Bibliography

We would like to remind our readers that they are invited to contribute bibliographic information about bibliographies, dissertations, books, chapters, essays, articles, reviews, interviews, translations, newspaper and magazine stories, fragments, oddments, stray comments, conference papers, and anything else of the sort which seems significant, interesting, or otherwise valuable and worthy of wider publicity with specific reference to Pynchon. We also welcome news of work in progress, circulating manuscripts, and forthcoming works.

NEW PYNCHON:


CRITICISM AND COMMENT:


Ranges from Sterne and Smollett to Mailer and Pynchon.


Uses V. to illustrate the "alligators-in-the-sewers" legend.


Clerc, Charles, ed. _Approaches to Gravity's Rainbow_. Columbus: Ohio State Univ. Press, 1983.
Contains all original essays:
Friedman, Alan J. "Science and Technology." 69-102.
Earl, James W. "Freedom and Knowledge in the Zone." 229-50.

Dickstein, Morris. "Fiction Hot and Kool: Dilemmas of the Experimental Writer." Triquarterly, 33 (1975), 257-72. (257)
Mentions Gravity's Rainbow.

Durand, Régis. "On Conversing: In/On Writing." Sub-Stance, 27 (1980), 47-51. (49)
Mentions Gravity's Rainbow.


Announces National Book Award winners: "If there is little greatness in the list, there is abundant evidence of the great diversity in book publishing."


Elliott, George P. "Fiction and Anti-Fiction." The American Scholar, 47, No. 3 (1978), 398-402, 404-06. (402, 404)
"It seems to me that Gravity's Rainbow presents ingenious fantasies of universal conspiracy that neither correspond to reality nor are held together by a steady vision of reality--but project, and only project, the frenetic anguish of a powerful, highly gifted, and dazzlingly learned mind."

This essay is reprinted from the illegibility-plagued RQ 6, No. 4.

In a poll of English professors, Gravity's Rainbow tied for seventh place with Lolita on a list of twenty post-1941 American "classics" which should be taught to college students.


Elicited Pynchon's "Pros and Cohns" letter in response.


"[Narratives like V.] continue to resist significant rephrasing, maintaining their own terms and conditions against translation." This effect "is general [in V.]; . . . its narrative as a whole works to de-compose not only the solutions it seems to invite but also a favored assumption or two that one may have carried with him into his reading."


Lot 49 "suggests that reality may be an extended pun."


Mentions Pynchon.

(1975), 273-303. (275, 283, 285-87, 295, 303)

"The interface of the thunder is not simply
the meeting point between the shaping mind and
the shapeless, terrifying phenomenal world: it
is the interrealm, the no-man's-land where the
two antagonistic systems, mind and world, simulta-
taneously operate, each in its own terms and
each in the other's. On the pathological level,
it is the realm of paranoia and schizophrenia;
but on the level of language and the psychic
history of the race, it is precisely the realm
. . . of aboriginal myth."

Montrose, David. "Conventional Wisdom." New
A musing on Methuen's Contemporary Writers
series, including Tanner's Thomas Pynchon.

Moore, Steven. "Pynchon on Record." Pynchon
Notes, 10 (1982), 56-57.

Nichols, Lewis. "In and Out of Books." New York
Notes the coming publication of Lot 49.

"Notes on Current Books." Rev. of The Grim Phoenix:
Reconstructing Thomas Pynchon, by William M.
Plater. Virginia Quarterly Review, 55, No. 2
(1979), 48.

185-202. (187-88, 190)
Briefly discusses McConnell and Hendin on
Pynchon.

"Opportunities & Awards." Cornell Daily Sun,
28 May 1959, 12.
Lists Pynchon as winner of the George H.
Coxe Award in American Literature.

(164, 166, 167)
The novel in motion, and "structural black
humor."

Cites a remark in Alfred MacAdam's "Pynchon as Satirist" as an example of critics' "amused contempt" for the concept of character in the modernist novel.


Pynchon's main characters "follow a . . . pattern from hope to failure and thus . . . demonstrate that home-made myth is a questionable strategy." They "sort through the bits and pieces of history and their own world in pursuit of the one structure that will give coherence and explanation to apparent chaos. . . .[T]hey are unable to catch with the net of imaginative theory their objects of pursuit."


Mentions Pynchon in a discussion of self-reflexive art.


"Pynchon's Herero." Pynchon Notes, 10 (1982), 37-44.


And who is Thomas Pynchon? H. Allen Smith?


In this edited and condensed transcript of a panel discussion, John Gardner mentions "Tom Pynchon" as one of those who "don't want to mess with character." Martin Price and Robert Scholes briefly discuss Pynchon's characterization and naming.


Compares Mathews with Pynchon on such points as quest, conspiracy, paranoia, and sign reading; claims "filiations, not derivations."


George Clinton's LP "Computer Games got more signifiers than half a Thomas Pynchon novel; likewise it begs decoding only to figure you an idiot for deciphering instead of just getting off."

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"The imaginative writer can never be serious unless, like Mr. Thomas Pynchon, he makes it clear that he is writing about Entropy and the Second Law of Thermodynamics and a number of other subjects that he picked up in his freshman year at Cornell."


"Pigs in Pynchon all betoken a kind of frenzied, degenerate rejection of bourgeois order in the name of orgiastic revelry and crude appetite." But "Pynchon's highly transgressive fictions are not politically radical. . . . The carnivalesque in Pynchon represents less the utopian vision of freedom and sensual pleasure than a kind of compromised liberalism."


FORTHCOMING:
