

## ABSTRACT

### DAVID FOSTER WALLACE'S SCREAMS, STUTTERS, AND STAMMERS: THE 'VISIONS' AND 'AUDITIONS' OF A 'GREAT' 'MINOR' WRITER

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**In the first chapter**, "The 'Everyday Arts' Of David Foster Wallace," I show Wallace's treatment of objects in *Infinite Jest*; I also employ the concept of "and," as theorized by William Gass, to show that Wallace places the conjunction, meticulously, between the everyday objects, so that the objects and the 'and's don't go unstudied. **In the second chapter**, "The 'Invisible Forces' In David Foster Wallace's Fictions," I explore the question: What has happened to Hal Incandenza? Wallace has deliberately structured *Infinite Jest* in a way to make you hit a dead end regarding the Hal question. Therefore, I propose reading the Hal-episodes through the concept of "novella" by Gilles Deleuze and Felix Guattari. The novella places you in a relation to something unknowable in the past. Whatever has happened to Hal, similarly, you will never know. I also employ Deleuze's concept of "force" to show that Hal's condition is because of "invisible forces." **In the third chapter**, "David Foster Wallace's Minor Use of the Major Language," I read Wallace's essay, "Authority and American Usage," the way George Saunders reads Anton Chekhov's "Gooseberries." Saunders tells you that Chekhov's story thinks through a series of "on the other hand" declarations, and conveys how petty it is to have a one dimensional opinion. Similarly, Wallace's persona in the essay is that of someone who is not one-dimensional. In his essay, Wallace orders his black students about not using "Standard Black English"; he tells them to write in "Standard Written English" (SWE). On the other hand,

though, Wallace himself puts SWE in disequilibrium: I show how Wallace carves out a minor language within his own major language (English).