

**MORALITY AND ETHICAL CONCERNS IN DAVID FOSTER WALLACE
WORKS**

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Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Anabilim Dalı

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T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Burcu ÖREN ÖZER tarafından hazırlanan “MORALITY AND ETHICAL CONCERNS IN DAVID FOSTER WALLACE WORKS” konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca günü saat’da yapılmış olup, tezin OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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ABSTRACT

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David Foster Wallace's works and the period post-postmodernism display a link. The ethical and moral concerns of David Foster Wallace's works in the meaning of post-postmodernism is explained. This thesis will discover the ethical and moral values and the consistency in the meanings of post-postmodern via Wallace's works. These create and improve the analysis of Wallace's work and the scholarly comprehension of the very last history. This gives a unique and imperative use of the language of a growingly vast form. Wallace's writing and his figure of depression are analysed in terms of moral and ethical concerns in post-postmodern literature. Also, to elucidate what post-postmodern should mean, it brings together a significant part of recent literary theory in its multiple styles. It demonstrates the benefits of research of Wallace's work and the use of post-postmodernism for a diversity of critical projects. The present thesis contributes the insight into Wallace's writing by providing an outline of his work and presenting an analysis of the minor and major text, interviews, fiction and nonfiction. In this thesis, two works *Brief Interviews with Hideous Men* short story collection, *Consider the Lobster* collection of essays and two short stories that Wallace penned in different periods of his career are analysed in terms of ethics and morality and also examined the concept of depression as a developing literary and social critique.

Keywords: David Foster Wallace, Post-postmodernism, Ethics, Morality.

ÖZET

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David Foster Wallace'ın eserleri ve post-postmodernizm dönemi bir bağlantı içerisindedir. Bu tezde, David Foster Wallace'ın post-postmodernizm anlamındaki eserlerinin etik ve ahlaki kaygıları açıklanmaktadır. Bu tez, Wallace'ın eserleri aracılığıyla post-postmodern anlamların etik ve ahlaki değerlerini ve tutarlılığını inceleyecektir. Yakın geçmişin bilimsel olarak kavranmasını ve Wallace'ın çalışmalarının analizini oluşturur ve geliştirir. Bu, giderek daha genişleyen bir form olarak dilin kullanımının eşsiz ve zorunlu olmasını sağlar. Wallace'ın eserleri ve depresyon figürü, post-postmodern literatürdeki ahlaki ve etik kaygılar açısından incelenmiştir. Ayrıca, post-postmodernizmin ne anlama geldiğini açıklamak için, edebiyat teorisinin önemli bir bölümünü çoklu stillerini bir araya getirmektedir. Wallace'ın çalışmalarının araştırılmasının ve post-postmodernizmin eleştirel projelerdeki çeşitlilik için kullanılmasının faydalarını göstermektedir. Bu tez, çalışmalarının ana hatlarını çıkarmakta ve küçük ve büyük metinlerin, röportajların, kurgu ve kurgusal olmayan metinlerin bir analizini sunarak Wallace'ın yazılarına bir bakış açısı getirmektedir. Bu tez çalışmasında, *İğrenç Adamlarla Kısa Görüşmeler* kısa öykü koleksiyonu, ve *Istakozu Düşün* isimli makale koleksiyonu olan iki eseri ve Wallace'ın kariyerinin farklı dönemlerinde kaleme aldığı iki kısa öyküsü etik ve ahlak yönünden ve gelişmekte olan bir edebi ve sosyal eleştiri olarak depresyon kavramı incelenmiştir.

Anahtar Kelimeler: David Foster Wallace, Post-postmodernizm, Etik, Ahlak.

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INTRODUCTION

David Foster Wallace, whose parents were James Donald who was a professor of philosophy and Sally Wallace, who was an English teacher, was born in Ithaca, New York in 1962. He completed his education with the highest honour in 1985 from Amherst College in Massachusetts, obtained an MFA in Creative Writing from the University of Arizona and later, he graduated in Philosophy at Harvard University. He got a bachelor degree from the College of Amherst in 1985. He had an M.A. from Arizona University in creative writing by the time his profoundly respected novel, *The Broom of the System*(1987), was released. Afterwards, at Illinois State University and Pomona College, he had taught creative writing. He was awarded scholarship from MacArthur Foundation in 1997. Wallace was an amusing and joyful kid and a good student. He also played tennis, taking part in many state-wide games. But he began having an anxiety disorder at a particular stage in his middle school and did start taking pills. He had become an addict by the time Wallace entered college and began to suffer from depression, due to this illness, he missed two years of college, yet showing success in academics amongst the attacks. Wallace's father told that for over 20 years, David had suffered from a major depressive disorder and that antidepressant drug therapy had enabled him to become creative. Wallace had terrible side effects from the treatment and, on the recommendation of his doctor, he quit taking phenelzine, which is his main antidepressant medicine, in June 2007. His depression repeated and attempted other medications, including electroconvulsive therapy. Finally, he returned to phenelzine but got it to be useless. Wallace typed a two-page suicide letter on September 12, 2008, at 46 years old, organising part of the writing for *The Pale King* and hung himself from his wooden house beam. David Foster Wallace committed suicide in 2008, which altered the discussion around his work. It cannot avoid that the writing of a writer who depicted the depression experience in his work over and over again as he suffered through the illness must reassess in the framework following an early death like that.

The writing by David Foster Wallace presents a unique gift, as devoted to the novel as to the short story and as competent in nonfiction as it is in fiction. He was an author competent to outstanding work in any genre, and in years to come his powerful and flexible help to the forms of short story and nonfiction will undoubtedly contribute to his fame same his second novel did. Wallace displayed his enthusiastic attitude for characterising the intricacies of life in the late twentieth century in *Girl with Curious Hair* (1989), his 1st collection of short stories. His other short story collections were *Brief Interviews with Hideous Men* (1999) and *Oblivion* (2004). He had been a renowned nonfiction writer, utilising his autograph irrelevant, footnote-heavy writing to generate complex texts on this uncluttered topics as the Illinois State Fair, talk radio, and luxury tours. His essays are collected in *A Supposedly Fun Thing I'll Never Do Again* (1997) and *Consider the Lobster and Other Essays* (2005). *Everything and More: A Compact History of Infinity* (2003) is a study of the mathematical concept of infinity. He also wrote as co-author with Mark Costello, *Signifying Rappers: Rap and Race in the Urban Present* (Berry, 1992). *Infinite Jest* (1996), his 2nd novel, a thick, intricate novel which he wrote through a four-year period was the one that Wallace became best known. *Infinite Jest* was particularly Wallace's 1st work to model that would become his literary characteristic, the notable putting of notes that used to be Wallace's efforts to recreate human thought's nonlinearity on the page. People who critic Wallace thought that he is self-aware, his wandering style is differently enjoyable and infuriating, like *Infinite Jest* to Thomas Pynchon and Don DeLillo's novels. Wallace's fiction integrates narrative forms and author expressions that incorporate terminology and created vocab, like self-produced abbreviations and acronyms, lengthy, poly-clause phrases, and enormous use of descriptive endnotes and footnotes, like in *Infinite Jest* and the story *Octet* (collected in *Brief Interviews with Hideous Men*) and many of his nonfiction since 1996.

David Foster Wallace's works and the period post-postmodernism display a link. This thesis is going to explain that ethical and moral concerns of David Foster Wallace's works in the meaning of post-postmodernism. Nicoline Timmer and Stephen Burn are the literary scholars who work on Wallace's writing, and they use

the term post-postmodernism to explain the main characteristics of his work. Post-postmodernism has become a generic term for the literary generation affected by Wallace during the mid-to-late 1990s (Burn, 2008). However, Jeffrey Nealon has explained that the term post-postmodernism may be practically used using a definition of the cultural, political and economic status of this period (Nealon, 2012).

Post-postmodernist literature's significant features are in Wallace's fiction as well as practice and high interpretation of the post-postmodernist era. Meanwhile, the works of Wallace represents both the impacts and contrary situations to it.

The main contribution this thesis will make discovering the ethical and moral values and the consistency in the meanings of post-postmodern via Wallace's works. These create and improve the analysis of Wallace's work and the scholarly comprehension of the very last history. This gives a unique and imperative use of the language of a growingly vast form. His style and thought indicate a useful structure.

This thesis will demonstrate that this comprehensive urge to react to the death of Wallace by critics and his associates, while indicating his significance as an influential figure in literary can be clarified. Essentially, his work foreshadows on the concept of giving a place to the reader in the relations with the author-figure that is companioned with himself as nearly as it is probably to do so. The concept defined by various analysts; however, it must be accompanied with a proneness in the works that belong to him to focus on readers straightforwardly in particular circumstances along with stressing the central concept, worldwide "human" realities decidedly rather than realist methods. Among these traits, his writing efforts to create a rhetorical empathy in the reader, which paves the way for the types of individual reactions to his death that have been evaluated by different people. It is the argument for the idea that these human realities bases mainly upon a feel of the intensification of background that Nealon identified as post-postmodernist.

Additionally, there are some suggestions of this emphasis of the writer and the need in consideration of the sympathetic fiction reading concerning the post-postmodernist literature description. It becomes evident that his final point of the understanding that his work generates is rationally organised and antagonistic when

we focus on his definitions of the depression experience (Cioffi, 2000). It is planned as a strengthening of experience as well. This design of precise rationale figures during the whole of his work. It is going to demonstrate how it functions as a figure of speech in favour of the fiction rationale after the period of postmodernism, conflicts implied in the urge that is going back to human significances. As a result, his display of depression should be interpreted as a description of the position of post-postmodernism, where the state of not being present is not only rational but also essential. Also, his figure of depression shows most of his works in regards to morality. From this point of view, Wallace articulates the illness, which is depression in the role of the "hollow-centre" experience of subjectiveness.

The essential interest of this thesis is that an examination of the writing of Wallace equal to a study of post-postmodernist literature. It is a shape for which it is ideal while introducing how the works of Wallace's notion can solely yet collaterally demonstrate him as a preeminent critic in the post-postmodern circumstances in terms of morality and ethics. Their studies about the suggestions for this more prominent work through an examination of his allegations on author-figure and "human" realities function in the work of the writer, swiftly with writing suggestions which develop. This is going to summarise a post-postmodernist literature's distinct self-perception function like interference that is cultural via the work of one of its central forms. This is also going to show the innate impact of post-postmodernism structures' more great parts, which is summarised in work.

The thesis starts with the literary period of the author David Foster Wallace, which leads us to find out more about the postmodernism and post-postmodernism literally and his relations with the literary period, and literature and ethis information. The section will begin with an exploration of the concept of going back to the author figure with prominence on the connection betwixt the character and an approach of realities that are autobiographical, which are essential for the writing of Wallace about the subject of depression.

It will be then discussed ethical turn and ethical concerns about David Foster Wallace. Then two smaller works and 2 books will be analyzed in regard to ethical

issue. The smaller works are *The Planet Trillaphon as It Stands in Relation to the Bad Thing* and *The Depressed Person*. Every one of them demonstrates the depression-suffering protagonist's subjective monologue. The books are *Brief Interviews with Hideous Man*, and then *Consider the Lobster*. Ultimately, it will be considered how the novel of Wallace rewrites those depression characters in a sense which teases straightforwardly alongside the autobiographical work.

CHAPTER 1

LITERARY PERIOD

1.1. The Death of Postmodernism

Alan Kirby asserts that postmodernism is ended as a cultural period, and has given way to a new digital tech-based concept which he entitles "pseudo-modernism" (Kirby, 2006). The reviews for his ambiguous remark to the "ordinariness" of this essay-Kirby identifies pseudo-modernism by an audience-created text, yet after which a broad kind of texts in the class that is not likely to pertain, like *The Blair Witch Project* and *The Office*. The postmodern period was famous for self-conscious irony, but these works are short of it. The works such as *The French Lieutenant's Woman*, *Nights at the Circus*, *If on a Winter's Night a Traveller*, *Do Androids Dream of Electric Sheep?* were recorded before 1985, they are beyond contemporary. These works replaced with *Beloved*, *Flaubert's Parrot*, *Waterland*, *The Crying of Lot 49*, *Pale Fire*, *Slaughterhouse 5*, *Lanark*, *Neuromancer*, anything by B.S. Johnson (Kirby, 2006).

Postmodernism is not relatively revitalised because the essential readings of the fiction modules are relatively old. Only looking around you, one can barely catch sight of postmodernism such as only getting novels released over the past five years, watching the 21st-century movie and listening to the most recent album and so on. Additionally, somebody may join in an academic area and see lots of articles which did not indicate Theory of Derrida, Foucault, Baudrillard. The perception of retirement, the infirmity and the insignificance between scholars, testifies the going out postmodernism. People creating the product touched by scholars and unscientific ones have left postmodernism. The infrequent metafictional or self-aware text will seem.

When there was an emergence of postmodernism from modernism, nothing was reconstructed social formulation, that occurred all at once. The writer who had produced *Ulysses* once created *Pale Fire* and *The Bloody Chamber* in place of them. The advent of technological advances, the essence of the author, the reader and the

text, and the connections with them were reorganised, vigorously and eternally in the late 1990s or early 2000s (Kirby, 2006). During postmodernism, the latest culture created like a demonstration that is TV and cinema screen made people be fruitlessly and the queries debates. The heir, which Alan Kirby named pseudo-modernism, to which a person's behaviour is the prerequisite for the social output.

Internet is the pseudo-modern preeminent concept. Its main action is the movement of the individual clicking on the mouse to navigate through the pages in a sense that cannot copy, creating a route between artistic works that have never had before and that will not ever exist again (Kirby, 2006).

With the new period, Alan Kirby says some ideas about the pseudo-modernism:

In postmodernism, one read, watched, listened, as before. In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads. There is a generation gap here, roughly separating people born before and after 1980. Those born later might see their peers as free, autonomous, inventive, expressive, dynamic, empowered, independent, their voices unique, raised and heard: postmodernism and everything before it will by contrast seem elitist, dull, a distant and droning monologue which oppresses and occludes them. Those born before 1980 may see, not the people, but contemporary texts which are alternately violent, pornographic, unreal, trite, vapid, conformist, consumerist, meaningless and brainless. To them what came before pseudo-modernism will increasingly seem a golden age of intelligence, creativity, rebellion and authenticity. Hence the name 'pseudo-modernism' also connotes the tension between the sophistication of the technological means, and the vapidness or ignorance of the content conveyed by it – a cultural moment summed up by the fatuity of the mobile phone user's "I'm on the bus" (Kirby, 2006, p.4).

