Trilogy of Identity Transformation:
Reading David Foster Wallace's Novels

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Abstract

The progression of culture and literature in the three subsequent eras of Modernism, Postmodernism and Post Postmodernism since the late-20th-century can be considered as one of the vivid factors that has led to the chain of transformation of man. In Modernism, the superiority of authentic and governmental power over people was dominant and later in the era of Postmodernism or the late capitalism, the notion of fragmentation controlled the life of the people; but in the third one, Post Postmodernism, a freshgenus of humanism was introduced by innovative authors such as David Foster Wallace who, in his philosophy of writing, illustrates not only the pain and limitations of man but also the healing instruments. Philosophically speaking, through the critical gates of Wallace's philosophy, the subjectivity of man is given a niche, and thanks to the opportunity he has gained in the social networks, he could have made it possible to create a type of sharing and mutual communication amongst the fragmented individuals. That is to say, all alienated and limited individuals can have the role of active agents, communicators, and producers instead of being passive watchers, readers, and one-way communicators organized by the structures of the past eras. Therefore, the present study aims to investigate David Foster Wallace's (1962-2008) trilogy—*The Broom of the System* (1987), *Infinite Jest* (1996), and *The Pale King* (2011)—according to his philosophy of Post postmodernism.

Keywords

1. Introduction

Being considered as encyclopedic novels, David Foster Wallace's (1962-2008) trilogy—*The Broom of the System* (1987), *Infinite Jest* (1996), and *The Pale King* (2011)—undoubtedly contain various views and multiple sides, the roots of which, lie in three subsequent eras of Modernism, Postmodernism, Post

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Postmodernism. For an author like Wallace, writing creatively and imaginatively which is in accordance with the features and milestones of the period he lives in, is like a vital organ which is essential for the continuation of his literary life, thus the survival of his literary organization needs a heart like that.

Due to the time's quality of being unavoidable and inescapable, the crucial fact in writing is to be not too far from the standards of each period and therefore, the focus of any skilled and authoritative writer, especially a novelist like Wallace who has a small number of works, has to be on the notion that his works are to place the legs exactly on the paces that are not considered as harsh and false while he should not underestimate, undervalue and forget the necessity of creativity and novelty. In this manner, the work has the quality of being a masterpiece since it is filled with the powerful weapons of creativity, innovation, and newness and hence it can open up the vast horizons of thought and wisdom in front of the readers. As mentioned before, Wallace is not out of this circle and the main points of his compass are moving around this idea in a way that one can find the milestones, characteristics, and the highlighted facts of the mentioned eras in his novels, in a chronological routine.

Looking once more from the point of view of the new millennium, the1990s seems to have been considered as a convertible span of 10 years for American literature that is divided between the development of an era of authors devoted to Postmodernism and the extended vitality of numerous scholars related to the first and original ascent of the movement. In any case, while for some commentators and philosophers the termination of the 20th century appeared to cover the termination of Postmodernism, the exact time (the time when the nightfall of Postmodernism shaded into the beginning of whatever lies past) is naturally hard to find. One of the difficulties, here, refers to the fact that there are a few contending records of the recent days of Postmodernism, and each of them maps a different chronology for the demise of the movement.

Possibly, the most vital change in each culture, both for commodity production and in the way in which meaning and knowledge are formed, is connected to the revolution in information technology. This change, connected to advances in computer science, electronic designing, and information transfers, has consistently been developing. However, it appears that man would be able to start to survey its effects through the routines of everyday life. As Theodore Roszak in *The Cult of Information: The Folklore of Computers and the True Art of Thinking* (1986) points out "[…] the impact and the possibilities of information technology on and for the way our societies organize production and institutions, on and for the way they produce, process, collect, distribute, manipulate, transmit and control information, knowledge and values" are obvious (45).

Therefore, undoubtedly, the impact of advances especially advances in computer science and technology in the new millennium, has made it possible for each society to be able to adapt itself with the procedure in which all the issues are intermingled with the computer and internet-based life and the way people are busy producing, processing, collecting, distributing manipulating, transmitting, and controlling are directly in harmony with the technological shifts and changes.

Practically saying, some scholars believe that the quick development and levelheaded use of information technology could in the long run guarantee a less demanding life for man in the post-postmodern age. In a profoundly technologized, informative, and robotized society, a diminished requirement for human work in transition and production would bring about an expansion in innovativeness as well as in easiness. While information technology provides the procedures related to the eras of producing and then distributing as well as lessening the requirement for human work and expanding the conceivable outcomes for recreation and fun, it likewise illuminates the procedures of social and political control by shelling its populace with an omnipresent yet very much coordinated creation of different broadcast pictures and substances such as TV images, etc. Renate Holub in *Antonio Gramsci: Beyond Marxism and Postmodernism* (1992) states:

> With the accelerated introduction of information technology on many structural and infrastructural levels in western society, and, in particular, the introduction of increasingly sophisticated information technologies in an already highly functional media industry, the binding parameters of experience and values for large masses of people are non-negotiably produced and reproduced, contained, controlled, manipulated and even dominated by forces that seem to elude interrogation, much less confrontation. (170-1)

As it is noted, with the quickened presentation of information technology on numerous basic and infrastructural levels in many cultures and societies, and, specifically, the presentation of progressively modern information advancements in a profoundly practical media industry, the coupling parameters of experiences and values for vast masses of individuals are delivered and recreated, contained, monitored and even ruled by powers that have the control of the society in their hands, a situation which was dominant at the age of Modernism and Postmodernism. As Lyotard effectively depicted in *The Postmodern Condition*, it obviously does not just restrict the self-rule and autonomy of the general population; additionally, it confines the capacities and potential outcomes of the observers, makers, and disseminators of information and knowledge and in its most cruel aspect, the literati generally have lost utility, operation, and wisdom, as well. As he believes, this is an era in which all are

prisoned in the black coffins of the blindness of insight and awareness, they are, in fact, all surrounded with passivity and are controlled by the agents of powers such as TV and other one-way communicating tools.

However, known as the milestone of Post Postmodernism, when the internet-based technology—a sort of technology that unlike the previous ones focuses on the fact that human being needs to communicate freely and play the role of active agents—comes into existence, the situation undergoes a huge change. Man is bombarded with the vast world of information and internet informational pages that remove the so-called coffin of blindness and not being aware of his surroundings. This man even can be an essential part of a productive structure or be a creator himself; the one who searches for his favors finds those that are favorable, likes the ones that he desires and shares his thoughts and expressions.

2. Literature Review

In spite of the novelty of Post Postmodernism as well as the writings of David F. Wallace, several studies investigated these subjects, however quite a few wanted to examine theses notions together, which is the most important part of the present study. To name a few, a related book to this topic is written by David Foster Wallace himself under the title of *Fate, Time, and Language: An Essay on Free Will*. The book tries to open up a concept, which is rooted in the philosophical doctrine introduced in 1962. In 1962, the philosopher Richard Taylor used six commonly accepted presuppositions to imply that human beings have no control over the future. David Foster Wallace not only took the issue with Taylor's method, which, according to him, scrambled the relations of logic, language, and the physical world, but also noted a semantic trick at the heart of Taylor's argument. In this book, Wallace reveals his great skepticism of abstract thinking made to function as a negation of something more genuine and real. He was especially suspicious of certain paradigms of thought—the cerebral aestheticism of Modernism, the clever gimmickry of Postmodernism—that abandoned the very old traditional human verities that have to do with spirituality and emotion and community. Like most of studies on David Foster Wallace's works, the mentioned study has nothing to do with identity and the process through which the transformation of identity occurs for the characters of Wallace's trilogy. Therefore, in this study, the authors wanted to add something new to the realm of studying Wallace's works, which was not paid attention enough.

