

## Infinite Jest Footnotes

In his startling and singular new short story collection, David Foster Wallace nudges at the boundaries of fiction with inimitable wit and seductive intelligence. Among the stories are 'The Depressed Person', a dazzling and blackly humorous portrayal of a woman's mental state; 'Adult World', which reveals a woman's agonised consideration of her confusing sexual relationship with her husband; and 'Brief Interviews with Hideous Men', a dark, hilarious series of portraits of men whose fear of women renders them grotesque. Wallace's stories present a world where the bizarre and the banal are interwoven and where hideous men appear in many different guises. Thought-provoking and playful, this collection confirms David Foster Wallace as one of the most imaginative young writers around. Wallace delights in leftfield observation, mining the ironic, the surprising and the illuminating from every situation. His new collection will delight his growing number of fans, and provide a perfect introduction for new readers. This collection asks how we are to address the nuclear question in a post-Cold War world. Rather than a temporary fad, Nuclear Criticism perpetually re-surfaces in theoretical circles. Given the recent events at the Fukushima Daiichi nuclear plant in Japan, the ripple of anti-nuclear sentiment the event created, as well as the discursive maneuvers that took place in the aftermath, we might pause to reflect upon Nuclear Criticism and its place in contemporary scholarship (and society at-large). Scholars who were active in earlier expressions of Nuclear Criticism converse with emergent scholars likewise striving to negotiate the field moving forward. This volume revolves around these dialogic moments of agreement and departure; refusing the silence of complacency, the authors renew this conversation while taking it in exciting new directions. As political paradigms shift and awareness of nuclear issues manifests in alternative forms, the collected essays establish groundwork for future generations caught in a perpetual struggle with legacies of the nuclear.

An instant classic of American sportswriting—the tennis essays of David Foster Wallace, “the best mind of his generation” (A. O. Scott) and “the best tennis-writer of all time” (New York Times) Gathered for the first time in a deluxe collector's edition, here are David Foster Wallace's legendary writings on tennis, five tour-de-force pieces written with a competitor's insight and a fan's obsessive enthusiasm. Wallace brings his dazzling literary magic to the game he loved as he celebrates the other-worldly genius of Roger Federer; offers a wickedly witty dissection of Tracy Austin's memoir; considers the artistry of Michael Joyce, a supremely disciplined athlete on the threshold of fame; resists the crush of commerce at the U.S. Open; and recalls his own career as a "near-great" junior player. Whiting Award-winning writer John Jeremiah Sullivan provides an introduction.

Infinite Jest has been hailed as one the great modern American novels and its author, David Foster Wallace, who committed suicide in 2008, as one of the most influential and innovative authors of the past 20 years. Don DeLillo called Infinite Jest a "three-stage rocket to the future," a work "equal to the huge, babbling spin-out sweep of contemporary life," while Time Magazine included Infinite Jest on its list of 100 Greatest Novels published between 1923-2006. David Foster Wallace's Infinite Jest: A Reader's Guide was the first book to be published on the novel and is a key reference for those who wish to explore further. Infinite Jest has become an exemplar for difficulty in contemporary Fiction—its 1,079 pages full of verbal invention, oblique narration, and a scattered, nonlinear, chronology. In this comprehensively revised second edition, Burn maps Wallace's influence on contemporary American fiction, outlines Wallace's poetics, and provides a full-length study of the novel, drawing out the most important themes and ideas, before surveying Wallace's post-Infinite Jest output, including The Pale King.

The story of an intelligent but zany dysfunctional family is set in a drug-and-alcohol addicts' halfway house and a tennis academy and follows such themes as heartbreak, philosophy, and

advertising.

A compelling, comprehensive, and substantive introduction to the work of David Foster Wallace.