1.2. Defining the Post-postmodern and Post-postmodernist Literature

Post-postmodernism is an appalling word. Furthermore, not as in swear words or ethnic insults are monstrous, or even in the way that utilizing or nosegay are terrible words (or, in other words, tricky words escaping from writing something nasty). Someone might say that post-postmodernism is revolting, it's unpleasant, troublesome both to read and to pronounce, just as absurdly excess. The meaning of the duplicate

prefix "post-post" is not make any sense. To the extent that postmodernism was assumed to indicate the finish of modernism's interest of the "new," carefully, "post-" postmodernism, which introduced the ceaseless finish of anything (painting, philosophy, the novel, love, irony, so on).

And yet, there are various things to suggest the title "Post-Postmodernism" over without a doubt its increasingly well suited opponents, for example, "After Postmodernism," "Defeating Postmodernism," "The End of Postmodernism," "Postmodernism's Wake," "Postmodernism 2.0," "Whatever Happened to Postmodernism," etc. For the motivations, the least fluent piece of the word is what most unequivocally suggests it, to the extent that the origination of post-postmodernism that it'll be laid out here is not really a through defeating of postmodernism. Or maybe, post-postmodernism denotes a strengthening and a changing inside postmodernism.

Thus, the first "post" in the phrase is less a signal of postmodernism which spent at long last its time span of usability at the hypothesis reserve than it is a signal of postmodernism's being transformed. That is it went beyond a critical point to be something noticeably different in its forms and functions; yet regardless, it's not something that is totally unfamiliar to whatever it was previously. With its spluttering powerlessness to start in any capacity other than strengthening the thing it should override, "post-postmodernism" is a favored term for recommending simply such a super-postmodernism, hyper-postmodernism, or perhaps a "late postmodernism," rather than the surviving or rendering out of date of postmodernism that would be suggested by an expression like "after postmodernism." Linked and further logical causes to hold tight to the name "post-postmodernism" maybe that it has its very own Wikipedia record and that the term has been springing up wherever from the *New York Times* to scholarly analysis, journals, papers, however, it has been utilized in architectural areas for at the minimum fifteen years.

Although the term "post-postmodern" is irrefutably awkward, its usage increases day by day. The usage of "post-postmodernism" is a basic critical term which is upheld unwillingly by Nealon and Burn (Burn, 2008; Nealon, 2012). In the introduction section of the book *Jonathan Franzen at the End of Postmodernism*, Burn

summarises the earlier usage of the term in detail because of confirming its re-use (Burn, 2008). There is the feeling of the term “postmodernism” being outmoded because the death of postmodernism is uttered repeatedly, and the usage of the term has decreased academically. While analysing the present cultural output, the conclusion can be that the postmodernism is the death (Kirby, 2006).

Although there is a clear dismissal, the repeat of the structures that were named “postmodernist” stay recognisable in the literature of this time of lessening. Burn, and others have explained where the structures have evolved (Burn, 2008; Nealon, 2012). However, the general meaning of “postmodernism” is suited by them as a definer of textual effects. So, there is a will about the questionable border between postmodernism and purpose of its later.

The charming point by Nealon and Burn with the term “post-postmodern” is that the extra prefix of “pos”-creates the feeling of concurrent sustainability and deterioration. Nealon remarks that post-postmodernism indicates a strengthening and transformation in postmodernism and also he pursues the definitions and resistances of the term postmodernism that showed up because it picked up outstanding quality (Nealon, 2012).

Post-postmodern’s bifurcated meaning straightforwardly based on the ramification of the term postmodern. According to the Burn's defence of “post-postmodernism” term, it illustrates that specific literary characteristics are considered to be intrinsically “postmodernist”. But, the term has been used widely and imperceptibly depending upon a large number of trends such as culture, politics, ethics, and philosophy to which are not directed by the Burn's reasoning for identification of the term’s usage. While both Burn and Nealon discretely analyse in their reviews, the term’s evolution is synchronous and clearly undiscerned (Burn, 2008; Nealon, 2012). This is a crucial border that restricts to the possible usage of two definitions. Since Burn and Nealon analyse the impacts of a specific chronic time by using similar words with a similar methodology, Burn's formal analysis and Nealon's cultural and hypothetical study ought to fulfil one another.

The time of the post-postmodern covers with what Phillip Wegner depicts as the 'long '90s'. This is the period between the fall of the Berlin Wall in November 1989 and the terrorist attack of September 11, 2001 (Wegner, 2009). A period is identified by Wegner that is without a socially powerful political instrument. The long '90s starts with an occasion symbolising the end of the Cold War and its reason – a reason one can saliently attach to postmodernism – and closes with the start of the global war on terror (Gregson, 2004).

More typically than Nealon's utilisation of “post-postmodern” to define a chronicled period, “post-postmodernism” has been utilised in a literary context. The analysis of post-postmodernist literature has a provisional cover with Nealon's particular observe of the term. It depicts a framework of author appearing in the mid '80s, and at their business top during the '90s. Firstly, investigations of post-postmodernist writing present David Foster Wallace, Jonathan Franzen, Richard Powers, Mark Danielewski, Dave Eggers, and William Vollman as the shape's leading figures (LeClair, 1996; McLaughlin, 2004). Amid these authors, the oldest novel released in 1985 (“*You Bright and Risen Angels*”), trailed by Wallace, Vollman and Franzen's particular starting, each allocated by a year. They usually released their most perceived works between 1996 and 2001. *Infinite Jest's* 1996 publishing – promoted as a colossal occasion inside U.S. literary fiction – in this way denotes the opening of post-postmodernist writing's prime and the publishing of *The Corrections* in 2001 signs the peak of the form inside the favourite awareness (Franzen, 2007; Lipsky, 2010).

The creation of post-postmodernist literature as a current point in the '90s can be described by and contextualised inside Mark McGurl's depiction of a *Program Era in U.S. fiction*. In the first sentence, he declares his thesis:

“the rise of the creative writing program stands as the most important event in postwar American literary history, and [...] paying attention to the increasingly intimate relation between literary production and the practices of higher education is the key to understanding the originality of postwar American literature” (McGurl, 2009, p.ix).

McGurl's work allows the idea of post-postmodernist literature to a vital frame of reference.

Initially, what McGurl states in his claim about the program, is identical to Wallace and his writing, which are the result of an application (McGurl, 2009). These works start at an essential point in Wallace's career as well as the growth of such programs. Besides, Burn defines the connection between the types of postmodernist and post-postmodernist literature. McGurl's research gets a method for clarifying the "family similarity" between them. What McGurl drafts "techno-modernist" as a "more helpful" definer than "postmodernist" is writing fit the Cold War Lab rather than the workshop (McGurl, 2009). This lets him that science and tertiary education affects to reclassify postmodernist writing as a discourse and in this way, it is the same to recognisable the discourse of the after-war period as well as it bases on a specific group of writers with unique, rational, scholarly methodologies. Hence, the consistency between postmodernism and post-postmodernism in literature can clarify as a continuation of the "techno-modernist" term, and the distinctions can illustrate to contrasts in topic and analysis that are connected by the inheritors of this lexical gathering. This is a crucial piece of this paper's description of post-postmodernist literature. There are instances of Wallace's fiction analysis that connects with McGurl in interviews, essays, and fiction (Kennedy & Polk, 1993; Wallace, 1989, 2012). It proposes that Wallace's fiction shows parts of McGurl's analysis as well as it shows Nealon's. The considerations of these critics are just at the right time and integrative with one another and analysis of Wallace.

It is a generally known information that Wallace has risen out of a powerful development in post-World War II American fiction, that is meta-fiction. Meta-fiction looks to make express inside traditional fictional narrative the typically simply understood structures, instruments, and figure of speech that are the conditions for the likelihood of fiction. Readers of meta-fiction experience consistent updates all through the text that what they're reading is intervened by a author whose specific narrative tools can support essential manipulative objectives. In another saying, meta-fiction looked for the at first extreme point of presenting how much reality and narrative are basically and on a very basic level interceded. Therefore, narrative structure, language, and the author of the story become fundamental characters of the story. Wallace built up his fictional advantages inside this custom; notwithstanding, he later discovered its

unremitting self-referentiality blank and its utilization of sarcasm, which had developed as a type of radical social study, had been co-picked by the powers (Wallace, 1993, 1997a). It had, therefore, lost all its extreme potential to the extent that its self-referential moves displayed all the solipsistic proclivities Wallace developed to severely despise. Indeed, he battled the vast majority of his post-*Infinite Jest* vocation to build up a suitable option in contrast to the blank formalism of postmodern meta-fiction and achieved. With regards to performing what it is known as an ethical meta-fiction.

The features of the post-postmodern literature will concisely summarise in the way they mainly interpret before passing to the analysis of the work of Wallace. These essential characteristics are the determinants that literary critics focused on to categorise Wallace and his peers. Wallace's literary post-postmodernism may sufficiently recreate the formal aspects that the critics summarise; however, they can establish more extensive intuitiveness by re-evaluating their importance within his writing.

In the beginning, as both Timmer and Burn stated it, the stance of the issue is addressed by post-postmodernist literature (Burn, 2008). Provided with the author table which is utilised by Timmer as ideals (Eggers, Wallace, Danielewski), it is possible to observe this as mainly a centre of attraction on a white, manlike identity or a generalised humanist subjectiveness that is liberal. For this reason, the post-postmodernist literature analysis is among the white man like identities inside a more extensive area where dissimilarity is forefronted. The reaction may group in the role of a reaffirmation of the centralisation of the controlling kinds of the identity or partially, re-introduction of the subject. According to Timmer, this center of attraction causes a form of literature that engages in a “lack of success in establishing a significant perception of self”, and hence creates “fresh narrative strategies to change it.” (Timmer, 2010). These quotes repeat the understanding, “hollow-centre” where subjectiveness considerably avoided. According to Timmer, the reaction to this aims to search for new techniques of identifying in the fiction genre, it symbolises by Alcoholics Anonymous' function mentioned in writing, *Infinite Jest* or the place, Internal Revenue Service specified in writing, *The Pale King* (Timmer, 2010).

As a result, it can be understood that post-postmodernist literature attaches importance to the primary forms of identity and community, in contrast with the egocentric sense that is created by the culture. According to McLaughlin, it is the principal form of post-postmodernism, and this is able to be seen functioning in some unsuccessful works and interrupted connections in the two newest novels by Franzen, which are *The Corrections* and *Freedom*, and they develop on hopeless efforts to get into more extensive communities as domestic family formations and traditional opinions of identity collapse (Franzen, 2001; McLaughlin, 2004) .

The characteristics of post-postmodernist literature, which take straightforwardly coming out of postmodernist literature like the metafictional method usage or the proneness to set forth novels in the thickness of an encyclopedia define by Timmer and Burn in the function of a "realist" perspective (Burn, 2008; Timmer, 2010). Notably, the center of attraction of Wallace at self-reflexive postmodernism forms is a post-postmodernist circumstance explanation, introducing an established intensification of those characteristics. When defended that:

“[p]ost-postmodern novels are informed by the postmodernist critique of the naïve realist belief that language can be a true mirror of reality, and yet they are suspicious of the logical climax to this critique” (Burn, 2008, p.20),

In the sentence, it is meant that the novels that follow post-postmodernist movement are instructed by the analysis of the uninitiated realist principle that is postmodernist, and that language can be a correct reflection of facts of existence, and still they are doubtful of the rational peak to this analysis. He defines the method that the fiction that is post-postmodernist sets forth nature's "realist" picture where the postmodernist scepticism is superior. The resolution that aims that are postmodernist echoes a request to address them through the vision of the depiction that is realistic. It is the leading indicator of the novel that is post-postmodernist.

1.3. Literature & Ethics

Literature generally emphasizes moral thoughts, concentrating on specific individuals in their predicaments, arousing our creative mind to new potential

outcomes, and empowering us to comprehend the ethical life in new and inventive ways. Great literature propels us to reevaluate and amend our ordinary suppositions. It sets before us amazing particularities, which serve both as reinforcers and counterexamples to our general standards. Harriet Beecher Stowe's *Uncle Tom's Cabin* claimed the suspicions of prior to the war of America and made extraordinary compassion toward the abolitionist cause. Arthur Koestler's *Darkness at Noon* and George Orwell's *Animal Farm* and *1984* carried unmistakably home to millions the threats of autocracy. Dostoevski's *Crime and Punishment* made us awake of the eerie voice of moral sense that could reverse our rationale. William Golding's *Lord of the Flies* resembles an image worth a thousand views on why we need morality. William Styron's *Sophie's Choice* faces us with the awfulness of moral decision when all alternatives are unsuitable. Aldous Huxley's *Brave New World* emphasizes the contrast of independence and prosperity superior to anything any political book I have ever read. Victor Hugo's bishop of Digne experiencing Jean Valjean is a more silver tongued explanation on the honorable character than anything ever distributed in competent magazines about morality and ethics. Tolstoy's short stories on eagerness and romance remain their permanent stamps on our spirits. Good literature is what could be compared to the stories of the New Testament. It makes us to visualize something concrete, touches it to the heart, and powers us to consider with inventive creative mind.

The late 1980s is the time that the prime of basic hypothesis when interdisciplinary studies of literature had turned out to be widespread and literary critics were composing from hypothetical point of views created through work in different areas, particularly history and philosophy. Given the enthusiasm for the ethics of fiction, it is seen that the apparently normal blend of moral philosophy and literature was for all intents and purposes non-existent in literary criticism, in spite of all the consideration regarding different parts of philosophy. In an article brought out in *The Future of Literary Theory* 1989, Martha Nussbaum accepts that to response the query completely would be a long story. The question contains the affect of Kant's aesthetics, 20th century formalism, New Criticism. It would contain a few dominant styles in ethical theory also - over all that of Kantianism and of Utilitarianism, ethical

perspectives that in their various ways were so unfriendly to any conceivable connection with innovative literature that discourse was prevented from the side of ethics too. Like Wayne Stall, who had explained his response to this inquiry a year before in *The Company We Keep: An Ethics of Fiction*, Nussbaum additionally blames the composition that gave ethical analysis "a bad name, by its neglect of literary form and its reductive moralizing manner" (R. Cohen, 1989). While conventional ethical analysis was generally essentialist, regulating, and ignorant concerning the ramifications of narrative decisions and rhetorical relations both inside a text among narrator and narratee, for example, and outside a content between readers or listeners and storytellers and inferred authors, the formalist correctives to this kind of literary analysis would in general abandon ethics out (Newton, 1995).

Toward the end of the last century there were alike request for a total separation (Showalter, 1991). In late twentieth-century moral philosophy this move in the direction of the new has frequently implied a trend to literature, a move that has went with ongoing skepticism about establishments, including those grounded in reason and ahistorical, hypostasized originations of human instinct. In the case of nothing else, this interdisciplinary work has encouraged discussion.

Oscar Wilde, in *The Picture of Dorian Gray*, creates what it would be known as a proto-postmodern morals by telling, amusingly enough, a conventional fantasy or fable like story with an apparently clear moral. Be that as it may, that morality endures just as the implanted bill and claws in a generally morally tricky and opposing content. Of all the fiction writers that are considered, Joseph Conrad is the most dedicated to the perfect of ethical standards. In contrast to Hardy's, his books are loaded with recognizably good and evil characters, and his narrators and suggested authors infrequently avoid moral decisions. In any case, the extreme manners by which Conrad leaves from nineteenth-century narrative tradition convolute the principled unmistakably characterized ethical quality that can be distinguished in his writings as a Victorian legacy. Conrad appropriates traditional genres yet then neutralizes their standards both stylishly and ethically. In *Lord Jim*, the romantic sea story adventure novel of the sort Jim himself read as a kid progresses toward becoming, in Conrad's grasp, a narrative that warily questions numerous traditional moral ideas - heroism, the

adequacy of a set of principles, the estimation of compassion - by abusing the narrative shows that regularly undergird these morals. Thus, *Heart of Darkness* edges in the jingoistic experience composing custom to develop an investigation of imperialism, what's more, *Under Western Eyes*, the Conrad novel, unfurls as an agent story in a political context that pulverizes the qualifications on which such a story would appear to pivot the distinction among "us" and "them," autocrat and revolutionary. Like different writers, at that point, Conrad creates stories that are interesting cross breeds of old and new; Victorian genres and normative values contend with specialized experimentation and investigating, adaptable methods of ethical analysis.

The enthusiastic methodology taken by Hardy and the New Women writers in their adjusting of Victorian ethics is contradictory to the methodology of Wilde, James, and Conrad, who project well concealed, unreliable narrators and inferred authors and guard themselves against inclination. Conrad does as such due to his Kantian doubt of feeling's capability to weaken reason and morals, despite the fact that all through his fiction there are distinctive cases of passionate holding. James does as such by separating his story through a character's awareness, which empowers a more nuanced, adaptable type of good pondering than other narrative strategies, even as it shields him from disclosing any moral responsibilities of his own. Wilde does as such on the grounds that as a homosexual his most grounded emotions were restricted. Quite a bit of Wilde's most paramount writing frightens us through its clear attack against reason, but finally it bids to a reader's insight and stylish reasonableness as opposed to evoking sympathy or other enthusiastic reactions.

These three writers reconsider Victorian morality not by going to feeling or updating the traditional love plot, yet by analyzing the connection among private and public that has dependably been so vital to ethics. Wilde's claim to show a twofold existence, in spite of the transparency motioned by his general affectation, made him particularly aware of the inconsistency between the ethics he could envision for his private life and the general code of morality that made untruths vital. Conrad, as well, coming as he did from a family of political activists, had an uplifted consciousness of the public world that requests jobs, contracts, and masks; his books demonstrate that

while people can work to change this world, it has the ability to force and to clean up ethical agency.

1.4. David Foster Wallace and Post-Postmodernism

Wallace is commonly acclaimed for his cautious regard for language and its semantics, sentence structure, and grammar—how it is brought into being through the very demonstration of writing. Wallace's colleague and friend Jonathan Franzen says that Wallace had "the most commanding and exciting and inventive rhetorical virtuosity of any writer alive" (Franzen, 2012). This capability in the utilization of literary language can undoubtedly turn into a stale exhibition of dominance, which isolates the author from his or her subjects and weakens the capacity to think about them. Steve Moore says that Wallace had the competency, "the greatest writer of his generation," to build up a language catching the sound of late modern America (Moore et al., 2009). That is, Wallace's scholarly language perceives the life-universe of his counterparts and the concerns this language is fit for catching:

His innovations and novelties were more than showpieces but techniques applied to the somewhat old-fashioned purpose of making the reader feel. After postmodernists and their critics demolished the grand narrative that had sustained Western culture for thousands of years, Wallace perfectly captured the disorientation, ennui, and bone-deep sadness of a generation not so much "incredulous towards metanarratives" (as Lyotard put it) as unaware there had ever been such a thing. . . . The maniacal detail, the lexicographer's precision, the footnotes, the willingness to unfurl sentences to Proustian lengths—all this made him the lord of language who not only captured the way modern America sounds in all its cacophony better than any of his contemporaries, but whose stylistic versatility is the equal of anyone in literature—Joyce, Rabelais, whoever (Moore et al., 2009, p.2).

In any case, Wallace's style is described by continuous usage of extensive footnotes to deviate from the fundamental story line—if Wallace is to be depicted in any senseless terms whatsoever, he is most importantly the lord of the literary footnote—along these lines, evidently, his aversion of scholastic writing basically centers around the literary characteristics as opposed to its formal structure. What's more, Wallace demands that as opposed to being a training confined from the more extensive social setting, engrossed with its very own linguistic structure and semantics

just as its practical activities and shows, a literary language must connect with catch the sound of regular day to day existence. Wallace considered the novel "not as an isolated object, but as a node in a connectionist network, always striving to reach beyond itself," discusses Stephen J. Burns (Moore et al., 2009). In the meantime, this sound of need compares to the current social and material conditions educating the regular day to day existences regarding people. The literary text is accordingly dependably an endeavor to reproduce a literary language that can pass on specific encounters and conditions inside the more extensive system of human experience. Wallace along these lines reminds us that literary characteristics are human achievements, the result of the writer's and researcher's devoted work.

The renowned article *E Unibus Pluram: Television and U.S. Fiction*, (Wallace, 1993) Wallace's investigation of American fiction during the time of the mass utilization of broadcast amusement, is on occasion treated as a statement of Wallace's age of fiction scholars. Today, the two situations and conversation are separated through the particular visual *mise-en-scene* of TV and film. Basically prepared to think and read the focal point of visual media and true to life portrayals and emplotments, the contemporary reader, discusses Wallace, approaches the artistic content in all respects uniquely in contrast to does the contemporary reader of, state, Jane Austen or even Ernest Hemingway. This suggests the present literature ought not just to give only amusement, or touch on social issues, yet ought to also attempt to connect with the reader so as to make a progressively significant feeling of "what the world feels like to us" (Lipsky, 2010) — what it feels like to be a piece of contemporary society—and to make a collection of literature that moves further the instant plots and stock expressions that forestall instead of advance this feeling of closeness with regular daily existence. Wallace's very own fiction and nonfiction writing thinks about this condition, from one perspective perceiving the visual media–loaded perusing practices of the contemporary time frame, while on the other looking to rise above this instant artistic configuration by causing the content to pass on the sentiment of being alive—living in this late-modern timeframe and to catch the sound and the language of the contemporary time frame. By and large Wallace's articles and short stories can be read as an endeavor to get away from this cinematization of the content—to reestablish the

"vibe" or "perfume" of an literary language that resists visual portrayal and triggers faculties other than the visual.

In the humanist culture, Wallace was a writer whose concerns is about language, writing, and not least about the general population he experienced during his field travels and visits. Mild-mannered and tormented by the depressions he sedated himself against so as to remain in a useful state (Wallace, 2012). Wallace was an attractive figure, seeing the lamentable in what presents itself as having, and maybe additionally the situations in the disasters around us. "I treasure my regular-guyness. I've started to think it's my biggest asset as a writer. Is that I'm pretty much like everybody else," says Wallace (Lipsky, 2010), underlining his situation inside his social group, among his friends. However, in the meantime, says Franzen, enduring the passing of an individual he cherished and profoundly regarded expertly, "He [Wallace] was lifelong prisoner on the island of himself. What looked like gentle contours from a distance were in fact sheer cliffs" (Franzen, 2012). It is along these lines little miracle that Wallace and Franzen consented to characterize fiction as "a way out of loneliness"— as an "neutral middle ground on which to make a deep connection with another human being" (Franzen, 2012). For Wallace, fiction was a break course from his isolated self.

Due to a large amount of John Barth, Thomas Pynchon and Don DeLillo, Wallace frequently recognized his liability to metafiction and was glad to pay praise to his postmodern origins. Wallace, however, was constantly worried to accomplish more than essentially copy. The test for him was to spirit up their work and discover a way, as he clarified in "*E Unibus Pluram*", to join "neo-postmodern systems" with "a genuine socio-artistic agenda" (Wallace, 1993). Driving this desire was the information that the extreme vitality of metafiction's examinations had been dispersed. While lauding Robert Coover and Vladimir Nabokov during an early meeting with Larry McCaffery, he noticed that their methodology got "empty and solipsistic real fast" and proceeded to recommend that "by the mid-seventies, I think, everything useful about the mode had been exhausted" (McCaffery, 1993).

In this regard, his affection for cheerful language, drifting plots and simple empathy can be read as a response to the examined hopelessness of a novel like

American Psycho (1991). In contrast to Ellis, the world Wallace envisioned was never mean and shallow and his vision, however regularly depressed, was infrequently misanthropic. With regards to the performances by the best authors in the McSiveene/s stable, or in fact in the film, where comparative energies are informing the movies regarding Charlie Kaufman, Michel Gondry and Spike Jonze, there stays, in spite of the majority of the troubles raised by his patched up metafiction, Wallace's assurance to discover life in ridiculous stories. His luxuriously confounded semantic recreations are reliably charming.

Reading Wallace's clever, talkative fiction in these terms, does, unavoidably, brief unhappier reflections on Wallace himself and the idea of his death. Suicide supports reappraisal and similarly as it is difficult to read Sylvia Plath or Virginia Woolf without pondering the manner in which they took their lives, so too is it troublesome not to search for implications and proof in Wallace's work. At first view, Wallace, an author with boundless scholarly vitality and pleasantness, appears a far-fetched casualty of his own depression. The tragic truth is, in any case, that the hints were all over the place. Despite the fact that all around camouflaged bylinguaistic riffs and the perpetual narrative turns, there is no uncertainty that the psychological unrest of the Incandenza siblings, each of the three grieving a dad who ended his very own life, shapes the spine of *Infinite Jest*. All things being equal, the novel looks significantly gloomier today than it at any point did previously. When I previously read it more than one long sweltering summer toward the end of the 1990s, I heard echoes of joyful pranksterism in the title. Today it appears to reverberate substantially more profoundly with a dreary Shakespearian nihilism.

Wallace's writings are fiction and nonfiction. The nonfiction works of him considerably ignore the limitations of the critic. Also, especially in the nonfiction analysis and hypothesis, this causes him to be a perfect base of data on his studies and conceptual inclinations. The collection of his nonfiction studies are *Consider the Lobster* and *A Supposedly Fun Thing I'll Never Do Again*. Also, debatably, the most excellent understanding of his study is *Review of Contemporary Fiction* with Larry McCaffery.

Wallace had an interview with Larry McCaffery, and he tells about his opinions about the TV's impact on the modern scholarly places. Afterwards, he keeps going to discuss in more detail, maybe more sincerely, on his fiction and the case of fiction in the scholarly world in his interview with Larry McCaffery (McCaffery, 1993). Undoubtedly his most perceptive work, Wallace talks on the declining case of "look-at-me" culture in the world of fiction, the method over it, and also, the way he looks at his own study to the connection between author and reader. Wallace enables the reader to make a rather short review that he may request, as well as his perspective of postmodern studies and literary works. One statement outlines the way Wallace senses on his study and the modern literary setting:

It's always tempting to sit back and make finger-steepled and invent impressive-sounding theoretical justifications for what one does, but in my case most of it'd be horseshit. As time passes I get less and less nuts about anything I've published, and it gets harder to know for sure when its antagonistic elements are in there because they serve a useful purpose and when they're just covert manifestations of this "look-at-me-please-love-me-I-hate-you" syndrome I still sometimes catch myself falling into (McCaffery, 1993, p.136)

Wallace talks to the absence of writing by an author's purpose and the requisition for reviewers to evoke critical analysis and enable to identify the study and general use of it.

According to Wallace, inasmuch as postmodernism's emergence enables the literary gifts to get out and produces metafiction and self-consciousness of fiction, with "writers weathering real shock and inventing this stuff in contemporary fiction," then "crank-turners" arrived; basic authors who wished to take advantage of the development of gifts, and rather than utilizing structured creation for any purpose, rather than utilizing the avant-garde to reclaim art, to cause an alteration in the reader or viewer, rather than formal innovation for a final of its own used by them (McCaffery, 1993). Wallace productively expresses this last as the dreaded grad-school syndrome of like "Watch me use seventeen different points of view in this scene of a guy eating a Saltine." The only real point of that tripe is "Like me because I'm clever" (McCaffery, 1993)

Wallace wishes hopelessly as his study to go over the phrase "Like me because I'm clever," and it is noticed he's definitely making this, yet perhaps not in the sense he believes. He performs formal development, however not for his own finale. Instead, formal innovation is an essential part of the tasks; it was not possible to split the work from the form. When the reader pursues his study's path, few formal innovations will recognise in his previous works, few metafictional hither and thither, particularly in *Westward the Empire Course Takes Its Way*, yet the footnotes and endnotes are least. Somebody was able to think those his fewer studies; Wallace's satirical answer to the spread of metafictional crank-turners that over this time is *Westward the Course of the Empire Takes Its Way*, however, reality nothing occurs besides the expression of "please-look-at-me-I-hate-you." It neither communicates to the environment nor reviews on the postmodern policy. *Westward* is Barthes *Lost in the Funhouse* apart from are not only the characters and author missed but also the readers. The readers in the wandering, absurd but amusing narrative, even the characters in the centre of the fields while they are going for on a gathering of children's advertisement artists. *Westward* starts showing the disrespect of Wallace, or combining of forms. He uses both the metafictional form to indicate the absurdity of the writers "look-at-me," when maybe sinking into himself, and the modern cultural time, with identical medication offered to TV and ads. However, anyone understands that Wallace does have a considerable love/hate link with TV, he does not have the people to collect at the meeting flat Pynchoesque protagonists, absurd characters, yet they are real human beings, so much amusing.

