

### Chapter 1 : David Foster Wallace Books -On Tennis

*derivative sport in tornado alley* When I left my boxed township of Illinois farmland to attend my dad's alma mater in the lurid jutting Berkshires of western Massachusetts, I all of a sudden developed a jones for mathematics.

In an excerpt of his writing, Wallace demonstrates a certain aspect of balance. His sentences include both positive and negative, both right and wrong, which can be described as antithesis. They made no sense. Houses blew not out but in. Brothels were spared while orphanages next door bought it. Dead cattle were found three miles from their silage without a scratch on them. Tornadoes are omnipotent and obey no law. Force without law has no shape, only tendency and duration. I believe now that I knew all this without knowing it, as a kid. He includes the other to add a type of contrast to the sentence and ultimately to the whole paragraph. In this part of the story, Wallace is explaining how tornadoes were portrayed when he was young and still in school. Wallace found that the best way to introduce the difference, is to state what tornadoes actually do in terms of the normal basic rules that every other object or thing follows. Antitheses are effective because they contain both the positive and negative aspects of something, which creates balance and equality in the sentence. These words will create the type of comparison that Wallace wants to introduce to the audience. This type of contrast can be related to well-known traditional yin and yang symbol that is supposed to demonstrate peace and order within any community. It is the primary symbol of peace between two contrasts. The symbol is a circle with a curve that cuts it in half. This curve demonstrates the difference or contrast between two individuals. However, the symbol also represents equality within two individuals, the ball in each of the curved parts demonstrates that both individuals have a part of each other. For example, when white contrasts with black, there will always be a little part of white in black As shown in the picture. The yin and yang symbol best illustrates difference while having similarity between two things. This is why I chose the yin and yang symbol to represent the antithesis used by Wallace in the specific passage.

*The first piece, Derivative Sport in Tornado Alley, gives us an autobiographic account of Wallace's own junior tennis experiences, the but a delightful collection of Wallace's five published tennis-themed essays, originally released in magazines such as Harper's and Esquire, spanning from to*

Wallace introduces his tennis game with the strange statement: Wallace claims he did well in tennis early on because, instead of shooting imaginative shots into the corners of the court like a professional tennis player would, he actually shot down the middle of the court so the wind would never blow his balls out of bounds. Wallace won tennis matches by hitting these easy shots and waiting for his opponent to get so frustrated that he would psyche himself out of the game. Over time, Wallace even gained the ability to use the wind to throw his shots to unexpected places. Wallace believes that his slow growth affected his mental state so intensely because he was raised in an environment that thrives on the growth that is the farming enterprise of the Midwest. When Wallace was eventually removed from the imperfect courts to which he had adapted so well, he found himself unable to adjust his strategy. When Wallace was removed from the chaos of wind and heat he began not only to lose games, but also to lose the balance and comfort he had found in tennis. Wallace here seems to be confronting the issue that every child faces as he gets older and realizes that his view of the world will never be as simple as it once was. The confusion that accompanies a change in identity and a loss of talent is reflected in the potentially exaggerated? They made no sense! Tornadoes are omnipotent and obey no law. Up until this tornado blew Wallace and Antioi against a fence, Wallace had been unable to understand why the other tennis players he knew went through puberty before he did. But this funnel-less and decentralized twister forced him to realize that nothing in life happens as you expect it will, effectively marking his entrance into adulthood. This is due less to his hopeless losing streak than it is to the realization that the illusion of childhood, with its boundaries and easy wins and ways to enjoy the chaos around you, cannot last forever. As the tornado physically shocks Wallace, it also leaves him with a new mentality: He says he appreciated this planar landscape more than other Midwesterners because he was born in Ithaca, NY, and so the straight lines were new and foreign to him at such an impressionable age. As foreign as they were at first, being contained within the straight lines of the tennis court eventually put Wallace at ease, rather than make him feel boxed in. Although he was not particularly athletically gifted, Wallace explains: However, as every childhood must come to an end, this power did not last forever. As Wallace advanced the ranks in tennis, he began to play in more perfect environments less heat, less wind, more serious players, and strangely began to perform worse. Tennis is a powerfully mental sport, and the obstacles that had been imposed upon Wallace created inner boundaries concerning how he thought about his game. This great expansion was too much for him to deal with. This difficulty in adjusting to a wider playing field is comparable to the difficulty of any child growing up and recognizing the adult world for what it is: Here, the tornado throws Wallace and Antioi into a fence, literally pushing the boys into their boundaries. Most parents will say that is important for children to have boundaries, but Wallace recognizes how scary it can be for a child once these boundaries are lifted. Escape Tennis was a form of escape for Wallace. The hours of drills and the ability to seemingly exit the body in a meditative-type state were necessary for his game, but also a source of pleasure and calm for Wallace. All of this was lost, however, when Wallace began to lose his matches.