Another work is titled "The Work of David Foster Wallace and Post Postmodernism" by Charles Reginald Nixon. The mentioned work exemplifies two explanations of Post Postmodernism through the work of David Foster Wallace. In the thesis, the researcher observes the literary connotation of Post

Postmodernism and likewise classifies the key characteristics of its form and addresses the significance of Wallace's writing to its study. Furthermore, the researcher deals with the issue of showing how the term Post Postmodern elucidates a clear historical period and its cultural practices. Unlike the present study, Nixon's work deals with what one might call the surface of post postmodernism. In his work, he does not go into the depth of post postmodernism and, instead, he gives some simple explanation and themes of the era and applied them on only one of his novels.

Another related work is titled "I" and the "Other": The Relevance of Wittgenstein, Buber, and Levinas for an Understanding of AA's Recovery Program in David Foster Wallace's *Infinite Jest* by Petrus van Ewijk in 2009. In this article, he refers to the fact that in David Foster Wallace's *Infinite Jest*, the representation and manifestation of Alcoholics Anonymous (groups of addicted people) can be regarded as an effort to come up with a solution for both the addiction and the solipsism of the characters. AA tries to accomplish this by reconnecting the addict with the 'Other.' The integration of the 'Other' by the totalizing tendency of the self is dropped in favor of an earnest connection. The article focuses on the similarities between AA's methods, Ludwig Wittgenstein's philosophy of the language game, Emmanuel Levinas' ethics of the 'Other' and Martin Buber's *I and Thou*. It illustrates how, in light of this knowledge, a reader might be able to uncover moments of earnestness in *IJ*, as well as pick up on the rules necessary to counter contemporary American solitude. In his work, Ewijk deals with what might happen for an addicted person when he is trapped into the vortex of loneliness. In this study, the character of Hal, who is also addicted, is supposed to be healed by reconnecting with other people who are just like himself. That is to say, in a post postmodern condition, the only way to save a person and bring him back to life is through communication. However, the author does not pay attention to various dimensions that each person's identity might have, which differentiate him form others, for sure—something that can be considered as the focal point in the present paper.

3. Methodology

Since the very beginning of the 1990s majority of philosophers, scholars, and men of literature appeared to be willing to draw a line under the postmodern time in the expectation of characterizing another inventive era for fiction, an era that goes beyond the standards of postmodernism. It was to contend that games of stifling breathlessness related to Postmodernism and structuralism had denied fiction of its fundamental weight. Only a year later, a more orderly endeavor to pinpoint the snapshot of the move came when a big conference under the title of *The End of Postmodernism* (1991) was held by conspicuous Postmodern writers in order

to intuitively understand what new bearings may be conceivable after the age of Postmodernism. Although a large number of the participating members and authors appeared to question whether Postmodernism had truly arrived at an end or not, some of them obviously trusted that it had, and contended that its downfall could be much or less straightforwardly traced to the Postmodern fascination with self-reference.

Only two years later, David Foster Wallace distributed an important composition subjected to the termination of Postmodernism titled "E Unibus Pluram: Television and U.S. Fiction," and traced the downfall of the literary age of Postmodernism to what he explained as the destructive power of Postmodern metafiction. David Wallace trusted in the fact that metafictional procedures and ironical strategies in postmodern literature had turned out to be impracticable and unworkable because TV had wholeheartedly adopted these strategies. It was at that time that David Foster Wallace as a critic considered a gathering of novelists and authors (who thought to be Postmodernist) that may be delegated "post-postmodernism" or what he called them "image-fiction" and he tried to at last, have the capacity to restore and re-establish the philosophy of writing as an exchange existing in a state of symbiosis amongst the writer and the reader (171).

