationship to his postmodernist predecessors, the formal difficulties of his 1996 magnum opus Infinite Jest, his environmental imagination, and the "social" life of his fiction and nonfiction—contributors plumb sources as diverse as Amazon.com reader recommendations, professional book reviews, the 2009 Infinite Summer project, and the David Foster Wallace archive at the University of Texas's Harry Ransom Center. In David Foster Wallace: Body in the Systole the structure and meaning of Wallace's body are reflected in his fiction. Incorporating extensive analysis of Wallace's drafts, notes and letters, and taking account of the rapidly expanding field of Wallace scholarship, this book argues that the form of Wallace's fiction is always inextricably bound up within an ongoing conflict between the monologic and the dialogic, one strongly connected with Wallace's sense of his own authorial presence and identity in the work. Hering suggests that this conflict occurs at the level of both subject and composition, analysing the importance of a number of provoking structural and critical contexts - ghostliness, institutionality, reflection - to the fiction while describing how this argument is also visible within the development of Wallace's manuscripts, comparing early drafts with published material to offer a career-long framework of the construction of Wallace's fiction. The final chapter offers the unprecedentedly detailed analysis of the troubled, decade-long construction of the work that became The Pale King. Economists investigate the workings of markets and tend to set ethical questions aside. Theologians often dismiss economics, losing insights into the influence of market incentives on individual behavior. Mary L. Hirschfeld bridges this gap by showing how a humane economic career can lead to the good life as outlined in the thought of St. Thomas Aquinas. The acclaimed New York Times–bestselling biography and New York Times Book Review Editor's Choice, an "emotionally detailed portrait of the artist as a young man" (Michiko Kakutani, The New York Times) in the first biography of the iconic David Foster Wallace, D.T. Max paints the portrait of a man, self-conscious, obsessive and struggling to find meaning. If Wallace was right when he declared he was "frightfully and thoroughly conventional," it is only because over the course of his short life and stunning career, he wrestled intimately and relentlessly with the fundamental anxiety of being human. In his characteristic lucid and quick-witted style, Max untangles Wallace's anxious sense of self, his volatile and sometimes abusive connection with women, and above all, his fraught relationship with his manuscripts and journals, this captivating biography uncovers the life of the profoundly complicated man who gave voice to what we thought we could not say. And which of Wallace's works is so dear to you? The one that demands you to read it over and over? The one that makes you feel pain? Did Franz Kafka have a sick sense of humour? What is John Updike's deal anyway? And who won the Adult Video News Female Performer of the Year Award the same year Gwyneth Paltrow won her Oscar? David Foster Wallace answers these questions and more in his new book of hilarious non-fiction. For this collection, David Foster Wallace immerses himself in the three-ring circus that is the presidential race in order to document one of the most vicious campaigns in recent history. Later he strolls from booth to booth at a lobster festival in Maine and risks life and limb to get to the bottom of the lemonade question. Then healds his head in the lap of a L.A. radio studio, armed with tubs of chicken, to get the behind-the-scenes view of a conservative talk show featuring a host with an unnatural penchant for clothing that only looks good on the radio. In what is sure to be a much-talked-about exploration of distinctly modern subjects, one of the sharpest minds of our time delves into some of life's most delicious topics.In the stories that make up Oblivion, David Foster Wallace joins the rawest, most naked humanity with the infinite involutions of self-consciousness -- a combination that is dazzlingly, uniquely his. These are worlds undreamt of by any other mind. Only David Foster Wallace could convey a father's desperate loneliness by way of his son's daydreaming through a teacher's homicidal breakdown (The Soul Is Not a Smity). Or could explore the deepest and most hilarious aspects of creativity by delineating the office politics surrounding a magazine profile of an artist who produces miniature sculptures in an anatomically inconceivable way (The Suffering Channel). Or capture the ache of love's breakdown in the painfully polite apologies of a man who believes his wife is hallucinating the sound of his snoring (Oblivion). Each of these stories is a complete work, as fully imagined as most entire novels, at once preposterously surreal and painfully immediate. Collection of interviews that profiles Wallace's career of twenty years, from 1987 until his suicide in 2008, that provides insight into his development as a writer and complicated persona. In these candid and eloquent interviews, including the last he gave before his suicide, the writer hailed by novelists, at once preposterously surreal and painfully immediate. Collection of interviews that profiles Wallace's career of twenty years, from 1987 until his suicide in 2008, that
inimitable writing style. In addition to Wallace’s last interview, the volume features a conversation with Dave Eggers, a revealing Q&A with the magazine of his alma mater Amherst, his famous Salon interview with Laura Miller following the publication of Infinite Jest, and more. These conversations showcase and illuminate the traits for which Wallace was so beloved: his unrelenting curiosity, his irrepressible humor, and his eloquent sincerity. Lipsky’s clear explanations of how these conversations relate to the famous author’s life and works, and his own motivations, displays his curiosity by time and again turning the tables on his interviewers, and delivers thoughtful, idiomsyncratic views on literature, politics, entertainment and discipline, and the state of modern America, a fuller picture of this remarkable mind is revealed.

NOW A MAJOR MOTION PICTURE, STARRING JASON SEagal AND JESSE EISENBERG, DIRECTED BY JAMES PONSOLDT An indelible portrait of David Foster Wallace, by turns funny and inspiring, based on a five-day trip with award-winning writer David Lipsky during Wallace’s Infinite Jest tour in David Lipsky’s view, David Foster Wallace was the best young writer in America. Wallace’s pieces for Harper’s magazine in the ’90s were, according to Lipsky, “like hearing for the first time the brain voice of everybody I knew: Here was how we all talked, experienced, thought. It was like smelling the damp in the air, seeing the first flash from a storm a mile away. You knew something gigantic was coming.” Then Rolling Stone sent Lipsky to join Wallace on the last leg of his book tour for Infinite Jest, the novel they made him internationally famous. They lose to each other at chess. They get iced-in at an airport. They dash to Chicago to catch a make-up flight. They endure a terrible reader’s escort in Minneapolis. Wallace does a reading, a signing, an NPR appearance. Wallace gives in and imbibes titanic amounts of hotel television (like a “orgy of spectator sports”).

