

Microserfs A Novel

Coupland's follow-up to his successful "Microserfs" is a lethal joyride into today's new breed of tech worker that chronicles pop-culture-damaged twentysomething misfits flailing, foundering, and occasionally succeeding in the high-tech sector.

This book is the first full-length study of Douglas Coupland, one of the twenty-first century's most innovative and influential novelists. The study explores the prolific first decade and a half of Coupland's career, from *Generation X: Tales for an Accelerated Culture* (1991) to *JPod* (2006), a period in which he published ten novels and four significant volumes of non-fiction. Designed for students, researchers and general readers alike, the study is structured around thematically focused chapters that consider Coupland's engagement with narrative, consumer culture, space, religion and ideas of the future.

The third book to be released as part of the *Writers in Residence* series is written by Canadian cultural literary giant Douglas Coupland. Coupland takes readers on a web surfing-inspired ride through Alcatel-Lucent: one of the largest global telecommunications companies in the world. Coupland, with Magnum photographer Olivia Arthur, reports from inside Alcatel's faceless corporate offices and wire-laden science labs, writing in his inimitably playful and insightful way about the wider cultural implications of the Internet and the affect Alcatel's information technology has on each of our lives and the way we live. A non-fiction spin of *Microserfs* meets *J-Pod*, here comes Coupland's wildly funny meditation on the Internet, its future and our possible future within it, in ways we would only hope for and expect from Douglas Coupland.

In the near future bees are believed to be extinct until one autumn when five people are stung in different places around the world. This shared experience unites them in a way they could never have imagined.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 21.

Chapters: All Families Are Psychotic, Eleanor Rigby (novel), Generation A, Generation X: Tales for an Accelerated Culture, Girlfriend in a Coma (novel), God Hates Japan, Hey Nostradamus!, JPod, Microserfs, Miss Wyoming (novel), Player One, Shampoo Planet, The Gum Thief. Excerpt: *Microserfs*, published by HarperCollins in 1995, is an epistolary novel by Douglas Coupland. It first appeared in short story form as the cover article for the January 1994 issue of *Wired* magazine and was subsequently expanded to full novel length. Set in the early 1990s, it captures the state of the technology industry before Windows 95, and predicts the dot-com bubble of the late 1990s. The novel is presented in the form of diary entries maintained on a PowerBook by the narrator, Daniel. Because of this, as well as its formatting and usage of emoticons, this novel is similar to what emerged a decade later as the blog format. Coupland revisited many of the ideas in *Microserfs* in his 2006 novel *JPod*, which has been labeled "Microserfs for the Google generation." The plot of the novel has two distinct movements: the events at Microsoft and in Redmond, Washington, and the movement to Silicon Valley and the "Oop!" project. The novel begins in Redmond as the characters are working on different projects at Microsoft's main campus. Life at the campus feels like a feudalistic society, with Bill Gates as the lord, and the employees the serfs. The majority of the main characters-Daniel (the narrator), Susan, Todd, Bug, Michael, and Abe-are living together in a "geek house," and their lives are dedicated to their projects and the company. Daniel's foundations are shaken when his father, a longtime employee of IBM, is laid off. The lifespan of a Microsoft coder weighs heavily on Daniel's mind. The second movement of the novel...

The story of three friends deals with the problems faced by the post baby boom generation and is accompanied by definitions of terms reflecting modern social trends

Narrated in the form of a Powerbook entry by Dan Underwood, a computer programmer for Microsoft, this state-of-the-art novel about life in the '90s follows the adventures of six code-crunching computer whizzes. Known as "microserfs," they spend upward of 16 hours a day "coding" (writing software) as they eat "flat" foods (such as Kraft singles, which can be passed underneath closed doors) and fearfully scan the company email to see what the great Bill might be thinking and whether he is going to "flame" one of them. Seizing the chance to be innovators instead of cogs in the Microsoft machine, this intrepid bunch strike out on their own to form a high-tech start-up company named Oop! in Silicon Valley. Living together in a sort of digital flophouse --"Our House of Wayward Mobility" -- they desperately try to cultivate well-rounded lives and find love amid the dislocated, subhuman whir and buzz of their computer-driven world. Funny, illuminating and ultimately touching, *Microserfs* is the story of one generation's very strange and claustrophobic coming of age.