**Chapter 3 : A Supposedly Fun Thing I'll Never Do Again - Wikipedia**

*"Derivative Sport in Tornado Alley" is an autobiographical essay that was originally published in Harper's in as "Tennis, Trigonometry, Tornados." The essay describes the rise and fall of Wallace's junior tennis career as a young teenager growing up in the Midwest (Philo, Illinois, to be exact).*

The purpose of the examination is to show how the world communicates itself through its basic structures and their qualities to a child who is engaged in play. The works of Edmund Husserl, Martin Heidegger, and the Presocratics assist this study with a methodological framework. The collusion between a mortal and wind, with sky and earth forming the background for this relationship, produces unique circumstances for playing tennis in a place, which constantly challenges this activity. Correspondence and requests for materials should be addressed to A. The latter formulation points to the works of Edmund returning it and several kinds of objects for example, net, ball, Husserl, revealing the phenomenological origin of this orienta- racket. Importantly, our attending to this kind of a world falls tion. Husserl calls this way of experiencing the world relationship has a long history of collaboration. Its main task is to deproblematize the life-world, con- respond to the phenomenological method by showing how the cealing the conditions for its existence behind the acts of world communicates itself to a child by disclosing its structural deproblematization. However, due to the pull of the natural attitude, mental qualities. As a mode of inquiry, exact sciences make the life- world recede to the background, however, turning it into a pro- The world: The world is therefore a living the totality of mathematical predictability. As a result, the pre- world. In turn, by making the life-world explain- and the origin of multiple communal worlds on the other. For example, a family is the essence of the life-world as a world of natural forms. The turn one such world, a nation is another. There is also a universe of of the inquiring consciousness to calculus created a particular individual worlds, starting from the world of food and eating and kind of proximity which allowed the humans to attain the world ending with the world of work and work relations. Some worlds in a rational, coherent and systematic manner. An objective world haustible life-world changed: Take when exact sciences began to dictate how to approach the world tennis for an example. The game can be approached as a small exhaustively as a whole. The per- its world as predominantly a world of play. Furthermore, capable of being immersed in that world completely , p Husserl argued that the earlier form of mathematization of the In his essay, by employing literary imagination, Wallace world was incomplete since it was direct, that is, it involved describes his own childhood experience of playing tennis as an measurable and countable concrete objects such as land and experience of being intimately connected to the world or rather to metals. The notions of distance and weight were applied to these one of its qualities, namely, wind. In order to understand this objects to determine them in praesentia, statically, from within connection, we need make a detour from phenomenology to themselves. As soon as the art of measuring ceased to be had not yet undergone mathematization, allowing us to under- attached exclusively to the ground it had been designed to mea- stand it mainly through the work of philosophical intuition, a sure, the ground itself lost its constitutive force, transforming a quality which implicates the child directly. In my exposition of concrete experience of the life-world into a hypothesizing inquiry. The history of his home place facilitated this transition: For one, Husserl suggested early Greek thought one must necessarily rely on later inter- the so-called phenomenological path that would return live pretations in the contexts offered by Plutarch, Theophrastus, experience to its pre-mathematical, pre-predicative origin by Aristotle, Simplicius, Diogenes Laertius, Hippolytus, Plato, and replacing the natural attitude with the phenomenological one. These interpretations are united not by a systematic connects the static and the genetic poles of experience, showing, exposition of individual Presocratic philosophies but rather by the without doubt, that ideality existed only as abstraction. Thales, Heraclitus, Parmenides, Anaximander, primacy to perfect forms in favor of imperfect experiences loca- Xenophanus, and Empedocles. The latter are justly credited with lized by face-to-face communication, including play. Moreover, seeing in the world spirituality of the human, ambiguity of the the communicating world does not exclude the interaction divine, and materiality of nature. Both are an For the ancients, the thus imagined world was not amorphous inalienable part of the life-world. Wallace would have