While paratexts – among them headnotes, footnotes, or endnotes – have never been absent from American literature, the last two decades have seen an explosion of the phenomenon, including (mock) scholarly footnotes, to an extent that they seem to take over the text itself. In this Special Focus we shall attempt to find the reasons for this astonishing development. In our first (diachronic) section we shall explore such texts as might have fostered the present boom, from fictions by Edgar Allan Poe to Vladimir Nabokov to Mark Z. Danielewski. The second (synchronic) section, will concentrate on paratexts by David Foster Wallace, perhaps the “father” of the post-postmodern footnote, as well as those to be found in novels by Bennett Sims, Jennifer Egan and Junot Diaz, among others. It appears that, while paratexts definitely point to a high degree of self-reflexivity in the author, they equally draw attention to the textual and authorial functions of the works in which they exist. They can thus cause a reflection on the boundaries between genres like fiction, faction, and autobiography, as well as serving to highlight a host of pedagogical and social concerns that exist in the interstices between fiction and reality.

'A writer of virtuostic talents who can seemingly do anything' New York Times 'Wallace is a superb comedian of culture . . . his exuberance and intellectual impishness are a delight' James Wood, Guardian 'He induces the kind of laughter which, when read in bed with a sleeping partner, wakes said sleeping partner up . . . He's damn good' Nicholas Lezard, Guardian 'One of the best books about addiction and recovery to appear in recent memory' Sunday Times Somewhere in the not-so-distant future the residents of Ennet House, a Boston halfway house for recovering addicts, and students at the nearby Enfield Tennis Academy are ensnared in the search for the master copy of Infinite Jest, a movie said to be so dangerously entertaining its viewers become entranced and expire in a state of catatonic bliss . . . NOW A MAJOR MOTION PICTURE, STARRING JASON SEGAL 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 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 (what he calls an “orgy of spectatorship”). They fly back to Illinois, drive home, walk Wallace's dogs. Amid these everyday events, Wallace tells Lipsky 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 grateful, 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

"Elegant Complexity is the first critical work to provide detailed and thorough commentary on each of the 192 sections of David Foster Wallace's masterful *Infinite Jest*. No other commentary on *Infinite Jest* recognizes that Wallace clearly divided the book into 28 chapters that are thematically unified. A chronology at the end of the study reorders each section of the novel into a sequential timeline that orients the reader and that could be used to support a chronological reading of the novel. Other helpful reference materials include a thematic outline, more chronologies, a map of one the novel's settings, lists of characters grouped by association, and an indexed list of references. *Elegant Complexity* orients the reader at the beginning of each section and keeps commentary separate for those readers who only want orientation. The researcher looking for specific characters or themes is provided a key at the beginning of each commentary. Carlisle explains the novel's complex plot threads (and discrepancies) with expert insight and clear commentary. The book is 99% spoiler-free for first-time readers of *Infinite Jest*."--Publisher's website.

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 what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball 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 one of those rare books that renew the idea of what a novel can do. "The next step in fiction...Edgy, accurate, and darkly witty...Think Beckett, think Pynchon, think Gaddis. Think." --Sven Birkerts, *The Atlantic*

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, the original edition of *Understanding David Foster Wallace* was nevertheless incomplete as it addressed only his first four works of fiction—namely the novels *The Broom of the System* and *Infinite Jest* and the story collections *Girl with Curious Hair* and *Brief Interviews with Hideous Men*. This 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 hoisting the baggage of modernism and postmodernism heavily, but respectfully, on its back. 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 *The Hidden Ways*, Alistair Moffat traverses the lost paths of Scotland - its Roman roads tramped by armies, its warpaths and pilgrim routes, drove roads and rail roads, turnpikes and sea-roads - in a bid to understand how our history has left its mark upon our landscape. As he retraces the forgotten paths that shaped and were shaped by the lives of the now forgotten people who trod them, Moffat charts a powerful, surprising and moving history of Scotland. "Comprised of footnotes to a non-existent text, *The Body: An Essay* is a meditation on absence, loss, and disappearance that offers a guarded "narrative" of what may or may not be a love letter, a dream, a spiritual autobiography, a memoir, or a scholarly digression, a treatise on the relation of life to book. Christian Bök describes Bouilly's groundbreaking text as one that "may simply annotate a fantastic biography from another reality, referring only to itself as a kind of dream within a dream... The reader can only fantacize about the original contexts that might have made such information significant to its author, and ultimately, implies that the body of any text consists of nothing but a void--filled with the exegetical projection of our own imagination." First published in 2002 and excerpted in such anthologies as *The Next American Essay* and *The Best American Poetry 2002*, *The Body: An Essay* continues to challenge conventional notions of plot and narrative, genre and form, theory and practice, unremittingly questioning the presumptive boundaries between reflection, imagination, and experience."--Easy Press website.