In 1988, a stunning episode of teenage violence transforms a seemingly ordinary suburban community forever, as parents struggle to cope with their discovery of their children's underground world and the troubled survivors deal with their painful memories of what happened and its aftermath. Reprint. 50,000 first printing.

Douglas Coupland's inventive novel-think *Clerks* meets *Who's Afraid of Virginia Woolf?*-is the story of an extraordinary epistolary relationship between Roger and Bethany, two very different, but strangely connected, "aisles associates" at Staples. Watch as their lives unfold alongside Roger's work-in-progress, the oddly titled *Glove Pond*. A raucous tale of four academics, two malfunctioning marriages, and one rotten dinner party, Roger's opus is a Cheever-style novella gone horribly wrong. But as key characters migrate into and out of its pages, *Glove Pond* becomes an anchor of Roger's unsettled-and unsettling-life.Coupland electrifies us on every page of this witty, wise, and unforgettable novel. Love, death, and eternal friendship can all transpire where we least expect them...and even after tragedy seems to have wiped your human slate clean, stories can slowly rebuild you.

A marketing director's story of working at a startup called Google in the early days of the tech boom: "Vivid inside stories . . . Engrossing" (Ken Auletta). Douglas Edwards wasn't an engineer

or a twentysomething fresh out of school when he received a job offer from a small but growing search engine company at the tail end of the 1990s. But founders Larry Page and Sergey Brin needed staff to develop the brand identity of their brainchild, and Edwards fit the bill with his journalistic background at the San Jose Mercury News, the newspaper of Silicon Valley. It was a change of pace for Edwards, to say the least, and put him in a unique position to interact with and observe the staff as Google began its rocket ride to the top. In entertaining, self-deprecating style, he tells his story of participating in this moment of business and technology history, giving readers a chance to fully experience the bizarre mix of camaraderie and competition at this phenomenal company. Edwards, Google's first director of marketing and brand management, describes the idiosyncratic Page and Brin, the evolution of the famously nonhierarchical structure in which every employee finds a problem to tackle and works independently, the races to develop and implement each new feature, and the many ideas that never came to pass. I'm Feeling Lucky reveals what it's like to be "indeed lucky, sort of an accidental millionaire, a reluctant bystander in a sea of computer geniuses who changed the world. This is a rare look at what happened inside the building of the most important company of our time" (Seth Godin, author of Linchpin). "An affectionate, compulsively readable recounting of the early years (1999–2005) of Google . . . This lively, thoughtful business memoir is more entertaining than it really has any right to be, and should be required reading for startup aficionados." —Publishers Weekly, starred review "Edwards recounts Google's stumbles and rise with verve and humor and a generosity of spirit. He kept me turning the pages of this engrossing tale." —Ken Auletta, author of Greed and Glory on Wall Street "Funny, revealing, and instructive, with an insider's perspective I hadn't seen anywhere before. I thought I had followed the Google story closely, but I realized how much I'd missed after reading—and enjoying—this book." —James Fallows, author of China Airborne

YOU ARE THE FIRST GENERATION RAISED WITHOUT RELIGION What happens if we are raised without religion or beliefs? As we grow older, the beauty and disenchantments of the world temper our souls. We all have spiritual impulses, yet where do these impulses flow in a world of commodities and consumerism? **LIFE AFTER GOD** is a compellingly innovative collection of stories responding to these themes. Douglas Coupland takes us into worlds we know exist but rarely see, finding rare grace amid our pre-millennium turmoil.