Wallace States in his essay that:

> The particular fictional subgenre [..] has been called by some editors 'post-postmodernism' and by some critics 'hyperrealism.' […] or the 'fiction of image.' […] If in the seventies and early eighties this appeal to the features of mass culture shifted from use to mention, certain avant-gardists starting to treat of pop and TV and watching as themselves fertile subjects, the new fiction of image uses the transient received myths of popular culture as a world in which to imagine fictions about 'real,' albeit pop-mediated, public characters. (171)

In fact, he believed that there might be something beyond the walls of Postmodernism owning to the issue that the standards that have been enumerated for this age are no longer applicable to man's life, and if so, they lead to underestimation of social life's values. He also implies that authors are supposed to find some new ways to cover the needs of people along with the progressions that occur in the world; furthermore, these new techniques might be based on the issues that are current for the people using it in the majority of their activities. That is to say, an author can be a successful one when he is able to use the issues in his works and in the era of Post Postmodernism, the aforementioned issues, which man are devoted to, can be found through the use of computers and technology in order to have the opportunity to communicate virtually, but practically.

When an age is not capable of accommodating the needs of people living in, the necessity to transform is unavoidable. The new era, then, may differ from the

previous one(s), especially in terms of the conditions, which can result in the transformation of human identity and the way of communication and comprehension. Unlike the two previous eras, for a philosopher like Wallace, Post Postmodernism is to give a newfangled and integrated identity, which is especially in sharp contrast with the fragmentation intended by Postmodernism. Clearly, this somewhat newly emerged identity—, which is integrated as well— is also very different from that of Modernism. To open up better, one could say that Postmodernism considered the realm of modernist identity as a danger, while the modernist identity is not desired by Post Postmodernism. This is because of the fact that Modernism considers the true identity of self (what they call) something which is not separable and distinguishable from the others. To clarify such a difference, Stuart Sim in *The Routledge Companion to Postmodernism* (2001) refers to the point that for postmodernists, "the subject is a fragmented being, who has no essential core of identity, and is to be regarded as a process in a continual state of dissolution rather than a fixed identity or self that endures unchanged over time" (367). In other words, individual's 'subject hood' and agency is replaced with 'subjection.' Apparently, a similar attitude pervades in the realm of literary theory.

This is the condition to which David Foster Wallace's writings respond. As Lacan believes, there is a close relation between self and society and this is the society and the habits that are capable of shaping each individual. Conversely, Wallace's writings demonstrate Lacan's concept of identity itself which is related to Sim's and influential of what should be called Postmodernism: "I think where I am not, therefore I am where I do not think. I am not whenever I am the plaything of my thought; I think of what I am where I do not think to think" (166). Wallace believed that the age of Postmodernism does no longer exist and it is over. In his interview with Larry McCaffery, Wallace used an analogy for the postmodern dilemma:

> For me, the last few years of the postmodern era have seemed a bit like the way you feel when you're in high school and your parents go on a trip, and you throw a party. You get all your friends over and throw this wild disgusting fabulous party. For a while, it's great, free and freeing, parental authority gone and overthrown, [...]. But then the time passes and the party gets louder and louder, and you run out of drugs, and nobody's got any money for more drugs and things get broken and spilled, [...] and you gradually start wishing your parents would come back and restore some order in your house. (150)

As the passage denotes, for a post postmodern author like Wallace, living and writing in postmodern era is, at the preliminary steps, joyful, but gradually when he becomes acquainted with the limited horizon surrounding him, he wanted to pass the dazzling, confusing and spilled situation in order to find his path into a

vaster and multi-dimensional era, unlike the previous one, can be dealt with through several viewpoints and angles. He continues:

> The postmodern founders' patricidal work was great, but patricide produces orphans, and no amount of revelry can make up for the fact that writers my age have been literary orphans throughout our formative years. [...]. And of course we're uneasy about the fact that we wish they'd come back—I mean what's wrong with us? Are we total pussies? Is there something about authority and limits we actually need? And then the uneasiest feeling of all, as we start gradually to realize that parents in fact aren't ever coming back—which means we're going to have to be the parents. (150)