The book, By the Sea, many remarkable things—everything he can about his life, how he feels, what he thinks, what terrifies and fascinates and confounds him— in the writing voice Lipsky had come to love. Lipsky took notes, stopped envying him, and came to feel about him—that way, awake feeling— the same way he felt about Infinite Jest. Then Lipsky heads to the airport, and Wallace goes to a dance at a Baptist church. A biography in five days, Although Of Course You End Up Becoming Yourself is David Foster Wallace as few experienced this great American writer. Told in his own words, here is Wallace’s own story, and his astonishing, humane, alert way of looking at the world; here are stories of being a young writer—of being young generally—trying to knit together your ideas of who you should be and who other people expect you to be, and of being young in March of 1996. And of what it was like to be with and—as he tells it—what it was like to become David Foster Wallace. “If you can think of times in your life that you’ve treated people with extraordinary decency and love, and pure uninterested concern, just because they were valuable as human beings. The ability to do that with ourselves. To treat ourselves the way we would treat a really good, precious friend. Or a tiny child of ours that we absolutely loved more than life itself. And I think it’s probably possible to achieve that. I think part of the job we’re here for is to learn how to do it. I know that sounds a little pious.” —David Foster Wallace

The agents at the IRS Regional Examination Center in Peoria, Illinois, appear ordinary enough to be with and—as he tells it—what it was like to become David Foster Wallace. “If you can think of times in your life that you’ve treated people with extraordinary decency and love, and pure uninterested concern, just because they were valuable as human beings. The ability to do that with ourselves. To treat ourselves the way we would treat a really good, precious friend. Or a tiny child of ours that we absolutely loved more than life itself. And I think it’s probably possible to achieve that. I think part of the job we’re here for is to learn how to do it. I know that sounds a little pious.” —David Foster Wallace

The novel that made him internationally famous. They lose to each other at chess. They get iced-in at an airport. They dash to Chicago to catch a make-up flight. They endure a terrible reader’s escort in Minneapolis. Wallace does a reading, a signing, an NPR appearance. Wallace gives in and imbibes titanic amounts of hotel television (like a “orgy of spectator sports”). They fly back to New York, Wallace tells Lipsky, “I was a red-hot center of the literary world. It was there that Miller began learning how to survive in a man’s world. Three years later, she forged her own path, becoming the first woman to take on the role of literary editor of Esquire, home to the male writers who had defined manhood itself—Hemingway, Mailer, and Carver. Up against this old world, she would soon discover that it wanted nothing to do with a “mere girl.” But this was also a unique moment in history that saw the rise of a new literary movement, as exemplified by McSweeney’s and the work of David Foster Wallace. A decade older than Miller, the mercurial Wallace would become the defining voice of a generation and the fiction writer she would work with most. He was her closest friend, confidant—and antagonist. Their intellectual and artistic exchange grew into a highly charged professional and personal relationship between the most prominent male writer of the era and a young woman still finding her voice. This memoir—a rich, dazzling story of power, ambition, and identity—ultimately asks the question “How does a young woman fit into this world and at what cost?” With great wit and deep intelligence, Miller presents an inspiring and moving portrayal of a young woman’s education in a land of men. Part of the Penguin Orange Collection, a limited-run series of twelve influential and beloved American
Klosterman visualizes the contemporary world as it will appear to those who'll perceive it as the distant past. Kinetically slingshotting through a broad spectrum of objective and subjective problems, *But What If We're Wrong?* is built on interviews with a variety of creative thinkers—George Saunders, David Byrne, Jonathan Lethem, Kathryn Schulz, Neil deGrasse Tyson, Brian Greene, Junot Díaz, Amanda Petrusich, Ryan Adams, Nick Bostrom, Dan Carlin, and Richard Linklater, among others—interwoven with the type of high-wire humor and nontraditional analysis only Klosterman would dare to attempt. It's a seemingly impossible achievement: a book about the things we cannot know, explained as if we did. It's about how we live now, once "now" has become "then." A fully revised and expanded edition of Burn's influential guide to a central postmodern novel. Where do you begin with a writer as original and brilliant as David Foster Wallace? Here -- with a carefully considered selection of his extraordinary body of work, chosen by a range of great writers, critics, and those who worked with him most closely. This volume presents his most dazzling, funniest, and most heartbreaking work -- essays like his famous cruise-ship piece, "A Supposedly Fun Thing I'll Never Do Again," excerpts from his novels *The Broom of the System*, *Infinite Jest*, and *The Pale King*, and legendary stories like "The Depressed Person." Wallace's explorations of morality, self-consciousness, addiction, sports, love, and the many other subjects that occupied him are represented here in both fiction and nonfiction. Collected for the first time are Wallace's first published story, "The View from Planet Trillaphon as Seen In Relation to the Bad Thing" and a selection of his work as a writing instructor, including reading lists, grammar guides, and general guidelines for his students. A dozen writers and critics, including Hari Kunzru, Anne Fadiman, and Nam Le, add afterwords to favorite pieces, expanding our appreciation of the unique pleasures of Wallace's writing. The result is an astonishing volume that shows the breadth and range of "one of America's most daring and talented writers" (Los Angeles Times Book Review) whose work was full of humor, insight, and beauty.