Tomb Raider's Lara Croft has become a multi-million dollar merchandising franchise. From videos to action figures to comics and an upcoming film, anything that bears the Lara Croft Image turns to gold. With Tomb Raider II sales running into the millions, and Lara Croft's Image becoming a mass market icon, it's prime time for a Collector's Edition of Lara Croft Art, News, Essays, Rumors, and Game Strategy. "Tomb Raider Anthology" Outline: - The Tomb Raider Story- The Lara Phenomenon- Evolution of the Tomb Raider series Tomb Raider to Tomb Raider II -- advances in storyline and gameplay- Game Play Strategies, Walkthrough Tomb Raider I- A Lara Adventure- Story of Core and Eidos- Game Play Strategies, Walkthroughs Tomb Raider II- Tomb Raider Merchandise- Tomb Raider Movie- Game Play Strategies, Walkthroughs Tomb Raider Gold -- Exclusive!!- Lara Croft Fictional Story

Douglas Coupland's latest collection, *Bit Rot*, is a gem of the digital age, exploring the different ways 20th-century notions of the future are being shredded. Reading *Bit Rot* feels a lot like bingeing on Netflix ... you can't stop with just one. "Bit rot" is a term used in digital archiving to describe the way digital files can spontaneously and quickly decompose. As Coupland writes, "Bit rot also describes the way my brain has been feeling since 2000, as I shed older and weaker neurons and connections and enhance new and unexpected ones." *Bit Rot* the book explores the ways humanity tries to make sense of our shifting consciousness. Coupland, just like the Internet, mixes forms to achieve his ends. Short fiction is interspersed with essays on all aspects of modern life. The result is addictively satisfying for Coupland's legion of fans hungry for his observations about our world. For almost three decades, his unique pattern recognition has powered his fiction, and his phrase-making. Every page of *Bit Rot* is full of wit, surprise and delight.

On a snowy Friday night in 1979, just hours after making love for the first time, Richard's girlfriend, high school senior Karen Ann McNeil, falls into a coma. Nine months later she gives birth to their daughter, Megan. As Karen sleeps through the next seventeen years, Richard and their circle of friends reside in an emotional purgatory, passing through a variety of careers—modeling, film special effects, medicine, demolition—before finally reuniting on a conspiracy-driven super-natural television series. But real life grows as surreal as their TV show as Richard and his friends await Karen's reawakening . . . and the subsequent apocalypse.

Psychosis: any form of severe mental disorder in which the individual's contact with reality becomes highly distorted. Douglas Coupland, the author whom Tom Wolfe calls "one of the freshest, most exciting voices of the novel today," delivers his tenth book in ten years of writing, with *All Families Are Psychotic*. Coupland recently has been compared to Jack Kerouac and F. Scott Fitzgerald, yet he is a man firmly grounded in the current era. The novel is a sizzling and sharp-witted entertainment that resounds with eternal human yearnings. In the opening pages, 65-year-old Janet Drummond checks the clock in her cheap motel room near Cape Canaveral, takes her prescription pills and does a rapid tally of the whereabouts of her three children: Wade, the eldest, in and out of jail and still radiating "the glint"; suicidal Bryan, whose girlfriend, the vowel-free Shw, is pregnant; and Sarah, the family's shining light, an astronaut preparing to be launched into space as the star of a shuttle mission. They will all arrive in Orlando today – along with Janet's ex-husband Ted and his new trophy wife – setting the stage for the most disastrous family reunion in the history of fiction. Florida may never recover from their version of fun in the sun. The last time the family got together, there was gunplay and an ensuing series of HIV infections. Now, what should be a celebration turns instead into a series of mishaps and complications that place the family members in constant peril. When the reformed Wade attempts to help his dad out of a financial jam and pay off his own bills at the fertility clinic, his plan spins quickly out of control. Adultery, hostage-taking, a letter purloined from Princess Diana's coffin, heart attacks at Disney World, bankruptcy, addiction and black-market negotiations – Coupland piles on one deft, comic plot twist after another, leaving you reaching for your seat belt. When the crash comes, it is surprisingly sweet. Janet contemplates her family, and where it all went wrong. "People are pretty forgiving when it comes to other people's family. The only family that ever horrifies you is your own." During the writing, Coupland described the book as being about "the horrible things that families do to each other and how it makes them strong." He commented: "Families who are really good to each other, I've noticed, tend to dissipate, so I wonder how awful a family would have to be to stick together." Coupland's first novel, *Generation X: Tales for an Accelerated Culture*, became a cultural phenomenon, affixing a buzzword and a vocabulary to a generation and going on to sell over a million copies. The novels that followed were all bestsellers, and his work has continued to show a fascination with the digital, brand-conscious, media-dense culture of contemporary North American society, leading some to peg him as "an up-to-the-minute cultural reference engine." Meanwhile, his deeper interests in how human beings function in this spiritual vacuum have become increasingly