Lori Emerson examines how interfaces—from today's multitouch devices to yesterday's desktops, from typewriters to Emily Dickinson's self-bound fascicle volumes—mediate between writer and text as well as between writer and reader. Following the threads of experimental writing from the present into the past, she shows how writers have long tested and transgressed technological boundaries. Reading the means of production as well as the creative works they produce, Emerson demonstrates that technologies are more than mere tools and that the interface is not a neutral border between writer and machine but is in fact a collaborative creative space. *Reading Writing Interfaces* begins with digital literature's defiance of the alleged invisibility of ubiquitous computing and multitouch in the early twenty-first century and then looks back at the ideology of the user-friendly graphical user interface that emerged along with the Apple Macintosh computer of the 1980s. She considers poetic experiments with and against the strictures of the typewriter in the 1960s and 1970s and takes a fresh look at Emily Dickinson's self-printing projects as a challenge to the coherence of the book. Through archival research, Emerson offers examples of how literary engagements with screen-based and print-based technologies have transformed reading and writing. She reveals the ways in which writers—from Emily Dickinson to Jason Nelson and Judd Morrissey—work with and against media interfaces to undermine the assumed transparency of conventional literary practice.

The Soviet Union was founded on a fairytale. It was built on 20th-century magic called 'the planned economy', which was going to gush forth an abundance of good things that the penny-pinching lands of capitalism could never match. And just for a little while, in the heady years of the late fifties, the magic seemed to be working. *Red Plenty* is about that moment in history, and how it came and went away; about the brief era when, under the rash leadership of Nikita Khrushchev, the Soviet Union looked forward to a future of rich communists and envious capitalists, when Moscow would out-glimmer Manhattan, every Lada would be better engineered than a Porsche and sputniks would lead the way to the stars. It's about the scientists who did their best to make the dream come true, to give the tyranny its happy ending.

Bachelor Thesis from the year 2010 in the subject American Studies - Literature, grade: 1,0, TU Dortmund (Institut für Anglistik und Amerikanistik), language: English, abstract: In 1996, David Foster Wallace published his second major

novel 'Infinite Jest' that changed not only our understanding of what literature can do but also the way we read literature. With its hundreds of characters, thousands of pages, hundreds of endnotes and myriads of different perspectives, sub-plots and narrative digressions, Infinite Jest was and still is an extraordinary challenge for its readers. An interesting question related to Wallace's work is to what extent readers are able to establish and defend their own rules and boundaries that are challenged by their discourse with the book. The whole reading process can thus be seen as a work of play that is established between the poles of 'infinity' and 'jest'. This opens up a new narratological dimension which has an immediate impact on the autonomy of the reader. I want to find out in how far the readers of 'Infinite Jest' have to get involved in this work of play, how it affects the way they read the book and how the idiosyncratic reading experience finally becomes an integral part of the whole book itself.

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.

The David Foster Wallace Reader is a selection of David Foster Wallace's work, introducing readers to his humour, kindness, sweeping intellect and versatility as a writer. A compilation from the one of the most original writers of our age, featuring: · the very best of his fiction and non-fiction; · previously unpublished writing · and original contributions from 12 prominent authors and critics about his work From classic short fiction to genre-defining reportage, this book is a must for new readers and confirmed David Foster Wallace fans alike 'One of the most dazzling luminaries of contemporary American fiction' Sunday Times 'There are times, reading his work, when you get halfway through a sentence and gasp involuntarily, and for a second you feel lucky that there was, at least for a time, someone who could make sense like no other of what it is to be a human in our era' Daily Telegraph 'A prose magician, Mr. Wallace was capable of writing . . . about subjects from tennis to politics to lobsters, from the horrors of drug withdrawal to the small terrors of life aboard a luxury cruise ship, with humour and fervour and verve' Michiko Kakutani, The New York Times David Foster Wallace wrote the novels The Pale King, Infinite Jest, and The Broom of the System and three story collections. His nonfiction includes Consider the Lobster and A Supposedly Fun Thing I'll Never Do Again. He died in 2008.