And after that, starting with *Infinite Jest*, Wallace makes so much use of formal innovation, his endnotes are enormous, however like it will be seen, the formal development is not just to entertain or allow the reader think he is smart. The usage of formal innovation is an element of the work, and the work cannot distinguish from formal innovation. For a variety of motivation, the form is applied to remark on postmodernity, to show an untrue point of independence to delete it at the finishing minute, to talk in our present manner about the repeated of human presence. Using formal innovation, Wallace is dragging the reader from himself, getting them one on one from these truths, when his work recognizes them, making them indulge in the

text, also what he says “aggravate this sense of entrapment and loneliness and death in people, to move people to countenance it, since any possible human redemption require us first to face what’s dreadful, what we want to deny” (McCaffery, 1993). His formal innovation is a simple reality of the device he performs inside and will research via Hayles. Also, the form is as essential as content in Wallace's work.

Wallace gives the reader the option to deny the endnotes, to simply not read them, and in giving them the opportunity, the reader is made to face what is dreadful, what they want to deny. By transferring the reader from one places to another bodily and momentarily, occasionally frustrating the reader as he comes from, sometimes motivating the reader, sometimes altering the story entirely for some of these extended durations that the reader has to go back on his phases when he comes back, Wallace is trying to delete the indifference a lot of postmodern cultures, putting the reader in touch with anything else, making a link or links in both the reader and the text, or in the meantime between the reader and various marks in the text. Meanwhile, endnotes and footnotes have an incorrect point of independence. The reader, supposing himself to become a free-choice body, believes that they are able to select to read the endnotes and footnotes; however, the reality is completely dissimilar. Wallace's readers can't stop moving from the actual text, endnotes, footnotes, and back. They are jammed among this repetitive loop with one feeding the other and pushing the reader not only physically and momentarily, with the reader feeling apparently there is a preference to read the additional topic as it's much rooted in the form of Wallace's work which the independence of the reader is really gone, they have to read the endnotes.

In short, this is the distinction for both the previous, inexperienced work of Wallace, like *The Broom of the System*, and his excellent work *Infinite Jest*, *Oblivion*, and *Brief Interviews with Hideous Men*. David Foster Wallace desired to get it all other aspects in his previous work, leaving the reader to be wrapped in the work and flee himself, and yet missing the formal innovation required to get the reader one on one, to oppose the reader, it naturally falls. In satisfying definite fiction, David Foster Wallace expresses of this fact:

If you're going to try not just to depict the way a culture's bound and defined by mediated gratification and image, but somehow to redeem it, or at least

fight a rearguard against it, then what you're going to be doing is paradoxical. You're at once allowing the reader to sort of escape self by achieving some sort of identification with another human psyche—the writer's, or some character's, etc.—and you're also trying to antagonize the reader's intuition that she is a self, that she is alone and going to die alone (McCaffery, 1993, p.136-137).

Wallace defines this interaction as “hearing the click”. Hearing the click is not regarding writing the excellent essay, yet instead hearing the click focuses on the difficult time when you notice, just about like Joyce's real epiphany, which you have been taken from yourself by the task available. That the job obliged you to confront the human situation, confront death, and seemingly, you, the reader, read and return to a work that calls you to return as uncomfortable or enjoyable when that could be. Wallace says, “The click is idiosyncratic, personal” (McCaffery, 1993). A writer has to produce his click for himself; the reader has to be sympathetic to the task, also end the task by a crucial click of his own. Hearing the click is to offer anything to the reader; “the reader walks away from real art heavier than she came to it. Fuller” (McCaffery, 1993). Queries of joy aren't about hearing the click, just concepts of redeeming artistry, also as Wallace too elegantly infers, the click is not just about using skill as well as creating anything "good," yet instead, "Here's something good, and on one side I don't much matter, and on the other side the individual reader maybe doesn't much matter, but the thing's good because there's extractable value here for both the reader and me" (McCaffery, 1993). The worth stems from either the cooperation of writer and task and the reader being a reviewer. There is a bilateral agreement giving among them, and it is just possible to investigate and finish the task in the mutual effects and real offering among all.

Wallace's work effectively fights what postmodernity has planted in the people in this method of symbiosis, writer and reader, satisfying inactive respect:

A certain amount of the form-conscious stuff I [Wallace] write is trying—with whatever success—to do the opposite. It's supposed to be uneasy. For instance, using a lot of flash-cuts between scenes so that some of the narrative arrangement has got to be done by the reader, or interrupting flow with digressions and interpolations that the reader has to do the work of connecting to each other and to the narrative. It's nothing terribly sophisticated, and there has to be an accessible payoff for the reader if I don't want the reader to throw the book at the wall. But if it works right, the reader has to fight through the mediated voice presenting the material to you (McCaffery, 1993, p.137).

The reader has to battle either via the controlled tone as well as formal innovation and via their someone else's inclinations and anticipations. The reader allocates the links on them, while in the meantime recognising that they are compelled to make like this by reading Wallace's work, violating the concept of free wish and autonomy here. Wallace develops his content in the sake of the readers who turn back the attempt of that is before them, the work of Wallace is waiting for reviewers, however reviewers in the pre-postmodern usage of the phrase; instead, the work flung, and to the somewhat lacking essence of contemporary literary criticism, it's no surprise which his work isn't running with too much. According to Wallace, the plot affects the reader; the reader touches the work and as well. However, the links with both are in which the reality deceives, a fact which he justly considers has disregarded in modern critique:

We still think in terms of a story “changing” the reader’s emotions, cerebration, maybe even her life. We’re not keen on the idea of the story sharing its valence with the reader. But the reader’s own life “outside” the story changes the story. You could argue that it affects only “her reaction to the story” or “her take on the story.” But these things are the story....[O]nce I’m done with the thing, I’m basically dead, and probably the text’s dead; it becomes simply language, and language lives not just in but through the reader (McCaffery, 1993, p. 141).

The reader's connection with the work repeats, endlessly. This is the crucial cycle of work and the reader continually developing because of it, but none will it consistently finish. This role provides to the reader, understanding which may not ever accomplish, but the reader does not have any option except getting ahead.

1.5. Ruining the Death of the Author

Roland Gerard Barthes was a persuasive French philosopher and literary critic, who investigated social theory, anthropology and semiotics, the exploration of images, and concentrated their effect on society. His work left an impact on the scholarly developments of Structuralism and Post-Structuralism. Barthes' most eminent work is an essay named as *The Death of the Author* in which he shows his well known literary hypothesis. He unequivocally contradicts the combination of an author's experience, training, position, ethnicity, religion, nationality and sex while

understanding his literary works. He gave inspiration different scholars and masterminds, among which are Michael Foucault, Jacques Lacan and Jacques Derrida. In his essay *The Death of the Author*, he says that:

The absence of the Author (with Brecht, we might speak here of a real “alienation:” the Author diminishing like a tiny figure at the far end of the literary stage) is not only a historical fact or an act of writing: it utterly transforms the modern text (or — what is the same thing — the text is henceforth written and read so that in it, on every level, the Author absents himself). Time, first of all, is no longer the same. The Author, when we believe in him, is always conceived as the past of his own book: the book and the author take their places of their own accord on the same line, cast as a before and an after: the Author is supposed to feed the book — that is, he pre-exists it, thinks, suffers, lives for it; he maintains with his work the same relation of antecedence a father maintains with his child. Quite the contrary, the modern writer (scriptor) is born simultaneously with his text; he is in no way supplied with a being which precedes or transcends his writing, he is in no way the subject of which his book is the predicate; there is no other time than that of the utterance, and every text is eternally written here and now (Barthes, 1967, p.4).

Along these lines is uncovered the entire being of writing: a content comprises of different works, issuing from a few societies and going into discourse with one another, into parody, into contestation; yet there is one spot where this variety is gathered, joined together, and this spot isn't the writer, as we have up to this point said it seemed to be, yet the reader: the reader is the very space wherein are recorded, with no being lost, every one of the references a writing comprises of; the solidarity of a content isn't in its source, it is in its goal; however this goal can never again be close to home: the reader is a man without history, without life story, without psychology; he is just that somebody who holds assembled into a solitary field every one of the ways of which the content is established. This is the reason it is silly to hear the new writing denounced for the sake of a humanism which hypo-critically delegates itself the champ of the reader's rights. The reader has never been the worry of traditional analysis; for it, there is no other man in literature however the person who writes. We are currently starting to be the tricks no longer of such antiphrases, by which our general public gladly champions unequivocally what it expels, overlooks, covers or pulverizes; we realize that to reestablish to writing its future, we should turn around its legend: the birth of the reader must be released by the death of the author.

However, it was expressed by David Foster Wallace that during the time of reading or writing, he thought the concept of the author figure to be crucial (Wallace, 1997a). In articulating the necessity of the figure, he believes the doubt, "postmodernism's effortless acceptance of poststructuralist philosophy" (McGuigan, 2006) like Jim McGuigan defined it. Especially, Wallace denies the hypotheses articulated in the article of Roland Barthes *The Death of the Author* (Barthes, 1967) and the article that was written by Michel Foucault *What is an Author?* (Irwin, 2002). Inside the articles, the theorists question the supremacy of author-figures force on the creation of the signification on writing. An understanding of the author-text relationship like that was quite important for the approach which poststructuralist hypothesis, which means that postmodernism achieved to interpret the authorship idea. Nevertheless, the author-figure term has started, which frequently disputed in the articles, to provide the instance, by Seán Burke (Burke, 1998).

Wallace discusses the points in question straightforwardly in *Morte d'Author: An Autopsy* by H.L. Wallace explains a few of the notions of the writer in detail concerning the importance of the post-structural hypothesis on the "writer" above the "author", pursuing Barthes and Foucault in the language of him. Wallace explains: "[...] to appreciate why the metaphysical viability of an author is a big deal you have to recognize the difference between a writer – the person whose choices and actions account for a text's features – and an author – the entity whose intentions are taken to be responsible for a text's meaning." (Wallace, 1997b).

The book of Hix, as reported by Wallace, tries to adjust the essential features through stressing the complicatedness of the manner that a reader understands the writer or the author during the process of reading (Hix, 1990). He eventually dissolves the work of the book because of its inappropriateness for "[...] those of us civilians who know in our gut that writing is an act of communication between one human being and another, [for whom] the whole question seems sort of arcane." (Wallace, 1997b).

The review demonstrated that Wallace is well-experienced in kinds of the hypothetical study Hix is defining. He can regard the claim of Hix because it has a connection with the new hypothesis and implies a few of the cracks and deficiencies in his work. However, the inquiries that *Death of the Author* kind of works answers

with a "gut knowledge" in which the action of writing is an "act of communication" betwixt the author and the reader.

The mental analysis for Wallace's writer function is straightforwardly antagonistic to the postmodernist literature basis. He recommends that the act of writing possesses a clarity of the meaning and purposefulness like the "communication" indicates that a crossing happens to begin at one and continues to another. It means some existence as well. For this reason, his argument straightforwardly is disproved, for instance, the judgment of Jacques Derrida that the action of writing should be admired for its indicated void, when against dialogue Wallace implies that his place is just as vital as the readers who read him, in his writing and that it depicts something from himself and his aims when interpreted as a communication from the author to the person who reads his work. Indeed, his assumption considers that the identical form is correct for creative writing, which is fictional and possibly not fictional. A premise like that is able to be understood from his remark that during the reading he is "[...] also getting access to the mind of the author, in a way that we don't have access to each other talking this way." Just like in the culture of deconstruction, yet in a fundamentally contradictory turnabout, Wallace attaches importance to writing over speaking, for it is able to echo the mind of the author more firmly or demonstrate characters that are breakdowns of the conscience.

However, Wallace identifies the boundaries of the organisation he has constructed. He shows these deficiencies, for instance, in the occasion of *Good Old Neon* where the humanness of the action of reading introduces a boundary on the ability of the writing to reconstruct a specific idea action, a limit straightforwardly discussed in writing (Wallace, 2004). The "communion" that is advocated by Wallace in the moment of the reading of "consciousness stream" paragraphs, among the writer, figure, and author triangle, shouldn't be restricted to instruments like those. Works reconstructed claims which re-emerge all of the works of Wallace evenly foreseen on the perception of the author's place upon which they made. Paul Giles explained that work like that is able to be regarded as a portion of "hortatory idiom" of Wallace. Rhetoric, whether conveyed "through" a fictional person or apparently specified by Wallace being the author straightforwardly, is consistently a threat to the audience,

challenging those people to construct decisions peculiarly on who is doing the work and what the reason is. This is an indication of what Giles considers "deep competency for self-interrogation" during the whole of his career (Giles, 2012).

The writing of David locates self-aware interests in the direction of the middle point of it, and it is present during the interaction among the self-consciousness, self-interrogation, and oratorical hortatory, that requests we detect an author figure. One obvious instance of the use of Wallace of a straightforward oratory like that is the work *Octet*, that introduces itself in the role of a streak of straightforward disputes to the significances and ethics of the audience, developing finally to think the action of reading and writing like a moral action (Wallace, 1999).

CHAPTER 2

ETHICAL CONCERNS OF DAVID FOSTER WALLACE'S WORKS AND IN FRAME OF DEPRESSION

2.1. Ethical Turn

In December 2002, the second International Symposium on Ethical Literary Criticism was held in China and the International Association for Ethical Literary Criticism (IAELC) was propelled. IAELC is a global literary and social association which focuses to interface every one of those functions in ethical literary analysis in principle and practice and to energize the talk of ethical incentive in artistic creation and analysis. Since the begin of the IAELC, this trend of ethical literary criticism has now exceeded toward the fifth global tradition in Seoul, Korea. In the estimation of the opening speeches, the author has remarked on the comtext of the ethical literary criticism as follows:

Human beings are positioned in the conscious which is the realm of the logic and the Daily life as well as in the unconscious which is structured like a language. Then, language in relation to the conscious and the unconscious constitutes the space of the self and the Other. In writing, the discourse of the self and the Other is constructed mostly in the unconscious space of the writer. As a result, the eternal Other in writing becomes the space within the subject, which inheres in temporality or historicity. Thus, the speaking or writing subject is always already positioned a within the structure which regulates culture and simultaneously the order which gives unconscious impact upon the subject. Therefore, as far as the Other is situated within the self, the linguistic structure has always already existed in the form of the unconscious. The nature of the Other is structured like Moebius strip without distinctive borderline between the inside and outside. After deconstruction, poststructuralism, and postcolonialism which had been engaging the confrontation with the Other, literary theory and criticism have benn encountering the "Ethical Turn." Martha Nussbaum's *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy* (1986), Wayne Booth's *The Company We keep: An Ethics of Fiction* (1988) are initiating trailblazers, followed by a brilliant horde of ethiacl criticism.