apparent. For example, the character Wade contemplates his father: "What would the world have to offer Ted Drummond, and the men like him, a man whose usefulness to the culture had vanished somewhere around the time of Windows 95? Golf? Gold? Twenty-four hour stock readouts?" Janet, on the other hand, nears a kind of peace with life: "Time erases both the best and the worst of us." All Families Are Psychotic shows Coupland being just as concerned for the grown-ups as for the kids.

Story of five people caught inside an airport cocktail lounge during a global disaster.

A lethal joyride into today's new breed of technogeeks, Coupland's forthcoming novel updates Microserfs for the age of Google. Ethan Jarlewski and five co-workers whose names start with J are bureaucratically marooned in jPod. jPod is a no-escape architectural limbo on the fringes of a massive Vancouver game design company. The six workers daily confront the forces that define our era: global piracy, boneheaded marketing staff, people smuggling, the rise of China, marijuana grow ops, Jeff Probst, and the ashes of the 1990s financial tech dream. jPod's universe is amoral and shameless. The characters are products of their era even as they're creating it. Everybody in Ethan's life inhabits a moral grey zone. Nobody is exempt, not even his seemingly straitlaced parents or Coupland himself, as readers will see. Full of word games, visual jokes and sideways jabs, this book throws a sharp, pointed lawn dart into the heart of contemporary life. jPod is Douglas Coupland at the top of his game. Excerpt from jPod: I slunk into the BoardX meeting where Steve, Gord-O, and staff from the loftiest perches of the food chain were still trying to nail the essence of Jeff the Charismatic Turtle. Prototype turtle sketches were pinned onto a massive cork wall, all of them goofy and teensploitational: sunglasses, baggy pants and (dear God) a terry-cloth sweatband. "Does Jeff the Turtle follow players around the entire time they manipulate their third person?" "Almost. Like Watson is to Sherlock Holmes." "Can you imagine how annoying that would be?" "Maybe the buddy isn't such a good idea." Steve squashed that hope. "It's going to be a buddy. Players will love it." "It's really Poochie-Joins-Itchy-and-Scratchy." "How am I ever going to look somebody who plays Tony Hawk games in the face again?" "Isn't our turtle supposed to be a bit more studly?" "Turtles aren't studly by nature." "What about the turtle they used in the 1950s to pimp the atomic weapons program? He was kind of studly." "No he wasn't and, besides, he's dead." "What?" "Dead. Hanged himself from the side of his posh midtown Manhattan terrarium. Left a note saying he couldn't handle the shame of what he'd done. Wrote it on a piece of Bibb lettuce."

These ingenious interviews will amuse, provoke and delight. Veering from the intensely serious to the wildly silly, Dead Interviews grants writers the chance to sit down with their heroes and flex their cerebral muscles, or simply indulge in some bookish gossip with a deceased icon. Pitch-perfect mimesis meets razor sharp literary criticism in the book that refuses to let dead writers lie. The contributors: Rick Moody on Jimi Hendrix, Cynthia Ozick on Henry James, Douglas Coupland on Andy Warhol, Sam Leith on John Berryman, Geoff Dyer on Friedrich Nietzsche, A. M. Homes on Richard Nixon, David Mitchell on Samuel Johnson and James Boswell, John Burnside on Rachel Carson, ZZ Packer on Monsieur de Saint-George, Michel Faber on Marcel Duchamp, Rebecca Miller on the Marquis de Sade, Ian Rankin on Arthur Conan Doyle and Joyce Carol Oates on Robert Frost.