Therefore, for Wallace, as stated in his interview with Larry McCaffery, the postmodern founders' patricidal work was great, but patricide produces orphans. This notion is of a great importance as well as a big problem for a post postmodern writer like Wallace who believes that the purpose of a good fiction in today's "dark world" is to "illuminate the possibilities of being alive and human" (147). So forth, there is a need to transform the identity of Modernism, which was under the influence of totality that could result in dictatorship and the loss of the real identity of man. Wallace also notes in his essay "E UnibusPluram: Television and U.S. Fiction" that people in postmodern period are watching and transcoding fragmented and irrelevant images from TV—a media that is like a weapon creating a terrorist attack on the people to make them too passive to respond. However, for Wallace, the aim is not only to show the pains (like postmodern authors), rather it is to help human being aware of the situation in order to make him an active agent capable of expressing his own voice for the sake of healing the so-called pain.

Like Wallace, Jameson was also aware of such a horrible situation. As a Marxist critic, he rejected totality of Modernism as well as anxiety and anarchy of postmodernism. He refers to the point that people should have control on their lives without violating others' freedom (something that seems to be entirely absent in previous eras). According to him, our lives are shaped by the mode of production; however, in this age the products are not merely goods, but computer data, which can undeniably be considered as property that is more valuable. In fact, these newcomers can cooperate in a mutual interaction with our identity in a way that they can work in accordance with our desire and also our freedom, and we get freely acclimatized to them. In fact, it is possible to say that neither are we chained in the dictatorial wholeness evident in Modernism, nor does this freedom of choice lead to the fragmentation and anarchy of Postmodernism. Instead, paradoxically saying, it helps us experience the integration of the fragmented ones without the interferences of others (something like a Kaleidoscope).

Likewise, in Wallace's idea, a novel must contain multiple views and fragmented chapters and stories showing the break among the characters, society, and culture. For him, a literary work must contain the multiplicity of plots and paves the way for the manipulation of the original plot with the other plot(s), this character with that character, and overall, it should be able to give voice to even the most marginal characters. The fragmented individuals who seem to be suffering from the lack of identity will find a way to transform their identity, which is neither like modernist wholeness resulting in a dictatorship, nor the postmodernist one leading to absolute fragmentation. It is a departure from the passive, alienated, and dictatorial world of Modernism and Postmodernism toward the relatively free and active world of Post Postmodernism.

In his idea, in Post Postmodernism, man is equipped with the powerful tool of technology, which has made it possible for him to express his own thought and desires and share whatever he favors. This kind of situation refers to the issue that man's identity is not passive like previous eras; rather it is more active, creative, and productive in many cases. Professor Marina Gorbis, as the leader of the RAND Corporation, who founded the *Institute for the Future* (a community at the crossroads of technological innovation, social experimentation, and global interchange) in California's Silicon Valley in 1968, puts it clearly and concisely that it is in the future that "well-paid work will demand more skills than it does today. And it will be the sort of creative work that machines can't do" (qtd. in Nealon 193). She believes that in the future,

> the economically viable human job skills of the future will be comprised not by measurable tasks or testable knowledge, but rather by everything that cannot be defined, that's novel, improvisational, where you need to quickly adapt on the spot, related to abstract, high-level thinking. (Qtd. in Gardner 2)

Therefore, for Wallace and other critics like him, the outstanding souvenir of Post Postmodernism for humanity is that it invites man to think, investigate, welcome what is new and novel, challenge what is ambiguous and vague, and transform his own identity in accordance with whatever he himself desires and favors through the vast gates and unlimited horizons of computer and internet-based technologies.