The essential features of the writing of Wallace have been borrowed as instruments for analyzing the description of post-postmodernism which was interpreted through the summarized capitalism reasoning and the idea of amplification

both of which taken coming out of Nealon, as well as the portrait of subjectiveness that is depicted as “hollow-centered” (Nealon, 2012). In this section, there will be a different post-postmodern view which describes that in the role of an “ethical turn” both culturally as well as philosophically and observe how the approach turns out with the work of Wallace and the more extensive description of the post-postmodernism.

The writing of Wallace contains a particular attraction to ethical subjects. His attraction both echoes an extensive perception of philosophical ethics and exposes to a never-ending change throughout his career. A person can see progress in the approach of Wallace to ethical elements more than any other idea or attraction in his work. It is vital to investigate this element since the change to the morality matters is sole directional, where post-postmodernism precisely escapes from postmodernism (Aubry, 2008; Giles, 2007; Kelly, 2010). To regard post-postmodernism in the role of a postmodernist analysis is usually shortened to investigate the ethical consequences of theory or work that has described as "postmodernist". The work of Wallace on the idea of ethics creates stress between his metafictional method uses, generally connected by "postmodernism", and his issue, including its presumed importance of anti-postmodernism. Commonly, the critics that expressed their opinions on the moral element in the work of Wallace, like Kelly and Giles, made a deduction that the forefronting of moral arguments of his is an assault to postmodernism at its centre (Giles, 2012; Kelly, 2010).

In this chapter of the thesis will generate a particular analysis of some works of Wallace because it is related to ethical discussions. It will be examined the element to demonstrate both how the interest to ethical element distinguishes his writing and how the more extensive change to the ethics is persistent with the description of post-postmodernism that this thesis aims to create.

This section, there is the connection betwixt post-postmodernism and implied “ethical turn” in the role of an analytical reaction against depression like an instance of this change to a “real” reaction to the postmodernist allegation totalization, which means that this section will investigate the distinction of the ethical element in his writing.

The “ethical turn”, considered as a rebellion to a supposed “postmodernism” is a post-postmodernist stance manifestation. Extensively, this connects the anti-hierarchical stance of postmodernism to absolute relativist ethics as Beverly R. Voloshin has demonstrated, for instance (Voloshin, 1998). This one is a beginning allegation which is examined the ethical stance of the work of Wallace through. Mostly, it is going to show how vital his moral allegations are before searching for constructing that they echo forms of the post-postmodernism description that are central that this deepens instead of denying the allegations of postmodernism. Hence, the approach to observe the ethical element of Wallace as establishing beneficial ethics out the relativist totalization. For this reason, he says an allegation that Bruce Henricksen shows while regarding the probability of neat postmodernist morality, the post-postmodernist efforts of Wallace to create the "ethics of criticism" beyond considering that literary writing in the role of morality and thus, voluntary action (Henricksen, 1991).

2.2. The Ethical Concerns in David Foster Wallace’s Works

Dostoevsky wrote fiction about the stuff that’s really important. He wrote fiction about identity, moral value, death, will, sexual vs. spiritual love, greed, freedom, obsession, reason, faith, suicide. And he did it without ever reducing his characters to mouthpieces or his books to tracts. His concern was always what it is to be a human being—that is, how to be an actual person, someone whose life is informed by values and principles, instead of just an especially shrewd kind of self-preserving animal (Wallace, 2005, p.265).

David Foster Wallace felt that the purpose of writing fiction was to investigate what it is to be human being. Wallace's point of view is unobtrusive and deserving of consideration. We'll balance what Wallace says with some well known positions from moral philosophy and modern culture.

Wallace said much regarding ethical issues despite the fact that he didn't write on them officially or methodically. How at that point will we refine aspects from his works? Our system is to display Wallace's responses, as found in his fiction and some essays, to three positions about the great life. We will seek what Wallace would make

from those positions and in this way attempt to triangulate his very own view by reference to them.

The main position we'll investigate is at times called ironism. More regularly rehearsed than shielded, for reasons that will be obvious, ironism includes separating oneself from all that one says or does and putting on what Wallace frequently calls a "mask of ennui." Ironism claims to us, Wallace thought, since it protects us from criticism, both from others and from ourselves. All things considered, on the off chance that somebody expels what she does as immaterial or even unimportant, she can barely be censured for esteeming it to an extreme. Be that as it may, such an individual can be condemned for neglecting to esteem anything, and this is Wallace's reaction to the ironist. Wallace feels that our lives ought to be tied in with something. He underlines the estimation of earnest self-recognizable proof with what one does and thinks about.

As indicated by a second sort of position, what philosophers call hedonism, a great life comprises in delight. Wallace would dismiss any type of hedonism, we construe, since he questions that joy could assume such a basic job in the great life. A real existence of satisfaction is an actual existence of private delight, and we ravage esteems like kinship by clarifying their worth exclusively as far as our pleasure. A good human life includes a more extravagant collection of products than these hypotheses catch.

On a third group of perspectives—narrative hypotheses, as we'll call them—a great human life is portrayed by devotion to a bound together story. This is an orderly anecdote about one's life, made out of a lot of closures or standards as per which one lives. The story sets out the terms of accomplishment for a good life. Neglecting to satisfy the story means neglecting to prosper. Yet, Wallace's fiction is overflowing with characters who are miserable at any rate halfway in light of the fact that they attempt to satisfy their stories. Narrative theories, he supposes, transform individuals into observers to, as opposed to members in, their very own lives.

We summarize that Wallace sees genuine blemishes in these three prominent perspectives. However, Wallace likewise recommends an alluring strategy for seeking after moral inquiries. Much the same as Wittgenstein, Wallace suspected his

assignment was to keep individuals from being occupied by pseudo-issues in deduction. In Wallace's view, the purpose of hypothesizing is to take care of genuine human issues. Be that as it may, he additionally offers clear proposition about the substance of a decent life. The essential components of the view on offer in Wallace's writing are these. A significant human life need not be extraordinary; it need not be described by duty to qualities or projects that are remarkable, bizarre, or outrageous. There is an incentive in customary, regular, and even apparently commonplace encounters.

There are different paths where forwarding arguments on the ethics in the works of Wallace can improve the perception of his writing. There is an apparent action of rewriting during the whole of his writing as to how the ethics should treat. This never-ending revision, which characterises the subject matter of the ethics as dissimilar from the approach of Wallace to form, depression or gender, implies that it is an essential and doubtful idea in his writing. Analysing the ethics of his writing provides us with convenience to observe David Foster Wallace in the role of a post-postmodernist philosopher and an instance of the rationale types constructed by the significances of people of the long-nineties. The section goes over an entire claim on the essence and rationale of the post-postmodern through its instance in the moral element of Wallace.

It is the argument that in the different characters and intertwining on the other hand independent chapters of *The Pale King*, the writer carried out a rewriting and re-evaluation of visible features of his previous work. Wallace constructed an instructional moral order, in a straightforward instance of the concept that Giles described the "hortatory idiom" of Wallace (Giles, 2012). That understandable scheme that is in the middle of *The Pale King* is about focus and exchanging ideas. The figures of the story, in a reasonable scheme, can be re-established from what is a novel that does not complete, are chosen for responsibilities within the Internal Revenue Service based upon their tolerant capability to learn vast quantities of data from other persons (Wallace, 2011). Their firm conclusion, which lets them deal with and sympathise with other persons at a large degree, characterises them as both skilful readers and authors.

It is their focus which understands them as alternative writers, their sympathy, which puts them in the reader function.

Wallace sets forth the most powerful claim for the values of literary in his writing with *The Pale King* by combining specific aspects of the biography of Wallace and his former writing in work. Commonly, reading of his work so far has formulated it as a portrayal of a broad, expected sarcasm, as discovering a planet on which the contradictions that are an always sharp vision of the world, through the capitalism rationale that totalizes, creates in its refusal of established significations. This has created resistance from the critics who defines his writing as "meta-metafiction" or second-order sarcasm. But the focusing on the formats and the thoughts of the former novel of him in *The Pale King*, the rewriting of former schemes forms the last book into the exclusive instance of a "meta-metafiction" like that in the body of the text of his. The argument is that the usage of the writer of the format proposes an ethical indication.

The analysis the method to ethics in *The Pale King* hence does exclusively not the way that "meta-metafiction" functions observed because the book clearly revises the ethical suggestions of former writings, but on the other hand, it lets us find the writing of Wallace as a fruitful philosophical concept (Hayes-Brady, 2010). It is fundamental to place this in the framework of a few approaches to morality throughout the studies.

Wallace treated the ethical element through different methods and frameworks. Straightforwardly, *Consider the Lobster* inquired a thoughtless reply to lobsters which the writer discovered in a field on which tens of thousands had been eaten up. A popular feature of the writing of Wallace is the capability to present what Žižek defined as a parallax opinion about a case or characteristic of civilisation. That is starting a subjective discussion by choosing a stance that analyses through some sorts of over-sympathy with the accepted opinion of the persons affected (in the conditions of Wallace, an author-figure of himself), hence disclosing an essential emptiness of subjectiveness by relating the descriptive to the subjective (Žizek, 2006).

Inside the story, *Consider the Lobster*, the resolution of the writer becomes ethical in the sense the writer emphasises the intentional deficiencies that David observes on all sides of him, introducing the biological, historical and neurological stories of an occurrence that has come to expose to a composite interruption of knowledge. This scheme does not only deepen the sympathetic essence of his writings, but also introducing it to the everlasting information flow that not let ultimate decisions, favouring contradiction to the final. Hence, the moral approach of Wallace inside the story, *Consider the Lobster* echoes the writer's thoughts about the post-postmodernism movement: that a value of people weighed down with information is not conceivably interpret or spot the most suitable features of the information, and hence information creates some sorts of moral illiteracy. The legendary lobster part in *Annie Hall*, the fear of Hall at the extreme force she has to achieve echoed in the frightening appearance of the being she desires to devour, hence develop into being crushed as the information encircling the lobsters, and their history and neurology gets way too vast and complicated to hold (Allen, Marshall, & Charles H., 1977). Vast quantities of information, inadequately arranged, make the existence of a being that is living that much painless to neglect.

The approach of Wallace to the ethics has not been regularly straightforward. The short stories of him, probably as the layout drives quite tidily to the self-consciously symbolic or epiphanic-style, generally set around a moral dilemma in a broader indirect sense. Many related instances are present all over the collection, *Brief Interviews with Hideous Men*. The story *Think* epitomises the format. The story sets around a central character, who escapes from a woman to pray while finishing an unfaithful relationship. In the last line of the writing, "And what if she joined him on the floor, just like this, clasped in supplication: just this way," the tale's erotic tune becomes twisted with the introduction of a concept which is a religion (Wallace, 1999). A behaviour of being disloyal to the wife gets interrupted by an overpowering ethical power; acts of praying behaviour like some sorts of ethical epiphany, that connects a traditional literary method with a useful utilisation.

The story is a portrayal of aspirations of Wallace for his work. Nevertheless, just like a section of *Brief Interview with Hideous Men*, it is suitable for the different

tune of the other parts of the collection where most tales are particularly disturbing to read and troublesome occurrences like the pray in *Think* exclude direct ethical conclusions. The writing of Wallace is many times more convenient in letting the reader decide about the fictional people, and this is straight, his writing progresses outside the limits of relativism of postmodernist hypothesis and writing.

Many of the briefer writings of Wallace introduce a consideration for the ethical inquiries of new presence to the reader. This is partially due to the tidiness of the claim that can construct from a contrast between the first and final novels of Wallace. *The Broom of the System* is particularly comparative in the utilisation of accepted practices of the moral dissertation, especially storytelling. Indeed, that gives prominence to the corruptness of ethics as a central idea. These characteristics tidily differ with the more complex systems of connection of communicating faith systems in *The Pale King*. Nevertheless, it is vital to use time shortly on discovering the connections between the postmodernist literature and relativism which bases this claim.

Until now, the thesis utilised the writing of David Foster Wallace to depict as well as to examine the post-postmodernist circumstances and reasoning as moral and ethical issues.

2.3. “The Planet Trillaphon as It Stands in Relation to the Bad Thing”

The first printed story that belongs to Wallace, *The Planet Trillaphon as it Stands in Relation to the Bad Thing*, is a significantly completely-organised adaptation of the expression of the writer. It reflects very exactly quite a few of ideas mentioned again in next work that belongs to him. This does not conflict with that "Trillaphon" depicts a design of particular essential concerns that would be turned back during the whole of his course. Notably, David Cusk, a fictional person in Chapter Thirteen of the book of *The Pale King* should be regarded as virtually a straightforward revision of the protagonist in "*Trillaphon*", and reflects the identical character that is present in the book *Infinite Jest*'s Marlon Bain (Wallace, 1996, 2011).

An attraction to reading Wallace's depressed or addicted fictional figures as straightforwardly autobiographical is necessary to restrain (S. Cohen & Konstantinou, 2012). The fact is due to troublesome situations that Spicer defined of puzzling the occurrences that the writer experiences with himself or herself in the autobiographical project, as well as due to the own expressed perseverance of Wallace to introduce a moral aspect to his work (Wallace, 2005). Reading the writing as an effort to locate an aspect like that inside an autobiographical context echoes his ambition. That indeed, the most confessional chapters of his writing creates a piece of a "richer scheme or story" (Wallace, 2007). That individual and the ethical combination becomes then particular adversity thought that the writer awaits the audience to experience while they are reading the work that belongs to him about understand and emphasise it (Mason, 2004). "*Trillaphon*" practices a complete part of those ideas. The storytelling gets organised about an effective alternative that is related to the author. Elements that are related to the autobiography are intertwined broadly at exclusively a distinct move. It portrays a thing that Wallace seems to be correct about how depression functions as a cerebral and sentimental condition. In integrating these visible features, the work also discloses a thing more about the writing of Wallace, that the effort to replace the proof of experience lived along with the self-aware thought on occurrence mentioned above gives his work the capacity of cultural analysis.

Wallace defines the experiences of a university student who tries to commit suicide due to his depression that goes on to his years in high school and give antidepressant medicine. Wallace gives more details about the depression and its antidote experience. The chronological curve pursues his protagonist from the moment of the appearance of first symptoms to his decision that the medical cure will not sustain until the end of time.