Raymond Gunt likes to think of himself as a pretty decent guy—he believes in karma, and helping his fellow man, and all that other good stuff. Sure, he can be foulmouthed, occasionally misogynistic, and can just generally rub people the wrong way—through no fault of his own! So with all the positive energy he's creating, it's a little perplexing to consider the recent downward spiral his life has taken...Could the universe be trying to tell him something? A B-unit cameraman with no immediate employment prospects, Gunt decides to accept his ex-wife Fiona's offer to shoot a Survivor-style reality show on an obscure island in the Pacific. With his upwardly failing sidekick, Neal, in tow, Gunt somehow suffers multiple comas and unjust imprisonment, is forced to reenact the "Angry Dance" from the movie Billy Elliot, and finds himself at the center of a nuclear war—among other tribulations and humiliations. A razor-sharp portrait of a morally bankrupt, gleefully wicked modern man, Worst. Person. Ever. is a side-splittingly funny and gloriously filthy new novel from acclaimed author Douglas Coupland. A deeply unworthy book about a dreadful human being with absolutely no redeeming social value, it's guaranteed to brighten up your day.

Includes chronology and writer's biographical notes.

THE CYBERGYPSIES describes one man's exploration of cyberspace over many years and the folk he meets on the Net, the cybergypsies: virus writers, hackers, witches, sex-peddlers, conmen, net vamps, randy paratroopers posing as girls; the A-bomb blueprints he was offered for sale. He recounts with startling honesty how he nearly lost everything because of his obsession with the Net and how the Net can be as dangerous and destructive as any drug addiction. However, the author also shows how the Internet can be used for positive aims, as he describes how he fought for human rights with desperate appeals for the Kurdish refugees in the wake of the Gulf War and justice for Bhopal's gas victims in campaigns involving Jeffrey Archer and Don McCullin.

Surveys the life and career of the social theorist best known for the quotation, "The medium is the message," who helped shape the culture of the 1960s and predicted the future of television and the rise of the Internet.

THE INSTANT #1 NEW YORK TIMES BESTSELLER "Sparkling with mystery, humor and the uncanny, this is a fun read. But beneath its effervescent tone, more complex themes are at play." —San Francisco Chronicle In his wildly entertaining debut novel, Hank Green—cocreator of Crash Course, Vlogbrothers, and SciShow—spins a sweeping, cinematic tale about a young woman who becomes an overnight celebrity before realizing she's part of something bigger, and stranger, than anyone could have possibly imagined. The Carls just appeared. Roaming through New York City at three a.m., twenty-three-year-old April May stumbles across a giant sculpture. Delighted by its appearance and craftsmanship—like a ten-foot-tall Transformer wearing a suit of samurai armor—April and her best friend, Andy, make a video with it, which Andy uploads to YouTube. The next day, April wakes up to a viral video and a new life. News quickly spreads that there are Carls in dozens of cities around the world—from Beijing to Buenos Aires—and April, as their first documentarian, finds herself at the center of an intense international media spotlight. Seizing the opportunity to make her mark on the world, April now has to deal with the consequences her new particular brand of fame has on her relationships, her safety, and her own identity. And all eyes are on April to figure out not just what the Carls are, but what they want from us. Compulsively entertaining and powerfully relevant, An Absolutely Remarkable Thing grapples with big themes, including how the social internet is changing fame, rhetoric, and radicalization; how our culture deals with fear and uncertainty; and how vilification and adoration spring for the same dehumanization that follows a life in the public eye. The beginning of an exciting fiction career, An Absolutely Remarkable Thing is a bold and insightful novel of

now.