4. Discussion

In David Foster Wallace's trilogy, Wallace tries to show characters—from the beginning of the first novel to the end of the last novel—who are always trying to escape from the world of loneliness and to find a suitable solution for improving the quality of life, even if they are surrounded by plenty of misfortunes, depressions, and prison-like situations. He tries to demonstrate that

when the man is stuck, puzzled, and baffled in the world of loneliness, he instinctively starts finding some solutions and remedies. Chronologically speaking, in the first novel, *BS* (at the highest level) and the second one, *IJ*, (in a lower level because the start of rejecting the fear of technology happens in this novel), the characters have no good and efficient tools to make themselves aware of shaping their identities—they generally have TV and other one-way communicating media which are the weapons of Modernism and Postmodernism.

In the third novel, *PK*, which is published at the age of Post Postmodernism, the situation is changed in a way that the characters' desire toward accepting and choosing whatever they favor is high, and additionally thanks to the advancements of the newly introduced form of communicational technology such as social networks and so on, they are now equipped and armed with a virtual positive weapon with which they are able to attack the loneliness, passivity, and unawareness which might be the results of injection of some desired information from the behalf of those who have the control of society in their hands and are considered to be the authorities and powers.

The issue of identity transformation in Post Postmodernism (when using technology) has a very subjective meaning and, thanks to the improvements of computer-based technology and privacy, each person can have his own private and secure identity address that cannot be misidentified and recognized mistakenly. This private and secure identity address has many different forms and it is given in terms of IDs, IP Addresses, VLAN Addresses, Domain Addresses, etc. For instance, in internet-connected computers and social networks, each person has his own address (such as @davidfosterwallace, #davidfwallace, IP Address Range: Class B: 128.1.0.1, US Federal Tax ID# 942960235, Apple ID, iCloud ID, and iTunes ID all in digits and mathematical symbols) and cannot undoubtedly be confused with other persons. When someone connects to the internet and joins a chat room for fun, or when he uses the internet for tax-paying, hotel booking, airplane ticket reserving, football match ticket buying, etc., he has his own identity and no one else can talk instead of him and chooses whatever he desires and favors. Besides, such a vast horizon and extent of choices, he can participate in chatrooms that are made under the page which he is using—to buy the ticket, book, goods or reserve the room he wants—in order to share his own thoughts, feelings, and ideas about that particular issue. David Foster Wallace, in his last novel, *PK*, used such an identity address, which is very subjective, believing that the technologized and computerized man in this era (Post Postmodernism) has his own particular identity as he states:

> David Wallace, GS-9, age twenty, of Philo IL, did not exist; his file had been deleted, or absorbed into, that of David Wallace, GS-13, age thirty-nine, of Rome NY's Northeast REC. This absorption occurred at the instant that David Wallace (i.e., the GS-13)'s Regional Transfer Form 140(c)-RT and posting Form 141-PO were generated, which instant two different systems administrators in the Northeast and Midwest Regions would eventually have to go back through a combined 2,110,000 lines of recorded code in order to find in order to override the go to absorption. (PK 224)

Here in this passage, the author uses two different characters who are employees in different companies but under the same name. The only vivid factors distinguishing these two employees, having the same names, from each other are their digital and coded IDs, which they both have just for themselves. The first Wallace's ID is GS-9 and the second one's ID is GS-13; in fact, these are the only and the main things that are not the same for them. When the digitalized IDs (the technologized representation of identity) are decoded, they understand that the first Wallace is 20 years old and is living in Philo which is a village about nine miles south of Urbana in Champaign County, Illinois, and the second Wallace is 39 years old and is living in Rome NY's Northeast REC. ;that is to say, where someone lives and works and how old he does not have much importance considering the issue that these are the IDs registered in computerized systems differentiating people from each other. Therefore, it is possible to say that in this era, if one wants to communicate with someone else, he must know the exact ID. The reason is that , as Wallace mentions in this passage, there are more than 2,110,000 lines of recorded codes, all combined together, covering a great deal of people; a phenomenon that is likely to emerge in the highly technologized world of Post Postmodernism.