In some aspects, there are correlations with the specific aspects of the life of Wallace with particular features somewhat changed. For instance, Max (Max, 2013) presents that Wallace lingered on driving a bus as he paused the university due to his depression. In the story of Wallace, the protagonist describes carefully in his depression with a driver of busses who hurt severely in a crash. In "*Trillaphon*": "[...] the Bad Thing [i.e. depression], [...] the bus driver [...] we were all three of us the same

thing in the respects that mattered at all.” (Wallace, 1984, p.31). The dilemma that the main character of the story encounters in disconnecting his involvement in distinction to the bus driver heads straightforwardly to the effort of the writer to end it all. The behaviour defines as an echo of the belief that he already "killed" the driver of the bus. This "killing" is a consequence of his sentimental condition after a messed up effort to relieve the pain that he supposes the driver is going through. Then, it introduces to a complicated design that clouds the bounds among Wallace as the writer and the two fictional persons of his writing who are the echoes of himself and each other in the senses that they introduce. It is a quick organisation of the looping designs that describe the approach of Wallace to depression and postmodernism.

One straightforward conflict between the writing and the specific aspects of the life of Wallace, Max characterises Wallace walking through the secondary school corridors holding a sweat towel and tennis racket (Max, 2013). That towel he was holding enabled him to conceal his worry-caused off-sweating as the racket clarified the towel. The sweating discovers the analogue in "Trillaphon" while weeping:

Also, there was this business of crying for no reason, which wasn't painful but was very embarrassing and also quite scary because I couldn't control it. What would happen is that I'd cry for no reason, and then I'd get sort of scared that I'd cry or that once I started to cry I wouldn't be able to stop, and this state of being scared would very kindly activate this other white switch on the tube between my brain with its boils and my hot eyes, and off I'd go even worse [...]. It was very embarrassing at school, and incredibly embarrassing with my family, because they would think it was their fault [...] When I was around other people and my eyes got all hot and full of burning salt- water I would pretend to sneeze, or even more often to yawn, because both these things can explain someone's having tears in his eyes. People at school must have thought I was just about the sleepiest person in the world. But, really, yawning doesn't exactly explain the fact that tears are just running down your cheeks and raining down on your lap or your desk or making little wet star-puckers on your exam papers and stuff, and not too many people get super-red eyes just from yawning. So the tricks probably weren't too effective. It's weird but even now, here on the planet Trillaphon, when I think about it at all, I can hear the snap of the switch and my eyes more or less start to fill up and my throat aches (Wallace, 1984, p.27)

In this part, the anxiety of weeping causes a real weeping. The first anxiety then formulates while evenly confirming eventual anxiety — "M.A." who is the protagonist hence stuck in a devastating loop. The definition of tears as "boils" and "hot" implies a connection to the issue of Wallace with sweating. The attitude of the

protagonist causes awareness of self-consciousness, which straightforwardly correlates this plot to self-reference that is metafictional. The self-awareness experience in the complete part of instances of the illness which is depression evolves into a sort of "meta-experience"; an experience of the incident coming out of the different outside point of views instantly. Then, M.A. bothers himself with its influence on different people, particularly his family, instead of investigating the basis for his weeping outside the limits of its point of view as a self-fulfilling prophecy.

The course of Wallace starts with an almost-autobiography where his fictional person lives on a planet that is different from ours after starting his medical care with antidepressants. Depression and its medical cure break up the subject from itself through prevention of expansion outside the limits of self-referentiality. The depression that M.A. suffers from slightly echoes the circumstances in which he continues his life. Hence, it should not be a shock that he did not have many acquaintances and not that these pessimistic cycles remain after his medical care for depression. His signs of depression are as much portion of the circumstances of post-postmodernity as they are of his despair. The sense of the paragraphs where his depression construes executes the sense of the "hollow center" of such subjectivism because they accurately recreate the plots of Wallace, being unsuccessful in identifying the subjectivism features from self-reference.

In the story, Wallace defines or reconstructs the within fighting induced by his depression:

The way to fight against or get away from the Bad Thing is clearly just to think differently, to reason and argue with yourself, just to change the way you're perceiving and sensing and processing stuff. But you need your mind to do this, your brain cells with their atoms and your mental powers and all that, your self, and that's exactly what the Bad Thing has made too sick to work right. That's exactly what it has made sick. It's made you sick in just such a way that you can't get better. [...] the Bad Thing is able to do this to you because you're the Bad Thing yourself! The Bad Thing is you. [...] It is what "defines" you, especially after a little while has gone by. You realize all this, here. And that, I guess, is when if you're all glib you realize that there is no surface to the water, [...] or when you look at the black hole and it's wearing your face. That's when the Bad Thing just absolutely eats you up, or rather when you just eat yourself up. When you kill yourself. All this business about people committing suicide when they're "severely depressed;" we say, "Holy cow, we must do something to stop them from killing themselves!" That's

wrong. Because all these people have, you see, by this time already killed themselves, where it really counts. [...] When they "commit suicide," they're just being orderly. They're just giving external form to an event the substance of which already exists and has existed in them over time. Once you realize what's going on, the event of self-destruction for all practical purposes exists. There's not much a person is apt to do in this situation, except "formalize" it, or, if you don't quite want to do that, maybe "E.C.T." or a trip away from the Earth to some other planet, or something (Wallace, 1984, p.29-30).

David's definition, which moves to arise out of depression to suicide, is obvious. This is a conclusion of a circularity of the involvement that the writer defines. The incapability of his fictional person to alter anything as well as themselves, induces necessarily sensations that they may not present either. Theoretically, as trying to create a non-self-determination reality, the depression forms of the writer hit the hollow center of them.

The present paragraph possesses sentimental and hypothetical reverberation. That portrayal of 'black hole [...] wearing your face' is reused at the hand of fictional persons who are Hal Incandenza and Kate Gompert in the book which is *Infinite Jest* because every one of them fights with different levels of the illness which is depression (Wallace, 1996). The iteration implies that the textuary cheerful writing involves alongside a broader, additionally emotional extent nearly with the presence of it in the role of work. That person's condition like it described with the assistance of circumstances, so that self-appreciation as well as interpretations that belong to the outside nature seep through the illness, becomes sentimentally vibrant seeing the death of the writer. It also describes why depression got to be a representative basic during the whole of his work. In a sense, the capability of the illness to seize self-consciousness, to endure before and deform the self-perception of a person, echoes the sense that Wallace perceives the modern culture of West functioning. This effect that is totalized, with its rationale of amplification to the mark of self-murder, signifies this work demonstrates its lived-influence and shapes a statement of opinion on post-postmodernity.

According to David Foster Wallace, the illness that is depression has constructed as a desire that is consu'merist and slightly as an addition. Nevertheless, as the depression privately stimulated, "you're the Bad Thing yourself", the whole culture encircling the writer appears to be constructed to duplicate the ever-expanding

consumption, for its economic advantage. Hence, just like he decides here that suicide, for a burdensome, is an orderly behaviour, Wallace might as well imply that any effort to exist outside the limits of the ideology of the culture that is capitalist is conceivably self-demolishing. Since the illness that is depression has created in the function of a subsequent, circular, and self-conscious rationale, its capability to signify the hollowed identities codified by late-capitalist forms that totalized characterise it as beyond the system solely its capability to evoke self-murder.

2.4. “The Depressed Person”

Wallace created a cloudless and well-matured description of the self-reflexive, circular rationale of his illness, depression found in work *The Depressed Person*. This work tends quite little toward sympathy for its central figure of the narrative; another introduced heading concerning the work was *The Devil*. The first heading in the paper of the writer was considered to be "Provenience or The Depressed Person" (Wallace, 1998). When interacting those two refused headings, one is able to conclude that the work defines something both influential and depressed. This implies a concentration on the sort of reliance on plots along with a more doubtful urge to severely evaluate the basis of depression instead of causing sympathy in the sense that “*Trillaphon*” aimed.

The work proves us with a different character “made [...] sick in just such a way that [she] can't get better” (Wallace, 1984). Again, it is the character of the illness, which is depression, provided to us with a mixture that is autobiographical and metafictional at the same time. Two features together become explicit coming out of the paragraph that initiates the story:

The depressed person was in terrible and unceasing emotional pain, and the impossibility of sharing or articulating this pain was itself a component of the pain and a contributing factor in its essential horror. Despairing, then, of describing the emotional pain, the depressed person hoped at least be able to express to others something of its context – its shape and texture (Wallace, 1998, p.57).

The individual who suffers from the illness, depression, is depicted by the narrator in the first-person perspective, that becomes an author-figure whom the audience gets encouraged to either dream or signify. These specific aspects of the existence of the individual who is depressed are more considerably taken off than those of the main character of "*Trillaphon*" from those of the life of Wallace. Nevertheless, it cannot avoid that as a fictional person described and given a name by the illness which her writing is also experiencing, readers will regard her to echo some forms of the character of Wallace. The emotional health and subjectiveness of M.A. and the individual who is depressed determines by expression of themselves. Self-doubt and self-awareness get devastating to the fictional person-as-author. An outcome that the writer prefers to introduce the fictional figures and the self-doubts of them aims to drive away that false appearance which the person-as-planned becomes the person's real echo, of a "true self". Alternatively, that implying suggestion of the self-denotative on an illness that is referential on its own is why the middle point of selfhood cannot find.

The display of the individual who suffers from depression by Wallace hence makes a connection to the nonessentialist belief that the postmodern hypothesis articulates that "the subject is a fragmented being who has no essential core of identity" (Sim, 2013), as well as particularly like the postmodern hypothesis makes a connection to the psychoanalytic hypothesis of Lacan. However, instead of re-articulating the hypothetical forms of the distribution of identity that philosophy like that defines, the overthrust of that perception of identity by Wallace with the plot of his experience changes from the identification of the problem to the description. The dissimilarity that can observe from the description of the concept that is identity which *The Depressed Person* introduces cannot be the fact that she possesses no fundamental center of identity, yet that she will be going through that deficit of the center, she gets to contact the essence of her hollow core. This story shows the devastating influences that the postmodernist hypothesis has about the identity while they bend through the illness defined as the depression of the fictional figure.

Depression is a "black hole wearing your face" just like in "*Trillaphon*", so that as that story's last figure of speech, the suggestion can consider that "the Bad Thing

is [...] you. To pursue the sense of Lacan, you are not where you consider, yet instead, a place which is out of reach before the thought is able to be arranged. Then, this "self" introduces as depression for those as mentioned earlier, two fictional people. Not only something fundamental before the depression but also the considerations they possess which are not "you"; nothing is out of reach for the people or about the people is not asserted on the illness of depression from which they suffer. Hence, "the depressed person" can be detected solely via her illness of depression that the person suffers from, partially from the personal point of view through which Wallace introduces her. Her reasons, comparisons, symbols, the expression through which she establishes herself or established to herself, are insufficient for making her "real" or for making herself comprehensible to other people. From this capability, her depression occurs in another circle, and yet her condition as a "black hole", unreal, a fiction.

Then, the portrayal of the individual who is depressed establishes an instance of reconsideration of Wallace on postmodernism hypothesis as the experience that lived, replenishing the cheerful cracks of the hypothesis with human truths, as the superficiality shown by the language hypothesis of postmodernism recreated in the circumstances of surviving with depression. Hence, the depressed person is living not just as an instance of that kind, but at the center of the post-structural and postmodern hypothesis. Nealon articulated that post-postmodernism can be considered as an intensification away from the hypothesis of postmodernism (Nealon, 2012). That behaviour is putting plots that are related to the author inside the hypothetical postmodernism context behaviours like the amplification. The writer does not give the direct hypothesis portrayal in the application of literary; however, he does demonstrate the catastrophe that the hypothesis induces just after conveyed to circumstances that belong to those who are alive, to the perception of an individual is regarding the concepts that the identity and experience. The intensification can ironically be considered as an acknowledgement of postmodernism and difficulty to the hypothesis at the same time, which characterises it as an instance of post-postmodernism of Wallace.

Rather than investigating the depression experience, *The Depressed Person* plans the social depression suggestions understood as self-awareness as illness. In

consideration of the main character of that story, the likely speaking-solution that provided to Hal Incandenza in the book, *Infinite Jest* evolves into deceptive. The defeat creates by intensification of self-consciousness and makes a connection to the doubtful and sarcastic posture of modern civilisation which the writer determines in the article that belongs to him *E Unibus Pluram*. At that point, the writer questions

'[...] how to rebel against T.V.'s aesthetic of rebellion, how to snap readers awake to the fact that our televisual culture has become a cynical, narcissistic, essentially empty phenomenon when television regularly celebrates just these features in itself and its viewers?' (Wallace, 1993, p.184)

It is possible to observe the acrimony and self-centrism that Wallace determines in this paragraph echoed in the capability of the individual who is depressed to acknowledge that her buddies might thoroughly desire to give a hand of assistance to her:

The depressed person confessed to her therapist that when she reached out long-distance to a member of her Support System she almost always imagined that she could detect, in the friend's increasingly long silences and/or repetitions of encouraging clichés, the boredom and abstract guilt people always feel when someone is clinging to them and being a burden (Wallace, 1998, p.58).

Just as M.A. those senses of culpability of the individual who is depressed over her effect on other people dominates any possible beneficial effect she might acquire from articulating her feelings, avers her from truly empathising with the feelings of others. She shows a self-awareness that has evolved into overstated intense acrimony. The portrayal of her self-awareness represents the reaction of Wallace to modern culture as shortly introduced in the quotation arising out of *E Unibus Pluram* that state before. The perception of hers of her weak condition necessarily overweighs any perception of how her buddies and counsellor might probably feel both about her and about themselves as well. The essential self-regard of the circumstances is the other echo of the influence of "the Entertainment" in the book, *Infinite Jest*, just another instance of severe egoism that is caused by the culture. A self-absorption like that highlighted by the deficiency of response of the individual who is depressed to the death of her counsellor.

Wallace, in the time of an interview conducted by a German channel in 2003, seemed to be materially disturbing talking about *The Depressed Person*. That record demonstrates the writer frowning as well as moving the chair he sat immediately after the name of the work is articulated. He defined the main character of the story as a rare instance of a person that he conceived into being whom he hated (German, 2003). His dislike clarified in the writing when the individual who is depressed throws a question at her closest buddy, a fictional person who is in pain of cancer. The individual who is depressed admits the following:

[...] that although the depressed person had had agonizing feelings aplenty since the therapist's suicide, these feelings appeared to be all and only for herself i.e., for her loss, her abandonment, her grief, her trauma and pain and primal affective survival. [...] She was asking sincerely, the depressed person said, honestly, desperately: what kind of person could seem to feel nothing – "nothing," she emphasized – for anyone but herself? (Wallace, 1998, p.64).