Douglas Coupland takes his sparkling literary talent in a new direction with this crackling collection of takes on life and death in North America -- from his sweeping portrait of Grateful Dead culture to the deaths of Kurt Cobain, Marilyn Monroe and the middle class. For years, Coupland's razor-sharp insights into what it means to be human in an age of technology have garnered the highest praise from fans and critics alike. At last, Coupland has assembled a wide variety of stories and personal "postcards" about pivotal people and places that have defined our modern lives. *Polaroids from the Dead* is a skillful combination of stories, fact and fiction -- keen outtakes on life in the late 20th century, exploring the recent past and a society obsessed with celebrity, crime and death. Princess Diana, Nicole Brown Simpson and Madonna are but some of the people scrutinized.

An epistolary novel set on a fictional island off the South Carolina coastline, 'Ella Minnow Pea' brings readers to the hometown of Nevin Nollop, inventor of the pangram 'The Quick Brown Fox Jumps Over the Lazy Dog'. Deified for his achievement in life, Nevin has been honored in death with a monument featuring his famous phrase. One day, however, the letter 'Z' falls from the monument, and some of the islanders interpret the missing tile as a message from beyond the grave. The letter 'Z' is banned from use. On an island where the residents pride them-selves on their love of language, this is seen as a tragedy. They are still reeling from the shock when another tile falls. And then another... In his charming debut, first published in 2001, Mark Dunn took readers on a journey through the eyes of Ella Minnow Pea, a young woman forced to create another clever turn of phrase in order to save the islanders' beloved language.

Four people's lives are set adrift in the wake of a high school shooting—three can't escape the loneliness that plagues them, while a fourth races for oblivion, wondering what happened to God. Bristling with Douglas Coupland's hallmark humor and cultural acuity, *Hey Nostradamus!* achieves new heights of poignancy and literary accomplishment.

Pulitzer Prize winner Tracy Kidder memorably records the drama, comedy, and excitement of one company's efforts to bring a new microcomputer to market. Computers have changed since 1981, when *The Soul of a New Machine* first examined the culture of the computer revolution. What has not changed is the feverish pace of the high-tech industry, the go-for-broke approach to business that has caused so many computer companies to win big (or go belly up), and the cult of pursuing mind-bending technological innovations. *The Soul of a New Machine* is an essential chapter in the history of the machine that revolutionized the world in the twentieth century.

They are *Microserfs*—six code-crunching computer whizzes who spend upward of sixteen hours a day "coding" and eating "flat" foods (food which, like Kraft singles, can be passed underneath closed doors) as they fearfully scan company e-mail to learn whether the great Bill is going to "flame" one of them. But now there's a chance to become innovators instead of cogs in the gargantuan Microsoft machine. The intrepid *Microserfs* are striking out on their own—living together in a shared digital flophouse as they desperately try to cultivate well-rounded lives and find love amid the dislocated, subhuman whir and buzz of their computer-driven world.

Chronicles six months in the life of Tyler Johnson, an ambitious, conservative twenty year old who was raised in a hippie commune. By the author of *Generation X*. Reprint.