agreed with or inaccessible; it was held together by a relational structure made this characterization. These elements. Indeed, communication constitutes this world and comments or elementals were thought to be connected to each other continuously enriches it: In this between good and evil, the relation between love and strife is world a special role is designated to the child who, according to neither antagonistic nor categorically uniform: As a subject, the child is humans depend on each other, "to men. An extra separates, instigating a movement either upward or downward. Yet, in the very beginning of his essay, Wallace [B 8. As for other elementals Parmenides insists that air mentions the reason for writing it: Among the Greek is also the longest to stay. On the way to gods men encounter the very connected to the human soul. As the last four elementals, although it remains a full participant in the section of this article is going to show, Wallace did not venture constitution of the world. This process is described as follows: Instead, they visited him, appearing in the shape elements periodically unite into an all-encompassing sphere. Since not all the manifestations are of After certain time passes, this sphere splits into four independent relevance for Wallace, it might be pertinent to address the relationship between and among them. Upon reading the Preso- eventually all the elementals become fused into a homogenous cratics back to back, it becomes clear that this relationship is as sphere again. Diels and Kranz, , [B 17]. From this perspective, the Gods are paradoxical beings, them, including man. As for the primacy among the form. He is not a centerpiece however. For secondary elementals, while identifying water as the prime mover, example, Parmenides, who insists that the world would not have but in a characteristically paradoxical way. More importantly, man is a creator of what he paradoxes. For example, he suggests that a all things are one; b himself is not, which is art, and I must add, play. Only by having unapparent harmony is better than apparent; c the path up and acquired the capacity of standing aside, man could employ the down is one and the same; d the sea is both good and bad. According to Parmenides, truth, justice, discussion of wind, which is but air in motion. He calls them the human being, as it were. Of the mixed bands the The above elaboration, no matter how brief, should none-middle one is the cause of all motion, but it is not an elemental. In order to answer this structures which conditioned our experience, understood these question, it will be worthwhile to remind ourselves that Heidegger structures differently in at least three respects. First, their com- approaches the fourfold in both registers: At the same time, up of the world. Finally, the but also as revolving around itself. At the same time, in contrast operation that unites the elements within the world is movement. For example, earth moves with tends outward on account of generativity. For or water for the humans. For this reason, I would like to explicit in that respect. Quality is derived from the of his total published works , but also to unify them into a self-elementals; it is also what makes them present, just like wind sustaining model. With the help of this model, we can also makes air present. They are sky, earth, mortals, and immortals or divinities. These elements have different weight and purpose. In that sense he does not only thematize the composition pairing up with divinities, while earth is linked to mortals. This also applies to the term nomenological perspective and with a strong emphasis on truth. Perhaps they can be called meta-phenomena, or mod- by adding to it a greater precision. How does the understanding of the elementals by Empedocles, Heidegger world communicate itself to a child through play originally, that approaches the four elemental folds as progressively joined is, without a doubt? For him, art embraces both imagination and spirit and place in the sense of the German notions of Stellen, Gestalt, and thus situates truth meaning in the symbolic realm, endowing it their Greek analog morphe. The mode of communicative effects of art and its communicative effects. It is from that perspective that, for a phenom- connection to David Foster Wallace transpires most vividly. Similarly, child play is work because truth is describes it in his lecture course Parmenides. In either case, the embedded in it. Therefore, when Heidegger asks us if the phe- journey to the world begins with the most familiar: We should ask then: What is it about the world that is is sky. In contrast, sky is unconcealment. Earth curves at the seam of land and sky I could plot by eye way before I grounds us, earth dwellers, in more than one way. The division between well his critique of its mathematization imposed on the world by the two calls us to begin the quest for truth by leaving the natural the natural sciences. Indeed, as one keeps on reading the essay, it attitude, and, by abandoning its shelter, lets us hear the world. Only when we learn how to suspend the natural. Importantly, the references to mathematics we encounter in attitude, albeit temporarily and never completely,