The apparent dislike of Wallace for his formulation echoes with the arguments that he articulated about the essence of writing over and over again. Particularly in the next portions of his course, Wallace was worried that fiction-writing equated to an effort, insincere in essence, in order to evolve people into becoming more like him. This is the same argument that he articulated about records of experience. One straightforward instance of this provides in an interview conducted by Larry McCaffery (McCaffery, 1993). Like that figure, as mentioned earlier of that self-awareness of the depressed person's cuts down to acrimony, thus the self-consciousness of Wallace is introduced as circular in essence. A person either writes treacherously and is "loved", or else the perception of her or his urge induces a self-conscious urge to create something dissimilar: at that position, inquiries of frankness and aim crucially weakened.

The Depressed Person depicts the turn-back of Wallace to a character reminding M.A. from the story, "Trillaphon". However, his re-establishment is intentionally and maybe extravagantly unpleasant. Wallace drives away from purposes like that such as empathy and comprehension for his main character as possible reactions to his work. In a more sophisticated sense, *The Depressed Person* forces readers to be conscious about the destructive influence of the amplified self-

consciousness which depicts the illness of depression. In this sense, Wallace illustrates the postmodernist concept position that is totalized in his culture (Nealon, 2012). Instead of adopting the symbolic language that is present in "*Trillaphon*", with its portrayal of "every cell in your body, every single cell in your body [...] as sick as [a] nauseated stomach", which *The Depressed Person* causes a pessimistic mental attitude in the audience of the author. That togetherness of a reading act evolves into being entirely restricted in writer's figure deception on the audience of his. Then, the work gets progressively, barely explanatory. Alternatively, that can be considered as an imitative reality that is cultural and psychological. The individual who is depressed is the post-postmodernist subject because they address to the hollow-core of their own.

2.5. "Brief Interviews with Hideous Men"

Brief Interviews with Hideous Men which is a short story completion was written by David Foster Wallace, and comprised of more than 20 stories. The book released in 1999, later published by Abacus in 2000. The book was published after David Foster Wallace's book *Infinite Jest*. The story named "A radically condensed History of Postindustrial Life" is the shortest story with 79 words. *The Depressed Person* has 28 pages and is the longest one in the book. 4 stories are interviews with the hideous men or dialogues with them. These have the same title in the book. They described as a fictional copy of males who scared of females in relative to awfulness. Like these kinds of being scared has gained them the hideous men's bad tag. The styles of the stories are different greatly. Some of them have a direct document of dialogues or monologues. Some of them have lengthy clarifications and feelings with elongated footnotes and lots of parentheses to prevent vagueness.

The 23 stories to sum things up *Brief Interviews with Hideous Men* involve many identical titles; their form is an interview with an investigator being anonymous and their perspective remains totally implicit, just demonstrating a "Q" by the time she requests something from the hideous man at issue. These short stories center primarily upon hatred of women and incredibly smart, apparently persuading assertions for awful matters such as abuse, sexual fornication and obvious ignominy. For instance,

the story titled "*A Radically Condensed History of Postindustrial Life*" is about the ironic portrayal of incomprehensible solitude of these days'. The stories like "*Demise Is Not the End*", "*The Depressed Person*", "*Signifying Nothing*", "*Suicide as a Sort of Present*" refer to depression and suicidal thoughts. The uniting theme of many other stories, generally portrayed, indicates that present grown-up life is clearly intolerable.

Two of the short stories named "*The Devil is a Busy Man*" which don't have identical personas. However, they have relevant topics like having ethical contradictions about monetary issues. Three of the short stories have named as "*Yet Another Example of the Porousness of Certain Borders*" and every one of which is trailed by an apparently arbitrary Roman number. Whereas three of these stories are pretty little length — on average, around two pages — they do not have joint personas and evident topics. There are also other stories not stated in this thesis having the same issues, yet they do not precisely closely connect. For instance, the short story "*Datum Centurio*" is designed like an extended lexicon meaning of "date" since 2096.

By mentioning the dying out ordinarily dating — for the sake of strangely computer simulation obscenity — "*Datum Centurio*" is, in fact, a footnote to all the other stories mentioning the complicated problems which came out present times. Basically, when one starts to read the story "*Tri-Stan: I Sold Sissee Nar to Ecko*", it bears no relation to the other parts of the book, it is a fictitious story about the birth of satellite TV, like telling in the volume and form of a Homeric epic. Be that as it may, even the story eventually relies on man-woman affairs, the young lady Sissee Nar (having of a vast amount of cosmetic surgery) is the initial prominent name of the main cable link on account of her highlighted character in which she lies on a beach and snoozes, to the pleasure of man watchers.

Various hideous men are the characters in the book. These men are unusually smart, severe who generally explicitly accept their faults, however generally carry on their offence to provide those sinuous statements which are obvious and doubtlessly disgusting, harmful people. Almost all of these men are perverts, most are drugsters, and so many try to tempt the reporter throughout their conversations. The other character of the book is the interviewer. Though all over the whole compilation, she stays unnamed and silent, the interviews involve the interviewer's indirect

explanations. Thus, we understand that she is a pretty juvenile, a smart lady just broke up an awful relationship, and the interview is now having conversations with men to learn them protect their different obsessions and mental disorders.

“You” is the character of the short story *"Forever Overhead"* in the book. One of the collection's most remarkable scholarly elements is the *"Forever Overhead"* story that references the reader as the short story's protagonist. “You” are only thirteen in the story, and it is eventually known as your own individual. You stand in a queue before jumping the high dive and plunging into the water. However, clearly comprehended, the story is an intellectually complicated definition of your life's value.

The character of the *"Depressed Person"* story is “The Depressed Person”. David Foster Wallace accepted that he loathed the protagonist in this work. The woman is a selfish woman who has thoughts of committing suicide. The irony that lies in this woman’s personality is that it is most challenging to sympathise with her feelings due to her cruel pride and selfishness. The Depressed Person dedicates an extraordinary amount of attempts towards therapy, visiting a therapist more than once a week, and acting according to the suggestions from her therapist that make her uneasy, such as making a short list of friends, i.e., The Support System, for her to talk with between sessions.

The theme of the book is various, such as empathy, the meaninglessness of life, art as an expression of self and meaning. When talking about the theme “Empathy as Savior”, one can infer that this theme is obviously in the book. Wallace was very talkative about how empathy was the only strength that could actually direct to existence with meanings because if it is practised well, it will bring about a decrease in the solitude that could reduce the hopelessness we, individuals, feel. The book highlights this quite evidently, particularly, implicitly over the defeat of the hideous men to produce sympathy and their apparent incompetence to practice empathy for others (mainly women). This is also the reason why Wallace created *"The Depressed Person"* with such a sarcastic tone. As a person who suffered from depression himself, Wallace knows that one of the reasons that depression causes suffering is that the vanity produced usually separates the individual from society. All his stories deal with this uniquely.

The stories of David Foster Wallace only addresses the theme “Meaninglessness of Life” indirectly with long discussions in a maximalist style. It’s like Wallace tries to show everything till it becomes evident that there is, in fact, nothing to show. Wallace’s use of detail can be examined in “*Forever Overhead*”, where the waves into the pool stop all the time. However, the short stories that Wallace wrote never question this theme directly. One exception to this is “*The Depressed Person*”, which concludes with giving rise to distress rather than compassion.

The other theme of the book is “Art as an Expression of Self and Meaning”. The most captivating picture in the whole collection might be that of the diving board: standing on it and striving hopelessly to halt the flow of time since you know the thing of life is to dive into the waters that will make you oblivious of every person in your life. Before you fall, however, everyone is staring at you, which is quite helpful to you. Particularly in stories like, “*Death is Not the End*”, and “*A Radically Condensed History of Postindustrial Life*,” this theme shows up. It is evident throughout the entire collection with Wallace’s frequent use of metanarrative and other postmodern tactics that Wallace does not want the reader to forget that he’s the writer and these words came out of his brain for the reader. It is as if he says hello to the reader. Indeed, the word that appears at the end of “*Forever Overhead*” is “Hello.”

The genre of the book is a fictional interview, short story. There are more than 20 short stories in the book, and it is the collection of short stories of David Foster Wallace. The protagonist is the narrator woman. Antagonists are the hideous men who are asked to protect themselves. The time of the book is the late 1990s or mid-2000s. The narrator is mainly an anonymous female, maybe between the ages of 20-25. The point of view is her, even though the stories totally excludes her voice. As she talks, the only letter Q seems. The tone of the book is cynical, self-defeating, frustrating, and the mood is ironic and critical. The main dispute of the title stories is that the connection with the female narrator and her topics are no use of and unkind, yet often in aspects that are hard to express or identify.

Moreover, the book's climax is the author's frank expression by himself. It is possible to see Wallace's short story "*Forever Overhead*" as his own interview, seeing himself as a hideous man. Most of the interviews are pretty dim quintessentially. The

female interviews egocentric and rapers, neither of them are encouraged to change their actions. This often increases an uncomfortable sense among the females and the males, which causes the reader to concern the security of the woman.

There are many explicit and implicit references to the Bible; one may think about the text that it has spiritual implication. In interviews, Wallace has always stated that social, emotional and mental concerns are still about religious in reality. There are also art mentions to garage rock culture and widely known metaphors that make the bits a bit pop-art-esque.

There are explanations of existing fantasy, swimming pool, houses of worship, drug use, powerful, sometimes tactless sex images, great weather pictures, and annual metaphors.

The central paradox in the collection is that the hideous men are now and then gentle and usually talkative and considerate. However, various academic interpretations of the collection also point to other paradoxes. For example, "*Forever Overhead*" as the centrepiece of a book about hideous men contains a paradox if it is considered as one in nature with the conversations.

Each conversation or interview is dissimilar, as some are more formal than others. And occasionally it even appears as if the interview is virtually a one-night stand. However, each interview has one thing in common, which is that they all, in an ironic manner, advocate and uncover the faces of men.

In the story '*Forever Overhead*', there are dreams of the boy, and they are personified as though the fantasies themselves were the emotional spouse of the young men nighttime scenes.

In "*Forever Overhead*", Wallace makes use of the diving board to highlight the young character's developing sense of identity. Throughout the story, the diving board measures the plot and demonstrates how the reader recognises the boy with Wallace's words. Besides, we realise how the young character sees the diving board symbolising his own life. It is understood that symbolism, as a literary element exists in the book.

Throughout the collection, one can see the allegory of the concept of ageing, which manifests itself in the very first story about an ageing poet. As characters interviewed, the perspective also changes, but the events in even the shortest stories take the reader to older and more earthly states of being for the characters involved. As Wallace's anthology progresses, the allegory is sustained and represented in what the characters perceive.

The other allegory of the book is "fascination". The "fascination" idea is evidently seen at the beginning of one of the stories titled "*Brief Interviews with Hideous Men*". Here, the allegory is intriguing as it starts with the book's title. The reader is absorbed with the idea of a hideous man, but the use of brief interviews as the style assures the reader that the write will not devote more space to these hideous men than what they deserve. The characters are usually disinterested in one another; the structure of the interviews is meant to fulfil the curiosity of the reader about another person's life or what they want to speak. The author plays with the fact that his book is being read by the reader when appealing to the fascination which he intimates and extrapolates.

In *Brief Interviews with Hideous Men*, Wallace discovers the links between consciousness, passion and ethics by a special and influential manner via the author-reader connection being a marital and close male-female partnership.

Wallace underlines the achievement of the man in becoming both an ethical reader and an ethical individual as to make him confess as: "I realized that I had never loved anyone. Isn't that trite? Like a canned line? Do you see how open I'm being here?... I knew that I loved. End of story" (Wallace, 1999)

2.6. "Consider the Lobster"

Wallace isn't a converting or didactic writer, yet his writings mirror a state of perplexity where the human reasonableness is left unsure about its epistemological status in a domain where cyborgs and machines are winding up always incredible, and alternately, where the straight out qualification among human and nonhuman is ending up ever less plainly obvious. For instance, *Consider the Lobster* was published in 2004

about the Maine Lobster Festival Wallace mulls over the celebrations from the lobsters' perspective. He addresses the got astuteness that they can't feel anything and pondering whether the lobsters' evidently urgent endeavors to abstain from being submerged alive in bubbling water ought not bring up awkward issues about the verifiable power structures coded into customary thoughts of human specialist: "is it not possible," he queries, "that future generations will regard our own present agribusiness and eating practices in much the same way we now view Nero's entertainments or Aztec sacrifices?" (Wallace, 2005)

Is it possible that future generations will regard our present agribusiness and eating practices in much the same way we now view Nero's entertainments or Mengele's experiments? (Wallace, 2005, p.253)

In 1941, M. F. K. Fisher initially requested that we consider the oyster (Fisher, 1988), not as a moral but rather as a culinary investigation. 63 years after when David Foster Wallace approached us to consider the lobster (Wallace, 2005) 2 for apparently comparable reasons, the examination immediately surrendered the gustatory and took a move in the direction of the philosophical and ethical. Initially distributed in *Gourmet* magazine, Wallace moves us to contemplate the upsetting ethical inquiries raised by the issue of lobster torment and our moral (mis)treatment of these well disposed scavengers. Since the distribution of that article, investigation about on nonhuman creature consciousness has detonated. News reports of the discoveries of analyses into creature conduct and perception are normal; 2010 saw the production of a prevalent book of the title *Do Fish Feel Pain?* (Braithwaite, 2010) In this essay, it is acknowledged Wallace's test and contend not just that as per our best science do lobsters feel torment, yet in addition that in light of these discoveries, the ethical status of lobsters—and all shellfish—is higher than a great many people envision and that they are qualified for participation in the ethical network.

Consider the Lobster is a collection of essays published by Wallace in 2005. The book tells about some of the personal events that happened in Wallace's adult life. The essays cover a wide range of topics such as the morality of boiling lobsters alive just for fun, an essay on a biography about Fyodor Dostoyevsky, what he thinks about John McCain in the 2000 presidential election, etc. In the collection, Wallace presents

an ethical point of view and stimulating insight into the complexity contained in the decision-making mechanism of humans.