"The Liz Dunns of this world tend to get married, and then twenty-three months after their wedding and the birth of their first child they establish sensible lower maintenance hairdos that last them forever. Liz Dunns take classes in croissant baking, and would rather chew on soccer balls than deny their children muesli... I am a traitor to my name." Liz Dunn is one of the world's lonely people. She's in her late thirties and has a boring cubicle job at a communications company, doing work that is only slightly more bearable than the time she spends alone in her depressingly sterile box of a condo. Her whole life, she's tried to get to the root of her sadness, to figure out what she's been doing wrong, with little success. But then, one night in 1997, everything changes: while standing in the parking lot of a video store, arms full of sappy movies she's rented to help her convalesce from oral surgery, she witnesses the passing of the Hale-Bopp comet. For Liz, this streak of light across the sky is a portent of radical change — and for her, radical change means finally accepting her lot: "I realized that my life, while technically adequate, had become all it was ever going to be ... No more trying to control everything — it was now time to go with the flow." In that moment, and for the first time, Liz feels truly free. A day after Liz makes the decision to seek peace in her life rather than control, along comes another comet, in the form of a stranger admitted to the local hospital with her name and number inscribed on his MedicAlert bracelet. For the new Liz, the phone call from the hospital feels like "the fulfillment of a prophecy"; the young man, it turns out, is her son, whom she gave up for adoption when she was sixteen. Jeremy shows the scars of his years as a foster child and his most recent drug reaction, but is otherwise beautiful and charming. And when he moves in with Liz to recuperate, it's as if both of them had been waiting for this moment all their lives. A lost soul and occasional visionary, Jeremy upends Liz's quiet existence — shocking her coworkers and family, redecorating her condo, getting her to reevaluate her past and take an active role in her future. But he's also very ill with multiple sclerosis. Her son's life-and-death battle induces a spiritual awakening in Liz — then triggers a chain of events that take her to the other side of the world and back, endangering her life just as an unexpected second chance at happiness finally seems within reach. With *Eleanor Rigby*, Douglas Coupland has given us a powerful and entertaining portrait of a woman who could be any one of us — someone who thinks it is too late to make anything of her life, who feels defeated by the monotony of her days, yet who also holds within her the potential for monumental change and for great love. When Liz asks, "What happens when things stop being cosmic and become something you can hold in your hand in a very real sense?" she's not just talking about stray meteors anymore. The excitement of not really knowing the answer is what life's all about. In the end, Liz discovers that life is no longer a matter of keeping an even keel until you die, or settling for peace and quiet, but of embracing faith and hope and change.

We are the first generation raised without God. We are creatures with strong religious impulses, yet they have nowhere to flow in this world of malls and TV, Kraft dinners and jets. How do we cope with loneliness? Anxiety? The collapse of relationships? How do we reach the quiet, safe layer of our lives? In this compellingly innovative collection of stories, bestselling author Douglas Coupland responds to these themes. Cutting through the hype of modern living to find a rare grace amid our lives, he uncovers a new kind of truth for a culture stuck on fast-forward. A culture seemingly beyond God.

Thirty years after Douglas Coupland broke the fiction mould and defined a generation with *Generation X*, he is back with 60 stories laced with his observational profundity about the way we live and his existential worry about how we should be living. The characters are Doug's own: crackpots, cranks and sweetie-pies, dad dancers and perpetrators of barbecues. People in the

grip of unconscionable urges; lonely people; dying people; silly people. Residence: Vancouver, B.C. Print run 10,000.

With a New Introduction by Mary Gaitskill A PEN/Hemingway Award Finalist A New York Times Book Review Notable Book Ellen Ullman is a "rarity, a computer programmer with a poet's feeling for language" (Laura Miller, Salon). The Bug breaks new ground in literary fiction, offering us a deep look into the internal lives of people in the technical world. Set in a start-up company in 1984, this highly acclaimed first novel explores what happens when a baffling software flaw—a bug so teasing it is named "the Jester"—threatens the survival of the human beings who created it.

A thought-provoking, binge-worthy new collection of essays, stories, and musings from Douglas Coupland, *Bit Rot* explores the different ways in which twentieth-century notions of the future are being shredded, and it is a literary gem of the digital age. "Bit rot" is a term used in digital archiving to describe the way digital files can spontaneously and quickly decompose. As Douglas Coupland writes, "Bit rot also describes the way my brain has been feeling since 2000, as I shed older and weaker neurons and connections and enhance new and unexpected ones." *Bit Rot* the book is a fascinating meditation on the ways in which humanity tries to make sense of our shifting consciousness. Coupland, just like the Internet, mixes forms to achieve his ends. Short fiction is interspersed with essays on all aspects of modern life. The result is addictively satisfying for Coupland's established fanbase hungry for his observations about our world, and a revelation to new readers of his work. For almost three decades, his unique pattern recognition has powered his fiction, his phrase-making, and his visual art. Every page of *Bit Rot* is full of wit, surprise, and delight. Reading *Bit Rot* feels a lot like bingeing on Netflix... you can't stop with just one.