we become able the essay are poetic rather than conceptual for example, when to understand ourselves and the world of immortals. Being open describing a tornado as a transformation, he mentions Descartes, to this world, whether through art or play, means to experience Leibniz, and the ancient Greeks, but does so in passing without sky, earth, and divinities as symbolic qualities. Thus, sky can be burdening the reader with models or quotes, and the world experienced as light, earth as mountains, and divinities as the which he presents past his home-place is hardly the life-world; movement of the elementals. The play-world is not only a demonstrate with David Foster Wallace in the next section. Another peculiarity of the place is Derivative Sport in Tornado Alley the atmosphere that surrounds the court: It is also the world which lets Wallace be an experience of a boy DF Wallace, who excels at playing tennis good at something he is not meant to excel given his puny in Central Illinois, which is known for its strong and unpredict- physique. What makes him good is not his stamina or tolerance able wind. The essay is written in a style which brings but only known. It can also be called quasi- wonder. In the world composed of the elementals, wind comes up philosophical because Wallace tends to reference a number of on the side unless it itself is approached as a quality of air, as I philosophers, including Plato and Aristotole, but does so not with suggested in the section on the Presocratics. For Wallace, only air the purpose of advancing philosophy.

### Chapter 4 : What does the word "octacally" mean? | Yahoo Answers

*"Derivative Sport in Tornado Alley" is an essay written by David Foster Wallace that demonstrates how geometry has affected his childhood life, especially the tennis aspects of it.*

He begins by explaining his immersion in mathematics. The area behind and below these curves at the seam of land and sky I could plot by eye way before I came to know infinitesimals as easements, an integral as schema. Math at a hilly Eastern school was like waking up; it dismantled memory and put it in light. It is chess on the run. It is also to artillery and airstrikes what football is to infantry and attrition. A late bloomer, Wallace felt alienated and grew resentful and bitter about his situation. Throughout his career he never experienced great success at tournaments in controlled environmentsâ€”without the extreme heat, wind, and uneven courts of his hometown. If that makes sense. Puberty-angst and material alienation notwithstanding, my Midwest tennis career plateaued the moment I saw my first windscreen. Perhaps my own appreciation for this essay stems from my ability to understand it. As a child of the Midwest, I too experienced a strange obsession and fear of tornadoes. Wallace explains that his obsession with tornadoes stemmed from the chaos that they symbolized. They made no sense. Houses blew not out but in. Brothels were spared while orphanages next door bought it. Dead cattle were found three miles from their silage without a scratch on them. Tornadoes are omnipotent and obey no law. Force without law has no shape, only tendency and duration. I believe now that I knew all this without knowing it, as a kid. While running drills with one of constant tennis companions, Antioi, the two boys ignored the pre-storm changes in the climate and continued playing. The beauty of this essay lies in its originality, I have never really read anything that captures what it is to grow up. Most attempts to convey this notion are infected by cliché, hollow at their core.

Chapter 5 : String Theory: David Foster Wallace on Tennis | Library of America

*The stories David Foster Wallace contributed to Harper's are now available online. "The Depressed Person" (first published in ) is a powerful piece, now harrowing to reconsider. I'll admit I couldn't get through DFW's Infinite Jest, but I've long admired his shorter prose for its.*

Between the ages of 12 and 15, he competed in tournaments all over the Midwest, at one point achieving a regional ranking of 1. And most crucially, unlike practically every other player on the planet, he relished playing in the wind. This, too, he links to his mathematical prowess: Facing him "especially in a howling gale" must have been a nightmare. As he got older and better, he started competing in more prestigious tournaments. As he puts it: The truth "which he all too obviously grasps" is that he was constitutionally unsuited to life as an athlete. There was too much else going on in his overdeveloped brain. Yet exactly what remains unknowable. Under the guise of being modest, Wallace is actually being slyly boastful. I alone was clever enough to capitalise on my environment, while also revealing very little of himself. He may, for a while, have felt at home within lines and grids; but when he got older, they stopped being able to contain him. And so Wallace quit tennis. But he never turned his back on the sport. For the remainder of his life, it continued to fascinate him "and he returned to it regularly in writing. Infinite Jest, his magnum opus, is set partly in a tennis academy, and deals with the life "does this sound familiar? The sport, moreover, inspired some of his finest non-fiction: Now, for the first time, these have been gathered in a single volume, with an elegant introduction by John Jeremiah Sullivan. Read together, these pieces demonstrate a few things. The analytical powers that must have ended up hindering him as a player made him a peerless observer of the sport. Wallace is interested in "and understands "every aspect of the game, from its strategic complications and technical evolution through to sponsorship deals and methods of hydration. But where Wallace stands apart is that he is never boring with it. Something else about tennis clearly attracted Wallace: His interest in this topic was by no means impersonal: Four of the five essays here are about what it means to be great "or nearly great" on a tennis court. Wallace approaches greatness from a variety of angles. Why, Wallace wants to know, are top athletes so uniformly unenlightening about their achievements, when they are the only people who actually know what it feels like to be so mind-bogglingly good? Wallace answers his own question and lets Austin et al off the hook by introducing a typically ingenious paradox: Infinite Jest at The essay is a lovely, lolling thing, circling around its subject without reaching any firm conclusions, but allowing Wallace to indulge his omnivorous interest in the sport. The sad thing is that he never did find a way out. Within two years of writing the essay, he was dead.