Presents David Foster Wallace critiques philosopher Richard Taylor's work implying that humans have no control over the future and includes essays linking Wallace's critique with his later works of fiction.

\*\*\*A GUARDIAN BOOK TO LOOK OUT FOR THIS AUTUMN\*\*\* A brilliantly warm, witty and moving portrait of our pandemic lives, told in ten heart-rending short stories Love and marriage. Children and family. Death and grief. Life touches everyone the same. But living under lockdown, it changes us alone. In these ten, beautifully moving short stories mostly written over the last year, Booker Prize winner Roddy Doyle paints a collective portrait of our strange times.

A man abroad wanders the stag-and-hen-strewn streets of Newcastle, as news of the virus at home asks him to question his next move. An exhausted nurse struggles to let go, having lost a much-loved patient in isolation. A middle-aged son, barred from his mother's funeral, wakes to an oncoming hangover of regret. Told with Doyle's signature warmth, wit and extraordinary eye for the richness that underpins the quiet of our lives, *Life Without Children* cuts to the heart of how we are all navigating loss, loneliness, and the shifting of history underneath our feet. 'Roddy Doyle is an absolute genius' J.K. Rowling 'The undisputed laureate of ordinary lives' *The Times*

The breathtaking new novel from the internationally bestselling author of *My Struggle* 'Knausgaard is among the finest writers alive.' *New York Times* One long night in August, Arne and Tove are staying with their children in their summer house in southern Norway. Kathrine, a priest, is flying home from a Bible seminar, questioning her marriage. Journalist Jostein is out drinking for the night, while his wife, Turid, a nurse at a psychiatric care unit, is on a nightshift when one of her patients escapes. Above them all, a huge star suddenly appears blazing in the sky. It brings with it a mysterious sense of foreboding. Strange things start to happen as nine lives come together under the star. Hundreds of crabs amass on the road as Arne drives at night; Jostein receives a call about a death metal band found brutally murdered in a Satanic ritual; Kathrine conducts a funeral service for a man she met at the airport - but is he actually dead? *The Morning Star* is about life in all its mundanity and drama, the strangeness that permeates our world, and the darkness in us all. Karl Ove Knausgaard's astonishing new novel goes to the utmost limits of freedom and chaos, to what happens when forces beyond our comprehension are unleashed, and the realms of the living and the dead collide.

"The year is 1990 and the place is a slightly altered Cleveland, Ohio. Lenore's great-grandmother has disappeared with twenty-five other inmates of the Shaker Heights Nursing Home. Her beau, and boss, Rick Vigorous, is insanely jealous, and her cockatiel, Vlad the Impaler, has suddenly started spouting a mixture of psycho-babble, Auden, and the King James Bible"--

*Both Flesh and Not* is an collection of essays and writing from the virtuosic genius David Foster Wallace Beloved for his brilliantly discerning eye, his verbal elasticity and his uniquely generous imagination, David Foster Wallace was heralded by critics and fans as the voice of a generation. Collected here are fifteen essays published for the first time in book form, including writing never published before in the UK. From 'Federer Both Flesh and Not', considered by many to be his non-fiction masterpiece; to 'The (As it Were) Seminal Importance of Terminator 2,' which deftly dissects James Cameron's blockbuster; to 'Fictional Futures and the Conspicuously Young', an examination of television's effect on a new generation of writers, the writing collected here swoops from erudite literary discussion to open-hearted engagement with the most familiar of our twentieth-century cultural references. A celebration of Wallace's great loves - for language,

for precision, for meaning - and a feast of enjoyment for his fans, *Both Flesh and Not* is a fitting tribute to this writer who was never concerned with anything less important than what it means to be alive. Praise for David Foster Wallace: 'A visionary, a craftsman, a comedian . . . he's in a different time-space continuum from the rest of us' *Zadie Smith* 'Wallace's essays brim with cerebral energy, acute observation and fizzing wit. Enviably good' *Sunday Times* 'Wallace's exuberance and intellectual impishness are a delight . . . a superb comedian of culture' *Guardian*, James Wood David Foster Wallace wrote the novels *Infinite Jest* and *The Broom of the System*, and the short-story collections *Oblivion*, *Brief Interviews with Hideous Men* and *Girl with Curious Hair*. His non-fiction includes *Consider the Lobster*, *A Supposedly Fun Thing I'll Never Do Again*, *Everything and More*, *This is Water* and *Both Flesh and Not*. He died in 2008.