David Foster Wallace, the author of *PK*, continues putting his emphasis on this newly emerged issue as he states that:

> The office's computer system recognized, and generated a Powers card and Intake Protocol Form for, only one such David Wallace, whom the system further conflated into both (a) the higher-ranked employee transferring from Philadelphia and (b) the employee whose physical arrival was scheduled first in the system, […] since of course the bureaucracy's computer system had him listed as already having gone through Intake and received his Post 047 ID and badge—in which case where were his badge and ID, a Security part-timer kept asking him, over again each time he checked the system. (224-5)

Wallace here suggests that it is available, only through the highly technologized computers as the gifts of Post Postmodernism, to distinguish even the very minute details about one's life by the use of his ID Protocol Form in a way that all the past and present related records and documents including the official rank, the traveling destination, the time, flight number and the schedule of physical arrival, the one who is waiting to meet and even the vehicle using which

the person is going to be taken to the hotel can be viewed but if the privacy is open. The same situation is also prevalent in social networks where there are many similar features through which a person would be able to share his position in a company, organization, and institute, the place where he lives, works, loves to go or suggests other people to go, his travelling destination and any related information about the path through which he is traveling and the transportation vehicle he is using and other people (who are accepted to enter into his page and the privacy settings are open for them) as well can share their own ideas on his posts and give their comments.

Therefore, as told before, the life of man, whether it is social life and ordinary daily routines or working life are totally intermingled and interrelated with the computers. David Foster Wallace in a passage states that:

> 'Through both gang punching and specialized binary codes, GS-9 keypunch operators scan each return and generate a computer card with 512 key points of data on it, from the TP's Social Security number'—'which you might hear referred to as 'tin.' For TIN, for Taxpayer ID Number. […] The projector moved to an image of what looked more or less exactly like the cards the GS-11 was holding up, although the holes in the card of rectangle were round instead. (PK 174)

Here, the situation that Wallace has pictured refers to the quality of working life, in which the use of technology (unlike the previous ages in which man feared to use it and there seemed to be some sort of technophobia) cannot be ignored. Wallace, somehow, emphasizes that majority of the tasks from the smallest to the biggest ones, the easiest to the hardest ones, and the trivial to the important and crucial ones are supposed to be done with the influential help of computers. The organization that Wallace is trying to mention here is a tax company in which the employees use computers in order to mutually contact the clients who are known by their Social Security Numbers and IDs. One central note to be mentioned here is the special language (and the way of abbreviating the related terms) being used in this kind of mutual communication in a way that only those who are involved in this territory and realm can comprehend it. For instance, the abbreviated word *TIN* that Wallace uses in this passage refers to Taxpayer ID Number which is very common within the company between the clients and employees, which is coined in an arbitrary form—this word in this situation means whatever that is related to the taxpaying company and somewhere else it may mean something else such as can, aluminum container, Time Is Now (abbr.), Tincture Medical (abbr.), Triangulated Irregular Network Computing (abbr.). Besides, as discussed, each of the clients has their own ID addresses that cannot be confused with other ones.

5. Findings

Trilogy is considered a set of three artistic works, which are associated with each other, and they can be viewed as a single and unified work. When it comes to the world of David Foster Wallace's novels, his three consecutive novels are arranged both in sequential and chronological ways to the extent that the characters may face a form of development and progression in their lives and this technique exists from the preliminary pages of the first novel to the last pages of the last novel in the three subsequent eras of Modernism, Postmodernism and Post Postmodernism. As mentioned, man in the first era was imprisoned in the world of loneliness, passivity and unawareness resulted from the one-way sort of communication, having no ability of expressing himself and lacked awareness about the world around himself. In this era, media, channels of mass communication, newspapers and other kinds were trying to inject the information and knowledge they themselves desired into man's mind. The same situation exists in the first novel of David Foster Wallace, *BS* where Lenore Stonecipher Beadsman, a 24-year-old telephone switchboard—the protagonist—is suffering from her life full of solitude and unawareness in a way that she is always questioning her own reality. When the technology came into the life of man (more than before) to practically become an inevitable part of man's life, man learned to use it to free himself from the prison surrounding him.