## Chapter 6 : Hurley House: Derivative Sport in Tornado Alley

*An instant classic of American sportswriting the tennis essays of David Foster Wallace, the best mind of his generation (A. O. Scott) and the best tennis-writer of all time (New York Times) Gathered for the first time in a deluxe collector's edition, here are David Foster Wallace's legendary writings on tennis, five tour-de-force pieces written with a competitor's insight and a fan's.*

Post Email The late David Foster Wallace wrote about tennis with the authority of an insider he was a junior tennis player and lifelong fan , the style of a literary virtuoso and the disarming admiration of an irrepressible fan. David Foster Wallace on Tennis gathers all five of his famous essays on tennis, including masterful profiles of Roger Federer, Michael Joyce and Tracy Austin, pieces that have been hailed by sportswriters and literary critics alike as some of the greatest and most innovative magazine writing in recent memory. Here is an excerpt of a story that was first published in The sharply precise divisions and boundaries, together with the fact that -- wind and your more exotic-type spins aside -- balls can be made to travel in straight lines only, make textbook tennis plane geometry. It is chess on the run. It is to artillery and airstrikes what football is to infantry and attrition. Tennis-wise, I had two preternatural gifts to compensate for not much physical talent. The first was that I always sweated so much that I stayed fairly ventilated in all weathers. A bigger asset still was that I was extremely comfortable inside straight lines. None of the odd geometric claustrophobia that turns some gifted juniors into skittish zoo animals after a while. I found I felt best physically enwebbed in sharp angles, acute bisections, shaved corners. Philo, Illinois, is a cockeyed grid: I liked the sharp intercourse of straight lines more than the other kids I grew up with. I think this is because they were natives, whereas I was an infantile transplant from Ithaca, where my dad had Ph. Except why do I think it significant that so many of them wound up in the military, performing smart right-faces in razor-creased dress blues? I was good at this. What made me for a while near-great was that I could also admit the differential complication of wind into my calculations; I could think and play octacally. For the wind put curves in the lines and transformed the game into 3-space. Wind did massive damage to many Central Illinois junior players, particularly in the period from April to July when it needed lithium badly, tending to gust without pattern, swirl and backtrack and die and rise, sometimes blowing in one direction at court level and in another altogether ten feet overhead. The best-planned, best-hit ball often just blew out of bounds, was the basic unlyrical problem. I was an unpopular player, with good reason. But to say that I did not use verve or imagination was untrue. David Foster Wallace on Tennis. Published by The Library Of America. No part of this excerpt may be reproduced or reprinted without permission in writing from the publisher.

## Chapter 7 : Derivative Sport in Tornado Alley – David Foster Wallace | The Ben Farber Foundation

*Part of the collection "A Supposedly Fun Thing I'll Never Do Again", I recently read David Wallace's essay "Derivative Sport in Tornado Alley". The essay was a perfect complement to my trip back to the midwest.*

## Chapter 8 : Analysis and Interpretation – Derivative Sport in Tornado Alley – | Justyn Ooi's AP Lang B

*David Foster Wallace On Tennis: 'Derivative Sport In Tornado Alley' By: David Foster Wallace. 5/9/ Share. Tweet. Post. Email. The late David Foster Wallace wrote about tennis with the.*

## Chapter 9 : David Foster Wallace On Tennis: 'Derivative Sport In Tornado Alley' | calendrierdelascience.co

*Derivative Sport in Tornado Alley David Foster Wallace When I left my boxed township of Illinois farmland to attend my dad's alma mater in the lurid jutting Berkshires of western Massachusetts, I all of a sudden developed a jones for mathematics.*