A "hilarious and heartbreaking" (Jo Piazza) and unflinchingly honest memoir about one young woman's terrible and life-changing decisions while hoping--and sometimes failing--to find herself, in the style of *Never Have I Ever* and *Adulthood*. Join Dana Schwartz on a journey revisiting all of the awful choices she made in her early twenties through the internet's favorite method of self-knowledge: the quiz. Part-memoir, part-VERY long personality test, *Choose Your Own Disaster* is a manifesto about the millennial experience and modern feminism and how the easy advice of "you can be anything you want!" is actually pretty fucking difficult when there are so many possible versions of yourself it seems like you could be. Dana has no idea who she is, but at least she knows she's a Carrie, a Ravenclaw, a Raphael, a Belle, a former emo kid, a Twitter addict, and a millennial just trying her best. This long-form personality quiz manages to combine humor with unflinching honesty as one young woman tries to find herself amid the many, many choices that your twenties have to offer.

A collection of insightful and uproariously funny non-fiction by the bestselling author of *INFINITE JEST* - one of the most acclaimed and adventurous writers of our time. *A SUPPOSEDLY FUN THING...* brings together Wallace's musings on a wide range of topics, from his early days as a nationally ranked tennis player to his trip on a commercial cruiseliner. In each of these essays, Wallace's observations are as keen as they are funny. Filled with hilarious details and invigorating analyses, these essays brilliantly expose the fault line in American culture - and once again reveal David Foster Wallace's extraordinary talent and gargantuan intellect.

In paperback for the first time, the much-beloved satirical novel *The New York Times* praised as "both a treatise and a romp" *Baby Ralph* has ways to pass the time in his crib—but they don't include staring at a mobile. Aided by his mother, he reads voraciously: "All of Swift, all of Sterne, *Invisible Man*, Baldwin, Joyce, Balzac, Auden, Roethke," along with a generous helping of philosophy, semiotics, and trashy thrillers. He's also fond of writing poems and stories (in crayon). But Ralph has limits. He's mute by choice and can't drive, so in his own estimation he's not a genius. Unfortunately for him, everyone else disagrees. His psychiatrist kidnaps him for testing, and once his brilliance is quantified (IQ: 475), a Pentagon officer also abducts him. Diabolically funny and lacerating in its critique of poststructuralism, *Glyph* has the feverish plot of a thriller and the philosophical depth of a text by Roland Barthes. If anyone can map the wilds of literary theory, it's Ralph, one of Percival Everett's most enduring creations.

The character David Foster Wallace is introduced to the banal world of the IRS Regional Examination Center in Peoria, Illinois, and the host of strange people who work there, in a novel that was unfinished at the time of the author's death.

An Observer Best Book of 2020 'A story of quiet striving and determination, of love and friendship' *Guardian* It is New Year's Eve, 1960. Hashim has left behind his homeland and his

bride, Munira, to seek his fortune in England. His cousin and only friend, Rofikul, introduces Hashim to life in Manchester - including Rofikul's girlfriend, Helen. When Munira arrives, the group must learn what it is to be a family. Over the next twenty years, they make their way in the new country - putting down roots and building a home. But when war breaks out in East Pakistan, the struggle for liberation and the emergence of Bangladesh raises questions about identity, belonging and loyalty. Hashim & Family is a story of family ties, of migration and of a connection to home, and is the debut of an extraordinary new talent.

In this elegant volume, literary critics scrutinize the existing Wallace scholarship and at 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 intimate and eloquent interviews, including the last he gave before his suicide, the writer hailed by A.O. Scott of *The New York Times* as “the best mind of his generation” considers the state of modern America, entertainment and discipline, adulthood, literature, and his own 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 remains so beloved: his incomparable humility and enormous erudition, his wit, sensitivity, and humanity. As he eloquently describes his writing process and motivations, displays his curiosity by time and again turning the tables on his interviewers, and delivers thoughtful, idiosyncratic views on literature, politics, entertainment and discipline, and the state of modern America, a fuller picture of this remarkable mind is revealed.