The collection contains various essays of different genres and on different topics. Many of these essays are reprints of faux journalism initially published by literary magazines. It can be known that here are the summaries of each story:

“Big Red Son”: A scornful and severely critical exposure of the adult entertainment industry focused on the gala of Adult Video News Awards beginning with a ludicrous film on auto-castration.

“Certainly the End of Something or Other, One Would Sort of Have to Think”: It is a critical review of John Updike’s *“Toward the End of Time”*. Here, Wallace states his frustration with the modernist powerhouse and concludes that the reason why the character is so sad is that he is a jerk.

“Some Remarks on Kafka’s Funniness from Which Probably Not Enough Has Been Removed”: In this essay, Wallace illustrates many Kafka moments which were presumably supposed to be quite entertaining, but which, somehow, are not in agreement with the modern American sense of humour.

“Authority and American Usage”: Wallace uncovers the dated drama in the world of publishing dictionaries and the obscurities of modern linguistics.

“The View from Mrs Thompson’s”: It is a moderate but challenging reaction to the September 11 terrorist attacks.

“How Tracy Austin Broke My Heart”: In this frustrated literary-critical essay, Wallace condemns the sports-star-with-ghost-writer autobiography genre, stating that he could wish that he could enjoy this genre, but he can’t as this genre lacks meaning and narrative value.

“Up, Simba”: This political essay is about Senator John McCain’s presidential campaign.

“Consider the Lobster”: This essay, which also lends its name to the collection, is concerned with the discussions about the ethical method for cooking

lobster. The essay also explicitly addresses human beings' assumptions about suffering, pleasure, and entitlement.

"Joseph Frank's Dostoevsky": A peer assessment article for Fyodor Dostoevsky's biography of Joseph Frank respecting in which Frank shows a success. However, it is not criticised that Frank is insufficient about catching the real significance of Dostoevsky's life.

"Host": It is about a presentation of a radio host who is obsessed with the O.L. Simpson case. Obliquely, talk about how various media influence a society's cultural psychology.

The character of the essay *"How Tracy Austin Broke My Heart"* is Tracy Austin. In the essay carrying her name for Wallace, the genius kid and globe top tennis player, Tracy Austin, emerges from reviewing her horrible memoir.

In the story *"Up, Simba"*, the character is John McCain. Wallace records McCain to solicit for the leadership in 1999, drawing attention to the public distortion that political leaders achieve to be politically favourable.

John Updike is the character of the essay *"Certainly the End of Something or Other, One Would Sort of Have to Think"*. Wallace answers and makes reviews to the essay Updike's recent novel at those days, *"The End of Time"*, whose modernist writer John Updike in the essay titled *"Certainly the End of Something or Other, One Would Sort of Have to Think"*.

In the essay *"Some Remarks on Kafka's Funniness from Which Probably Not Enough Has Been Removed"*, the character is Franz Kafka. Kafka is stated in the name of Wallace to explain the fact that it is so hard to instruct Kafka to students who comprehend Kafka's irony, however, don't consider his sense of humour to be comic.

In both fiction and nonfiction works, David Foster Wallace has a great skill in creating writings. The themes of the essay in the book are mentioned below.

In *"How Tracy Austin Broke My Heart"*, Wallace condemns the genre of ghostwriting about sports people. He states that he dislikes such lifeless and pleasant

biographies about sports people. He is especially frustrated by Austin's biography as it really affects him.

In "*Certainly the End of Something or Another, One Would Sort of Have to Think*", Wallace expresses a scornful, ruthless critique of Updike's "The End of Time". Wallace argues that several novels ago, John Updike was ended to make original art. He also thinks that the reason why the character in the story is so sad is that he is a jerk. In these two examples, Wallace takes a critical perspective of the literary area and suffers anguish to the awful art which imposed on human beings.

These essays which are written in American language presents an important issue about the significance of perceiving the approach that lies at the heart of grammars and dictionaries since the way people see the language is generally in the form of perspectives in the world. The words he used are so weird.

His political ideas in the USA are not polite. Wallace reflects his political views in "*View from Mrs Thompson's*" and "*Up, Simba*". The former is a challenging reaction to the American agitprop too accomplished in the urban center after the September 11 attacks. The latter is, on the other hand, exposure of the true nature of American politics, concentrating on the social manipulation and bending the truth that prevails real politics in America.

The genre of the book is a short form, nonfiction. The setting is in the USA; the time is in the 1990s. The frame of reference mostly takes place during the diplomatic polarisation after 11th September. The first person narrator is David Foster Wallace himself, in the type of expositional essay.

The book's tone is satirical and ironic about American consumerism. Here is an example of irony as lobster is good for health, the MLF believes as it is healthy. The MLF says that when the lobsters are killed, they do not suffer agony. Although the lobster is considered as an indication of a deluxe meal, it is regarded as a kind of torment for eating. As the writer uses humour and verifiable truth about the lobster, its background and neural system, one can easily infer that he knows a lot about this subject.

The use of imagery, tones and word choice makes the reader think about how we connect, and he/she gets to suffer from others, as well as animals.

The essence of the dialogue has shifted after 11th September in the USA. All of the art, world affairs, beliefs and religion became isolated and disregarded by those who think differently. That is the principal dispute mentioned by Wallace.

The title essay takes place in the climax, ironically, as it may be devious of all. However, American connection to joy, agony and ethical kindness is the most central theme.

Many of the critical literary essays comprise a portentous volume in regards to art and amusement. Especially the political essays are menacing. The essays of Wallace were often referred to as apocalyptically.

The essay on Tracy Austin analyses how Austin's recorded experiences make Wallace feel "deceived", yet his criticism is totally insulting. Also, religious imagery takes place cleverly all over the writing of Wallace.

A consistent paradoxical relationship lies between pleasure and joy. One naturally tends to accept that they are the same in their nature, but Wallace's vigorous social criticism seems to set forth that they might mostly be reciprocally specific.

Wallace uses a metonym telling about his own sadness when he compares his body with that of a male pornstar: in fact, he discusses how desire, comparison, and indulgence destroy the self and soul via inauspicious psychological wiring. When Wallace criticises the entire American politics by ridiculing McCain specifically, that is a synecdoche.

In the title essay, the lobster is symbolised at least by some people Wallace interviews or quotes. Besides, Wallace usually personifies his approach towards art and literature that he says Tracy Austin's autobiography "broke his heart".

He uses the lobster as a symbol for modern ethical discussion in the USA. The controversy surrounding the lobster is about whether the lobster suffers when it is cooked alive. Wallace uses this controversy as the central argument of the essay to point to the ironies in our attitudes towards each other when we have different opinions

on the correct treatment of a lobster. The analogy displays how corrupt our discussions about ethics have become.

Wallace's criticism of ethics is the same as his criticism of political views as well as his criticism of art theory and the performance of contemporary writers. The parallelism contained is the derisive approach that he adopts towards the subjects that he criticises. To him, his attitude towards the AVN awards ceremony as a parallel for the Academy Awards is an example of parallelism, which manifests itself in Wallace's almost every piece of writing.

The ethics of the United States are complicated and may be incorrect. In the short story which lends its name to the collection "*Consider the Lobster*", Wallace reveals the debates regarding the most ethical method of cooking lobsters. The reader cannot clearly understand Wallace's views on this. However, Wallace states one thing quite clearly: Americans lack a consistent value system to talk about delight, suffering, and ethical behaviour. Generally speaking, the nature of the assertions regarding the ethical attitude of animals is identical to the intricate statements around several diplomatic divisions in present American policy.

He was invited by Gourmet Magazine in 2004 to write an evaluation of the 2003 Maine Lobster Festival. The aim was to attract an upper class "foodies" viewer with lots of spare time. Wallace has always recognised as a dog lover and animal rights supporter. Rather than writing a review of the food and festival, the book became an ethical discussion about the cure of lobster: "Is it right to boil a sentient creature alive just for our gustatory pleasure" (Wallace, 2005) (243). He built a disputable discussion on morality in society and the fair cure of animals. Intentionally, by defining the sensory neurons of a lobster and their lives until being a meal, the reader becomes uneasy: ("pain receptors sensitive to potentially damaging extremes of temperature,") (p.250) (Wallace, 2005).

Wallace brings up this issue subsequent to giving a decent arrangement of truthful data about the economy behind the yearly lobster celebration in Maine and the science behind whether lobsters really feel torment. In any case, Wallace's principle intrigue is in recounting to a story about human instinct.

He states, for instance, that it is socially cumbersome, even awkward, to discuss moral issues that may demonstrate individuals egotistical, and individuals regularly select to maintain a strategic distance from this sort of discussion. Wallace expects, clearly, that bubbling lobsters alive for utilization is a narrow minded act and, since he accepts that there is "no honest way to avoid certain moral questions" in life (Wallace, 2005), as he puts it, he selects to expound on the morality of eating lobsters in an "innovative," journalistic record. He tends to the pertinence of conventional way of thinking here as pursues: "the inquiries of whether and how various types of creatures feel torment, and of whether and why it may be reasonable to dispense torment on them so as to eat them, end up being very perplexing and troublesome"—logically, it is hard to build up how lobsters precisely feel torment in any case, more critically, "the standards by which we can construe that others experience torment and have a real enthusiasm for not feeling torment include in-your-face theory—power, epistemology, esteem theory, ethics."

CONCLUSION

This thesis mainly aims to offer insight into the relationship between post-postmodernism, ethics and morality. The primary concern of this thesis is literature and to explore post-postmodernism by analysing a literary figure David Foster Wallace and his work. The link between postmodernist research and morality is a more describable point of comparison to that in Wallace's writing, and, in this way, more helpful to talk about as it is a definition of post-postmodernist morality from the perspective of Wallace.

What disturbs post-postmodernist approaches towards morality is the removal of subject position's implications for moral action. This is because, if we observe Wallace and others as trying to write postmodernist forms again by fixing the general issues contained in postmodernism, this appears to be at the core of the issue. Hence, the problem for post-postmodernism is to rewrite a subject position to identify the moral values without neglecting the postmodernist concern that the subject position itself has been removed somehow.

The early 1980s is the period when the basis of the fundamental argument was formed by hypothetical viewpoints produced by the study in related fields, especially philosophy and history. In view of the passion for the ethics of fiction, it is evident that the seemingly ordinary mixture of moral literature and philosophy was unavailable in literary criticism for all aims and goals, despite all account of the various components of philosophy. In late-twentieth-century moral philosophy, the trend toward the new has often meant a tendency toward literature, a trend that has gone on with continuing uncertainty about institutions, containing those based on reason and ahistorical, recognized human nature origins. Like various authors, Conrad produces tales that are about hybrid of old and new ; Victorian genres and subjective principles engaged in experted testing and analysis of flexible ethical assessment techniques. The three authors, Wilde, James, and Conrad, do not rethink Victorian morality by continuing to consider or change the conventional romance plot, but by evaluating the personal and common people link that has been so essential of ethics.

The basic forms of post-postmodernism have been mentioned only superficially throughout this argument of the moral material in Wallace's work. This has enabled Wallace's morality to reveal a positive picture, one in which his discussions with the implied morality of metafiction build, at last, to a consistent linkage of an ethical system in his last novel; a system that runs through the centrally anti-relativistic critique in his work.

The issues with regards to a post-postmodernism ethical system are concerned with the image of the hollow-centre. The amendment that postmodernism seems to need is that post-postmodern figures must build a morality that is non-arbitrary and non-relativistic. Morality in post-postmodernism also calls for the formulation of morality to be put forward as an alternative, following the sceptic character of postmodernist knowledge and reiterating the significance of difference to post-postmodernism. Both intellectually and culturally, Wallace has been one of the most prominent writers among his contemporary writers. In this thesis, the significant, genuine, and connected tasks have been discussed. First of all, to develop a combined analysis of two of David Foster Wallace's books, I studied some of his works.

This paper symbolises a fitting and remarkable contribution to American literary studies. Through an independent and encompassing schema, it describes the legacy of David Foster Wallace, an essential figure in the world of fiction. It summarises the weight of Wallace's academic reputation and places it within its historical period. Also, to elucidate what "post-postmodern" should mean, it brings together a significant part of recent literary theory in its multiple styles. Thus, it demonstrates the benefits of research of Wallace's work and the use of post-postmodernism for a diversity of critical projects.

The present thesis contributes the insight into Wallace's writing by providing an outline of his work and presenting an analysis of the minor and major text, interviews, fiction and nonfiction. After Wallace committed suicide, "depression", which he profoundly addressed from his earliest work, has emerged as an essential instrument of linking his work to the circumstances in his life. To explore the depths of his work, on which his writing style has substantial influence, it is necessary to rebuild Wallace's biography based on this depression theme. However, it is of greater

importance to investigate this theme to disclose what depression symbolises for Wallace and how it influences his perspective of the world and his relation to his readers. Thus, in this thesis, two works “*Brief Interviews with Hideous Men*” short story collection, “*Consider the Lobster*” collection of essays and two short stories that Wallace penned in different periods of his career analysed and examined the concept of depression as a developing literary and social critique.

The thesis offers a more direct discussion of the perspectives of post-postmodernism and Wallace’s writing. The common points between Wallace’s repeated attention on the role of fiction as a touch between writer and reader and the importance of the image of the writer that idea conceives have mainly been investigated. The dualism of personal and moral is a thematic reverberation of the complexity Wallace hopes his readers to have with his fiction, both in terms of comprehending and establishing identification with it.

Through an examination of the ethical aspects of Wallace’s writing, Part Four gave a shape to this argument. This feature is prevalent and self-consciously reiterated and reconsidered throughout Wallace’s life as an author. Hence, it carries as much significance as the more personal texts on depression examined in Part Four. However, to conclude it, it has been argued that in its final accent on the sustaining of the inconsistency, Wallace’s morality is completely post-postmodernist and coherent with his use of autobiographical material.

To Wallace, depression is like the consumerist urge, and, in a way, like an obsession. On the other hand, while depression is inwardly driven – ‘you’re the Bad Thing yourself’ – the whole culture around Wallace appears in a structure to reproduce the consumerism, for its own economic advantage. Therefore, just as he concludes here that suicide, for a depressed person, is a ‘decent’ act, he may be proposing that any effort to live beyond the ideological borders of capitalist culture is potentially self-destructive as depression is presented as a consecutive, recurrent, and self-conscious rationale, the ability of depression to exude the hollowed identities arranged by abstracted late-capitalist elements stamps it as outside the system.

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