It was in the second era, Postmodernism, that man found some ways to express his thoughts, emotions and desires but not completely. Man still was surrounded by the world of loneliness and authorities' power; therefore, he had no ability to express himself. Postmodernism was still no good place for man to live in freely and he receives whatever he has been injected in a one-way direction. The same situation exists in the second novel of Wallace's trilogy, *IJ* where the main character of the story, Hal, is limited by the boundaries of the time, having no ability to be himself. Hal Incandenza is massively insightful, capable and talented, yet he is very doubtful about his capacities and his mental state. Therefore, he is full of mental problems (in spite of the fact that he has a very good ability of memorizing the words) and to be free from them, he secretly smokes marijuana. Moreover, his relationship with his relatives and friends, especially his parents, is not good and they cannot tolerate each other. This is the situation that man faced with in the second era, having made him too passive to think about his reality and identity as well.

The third era (the present time) is different from the two previous ones in a way that Post Postmodernism can be called the era of man's freedom, desire and will. In Post Postmodernism, man, with the help of technology and advances in the computer-based form of innovations, faces many alternatives, so he has many

options to choose his destination and terminus. In this era, man is free to express and accept whatever he desires without any force or interference of other authorities and powers. The same situation again is present in Wallace's novels especially the last two ones, *IJ* and *PK* where the main characters, Hal and David Wallace are suffering from loneliness, depression and the boredom that are human life's agonized bedrock. Man in this time, like Hal and Wallace, is suffering from the deeper type of pain, which is always present, and he spends nearly all of his time and energy on trying to free himself from this prison. The final parts of *IJ* and *PK* set out to send the readers and perusers deep into this so-called hellfire of smashing weariness (life), recommending that something great may lie beyond it which can free man and gives him a great deal of opportunities to be himself.

6. Conclusion

The researcher was to prove that the characters in David Foster Wallace's novels (such as Hal in *IJ*) are living within the fragmentation and alienation and want to escape from such a pain when he states that "We're each deeply alone here. It's what we have in common, this aloneness." The characters in Wallace's trilogy are suffering from the loneliness and Wallace is in search of finding a cure and a healer for such a situation. In this regard, the researcher was to highlight the prediction of Wallace himself of what now is going on around the world in his novels. The researcher was to prove that the people in the novels (especially in *IJ* and *PK*) are all fragmented subjects using the internet, joining social networks, using applications such as Telegram, Viber, etc. where they, like Hal and David Wallace, who do not talk, but express their own desired ideas and thoughts in their favorite groups or channels—something like what exists in NA (Narcotic Anonyms) and AA (Alcoholic Anonyms). Interestingly, when Wallace gives voice to Hal's father and the reader hears his voice from another character, one could witness a new formal totality in the middle of fragmentation, which is possible to be heard in our own time, too.

Consequently, in the technologized world, people share, spread and express the ideas of those who are not even alive such as Shakespeare and Sohrab Sepehri and become the active agents without any rejection, interference and interruption of others' ideas and thoughts. That is to say, these liberated people would join to decide on their mode of production—what they really want to produce and how they really want to do it. Their goal would be to make the things they really want—not to consume the things someone else tells them. Everyone could participate equally in making and carrying out the decisions. In fact, everyone's capacity to explore, experiment, and innovate would be fully honored and set completely free. Therefore, they would go beyond today's alternatives of the

modern "centered self" or the postmodern "schizophrenic" self. It is no surprising then to say that they would create a new kind of identity that is considered non-centered and is a part of an organic group that has the ability to enable users with permissions to create and manage their own desires.

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