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 what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball 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 one of those rare books that renew the idea of what a novel can do. "The next step in fiction...Edgy, accurate, and darkly witty...Think Beckett, think Pynchon, think Gaddis. Think." —Sven Birkerts, *The Atlantic*

The most ambitious and daring novel yet from Booker Prize-shortlisted Philip Hensher. 'A novel that's almost fizzy to the touch ... A performance of extraordinary flair and majesty from a writer who seems capable of anything' *Guardian*

A National Book Critics Circle Award-winner elevates the ordinary events that occur to a man on his lunch hour into “a constant delight” of a novel (*The Boston Globe*). In this startling, witty, and inexhaustibly inventive novel, *New York Times*–bestselling author Nicholson Baker uses a one-story escalator ride as the occasion for a dazzling reappraisal of everyday objects and rituals. From the humble milk carton to the act of tying one's shoes, *The Mezzanine* at once defamiliarizes the familiar world and endows it with loopy and euphoric poetry. Baker's accounts of the ordinary become

extraordinary through his sharp storytelling and his unconventional, conversational style. At first glance, *The Mezzanine* appears to be a book about nothing. In reality, it is a brilliant celebration of things, simultaneously demonstrating the value of reflection and the importance of everyday human experiences. "A very funny book . . . Its 135 pages probably contain more insight into life as we live it today than anything currently on the best-seller list." —*The New York Times* "Captures the spirit of American corporate life and invests it with a passion and sympathy that is entirely unexpected." —*The Seattle Times* "Among the year's best." —*The Boston Globe* "Baker writes with appealing charm . . . [He] clowns and shows off . . . rambles and pounces hard; he says acute things, extravagant things, terribly funny things." —*Los Angeles Times Book Review* "Wonderfully readable, in fact gripping, with surprising bursts of recognition, humor and wonder." —*The Washington Post Book World*

Infinite Jest Hachette UK

This deluxe paperback edition--featuring flaps, new cover art, and a new foreword by Tom Bissell--celebrates the 20th anniversary of the original publication of *Infinite Jest*. 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 what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball 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 one of those rare books that renew the idea of what a novel can do.

"A gripping guide to the modern taming of the infinite."—*The New York Times*. With a new introduction by Neal Stephenson. Is infinity a valid mathematical property or a meaningless abstraction? David Foster Wallace brings his intellectual ambition and characteristic bravura style to the story of how mathematicians have struggled to understand the infinite, from the ancient Greeks to the nineteenth-century mathematical genius Georg Cantor's counterintuitive discovery that there was more than one kind of infinity. Smart, challenging, and thoroughly rewarding, Wallace's tour de force brings immediate and high-profile recognition to the bizarre and fascinating world of higher mathematics.

First full English translation of the poetry of Maria Stepanova, one of Russia's most innovative and exciting poets and thinkers.

"Gass has produced a book that burrows inside us then wails like a beast, a book that mainlines a century's terror direct to the brain."—*Voice Literary Supplement*

This book re-examines Adorno's aesthetics, developing a new literary approach that aims to unveil hidden elements of Adorno's thought. Farina proposes to read Adorno's aesthetics as a literary theory of art, showing its efficacy in its comprehension of the most advanced trends of contemporary literature. As a result, this book provides an image of Adorno's aesthetics as a complete, satisfying and consistent philosophy of literature, a robust theory which is able to stand its ground in contemporary aesthetic debate. Challenging the prevalent prejudice that defines Adorno's thought, and especially his aesthetics, as 'modernist', Farina argues that Adorno's philosophy of

literature shows its value precisely in its application to and comprehension of postmodern literature, such as the works of Thomas Pynchon, Don DeLillo and David Foster Wallace. Precise and compelling, this book provides a new paradigm for understanding Adorno's theory of artwork, serving as an essential reference for researches investigating the relation between classical critical theory and contemporary art.

[Copyright: 24bb66eba2d7d8f27399dbde590dced1](#)