This book is a major study of the presentation of work and workers in contemporary novels from India, North America and the UK. Drawing on lively recent theories about work, it shows how the novel is a crucial form for helping us to understand what work means in contemporary society. It tackles some of the most urgent questions of contemporary life by examining the stories about work that novels produce. Including detailed readings of authors such as Douglas Coupland, David Foster Wallace, Joshua Ferris, Arivand Adiga, Chetan Bhagat and Monica Ali it explores how the presentation of fictional characters lays open the experience of insecure and precarious existence in the contemporary era. This study illustrates that novels provide an essential tool for understanding what work is and how we feel when we do it.

From the bestselling author of *Generation X* and *Microserfs*, comes the absurd and tender story of a hard-living movie producer and a former child beauty pageant contender who only find each other by losing themselves. Waking up in an L.A. hospital, John Johnson is amazed that it was the flu and not an overdose of five different drugs mixed with cognac that nearly killed him. As a producer of high-adrenaline action flicks, he's led a decadent and dangerous life, purchasing his way through every conceivable variant of sex. But each variation seems to take him one notch away from a capacity for love, and while movie-making was once a way for him to create worlds of sensation, it now bores him. After his near-death experience, John decides to walk away from his life. Susan Colgate is an unbankable former tv star and child beauty pageant contender. Forced to marry a heavy metal singer in need of a Green Card after her parents squander her sitcom earnings, she becomes the alpha road rat. But when the band's popularity dwindles, the marriage dissolves. Flying back to Los Angeles in Economy, Susan's plane crashes and only she survives. As she walks away from the disaster virtually unscathed, Susan, too, decides to disappear. John and Susan are two souls searching for love across the bizarre, celebrity-obsessed landscape of LA, and are driven, almost fatefully, toward each other. Hilarious, fast-paced and ultimately heart-wrenching, *Miss Wyoming* is about people who, after throwing off their self-made identities, begin the fearful search for a love that exposes all vulnerabilities.

This book is the first full-length study of Douglas Coupland, one of the twenty-first century's most innovative and influential novelists. The study explores the prolific first decade and a half of Coupland's career, from *Generation X: Tales for an Accelerated Culture* (1991) to *JPod* (2006), a period in which he published ten novels and four significant volumes of non-fiction. Emerging in the last decade of the twentieth century - amidst the absurd contradictions of instantaneous global communication and acute poverty - Coupland's novels, short stories, essays and visual art have intervened in specifically contemporary debates regarding authenticity, artifice and art. This book explores Coupland's response, in ground-breaking novels such as *Microserfs*, *Girlfriend in a Coma* and *Miss Wyoming*, to some of the most pressing issues of our times. Designed for students, researchers and general readers alike, the study is structured around thematically focused chapters that consider Coupland's engagement with narrative, consumer culture, space, religion and ideas of the future.

Examination Thesis from the year 2008 in the subject English - Pedagogy, Didactics, Literature Studies, grade: 1,3, University of Cologne (Englisches Seminar), language: English, abstract: In the following chapter of this paper, an outline of the present ontological crisis in terms of Lyotard's 'postmodern condition' will be given. Throughout the discussion of Coupland's fiction, this concept will be relevant for its influence on the characters' thoughts and emotions. Furthermore, the chapter will analyze the importance and self-referentiality of narrative structures in Coupland's work. The characters in Coupland's novels often come up with a plentitude of more or less successful strategies in order to deal with the semantic void they experience. For this chapter, material will be presented predominantly from the novels *All Families are Psychotic*, *Generation X* and *Microserfs*. The third chapter will focus on the presentation of working life in Coupland's prose. His novels reveal that work today has lost its former function as a source of orientation. In this analysis, the concept of alienation as introduced by Karl Marx will be used in order to grasp the nature of the conflict that the characters experience in their working lives in Coupland's novels. The chapter will focus on the presentation of working life in *Generation X*, *Microserfs* and *Shampoo Planet*. A fourth chapter will introduce yet

