

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.

WORKS BY PYNCHON:

The Crying of Lot 49. In Forms of the Novella: Ten Short Novels, ed. with an intro. and notes by David H. Richter. New York: Alfred A. Knopf, 1981, 16, 20-21, 25, 718-833.

Support notice. In advertisement for Laurel Gold-
man, Sounding the Territory. New York Times Book Review, 4 Apr. 1982, 23.

CRITICISM AND COMMENT:

Babić, Ljiljana. "Pripovetke Tomasa Raglisa Pinčona." Letopis Matice Srpske, 424 (1979), 1975-80.

Bass, Thomas Alden. "Fiction and History: Essays on the Novels of Flaubert, García Márquez, Coover, and Pynchon." DAI, 42 (1981), 2126A (U. of Calif./ Santa Cruz).

"Books to Read While the Grass Grows Green."
Saturday Review, 16 Apr. 1966, 33.
Mentions Lot 49.

Brooke-Rose, Christine. A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic. Cambridge: Cambridge Univ. Press, 1981, 297, 351, 355, 359, 363, 367-70, 372, 373, 385, 415.

Comments on Pynchon are repetitive and derivative. Quoting David Lodge, Brooke-Rose calls Pynchon's works "texts that cannot be unraveled, labyrinths without exit;" similarly, GR

"relentlessly, grotesquely" and "to excess" pursues the implications of the rocket/phallus analogy. Quotes Mas'ud Zavarzadeh on GR's "non-totalizing sensibility." Using Melvin New, V. and GR "are vast quests for meaning in a man-centered world where the multiplicity of interpretive systems make it impossible to envisage a whole form of which the fragments would be parts." "The novels of Pynchon are positively and even heavily rigid on the syntagmatic axis, and only the obscurity of the symbolic search gives them a sort of paradigmatic freedom." Compares Pynchon with Robbe-Grillet, Sukenick, and Delaney.

Cowart, David. Rev. of Pynchon: The Voice of Ambiguity, by Thomas H. Schaub. JEGP, 81, No. 2 (1982), 285-87.

Crowell, Douglas Edward. "'When You See Someone's Head Entirely Bandaged, You Know He Is Evil': Reading Miss Lonelyhearts, The Dead Father, Lost in the Funhouse, and Gravity's Rainbow." DAI, 42 (1982), 3998A (SUNY/Buffalo).

Dillard, Annie. Living by Fiction. New York: Harper & Row, 1982, 13, 20, 24, 37, 39-40, 63, 74, 95.

Lists and one-liners: e.g., "Pynchon people are lines of force."

Fleischman, Louisa, and Burt Weinshanker. "Pynchon Enters the Zone, or: Almost Lost in Translation?" Rev. of Ordnung und Entropie. Zum Romanwerk von Thomas Pynchon, ed. by Heinz Ickstadt. Pynchon Notes, 8 (1982), 54-60.

Gelfant, Blanche. "Sister to Faust: The City's 'Hungry Woman' as Heroine." Novel, 15, No. 1 (1981), 23-38. (26-28, 30-31, 38)

Brief comments on Lot 49, compared especially with Sister Carrie.

Green, Martin. "The Crying of Lot 49: Pynchon's Heart of Darkness." Pynchon Notes, 8 (1982), 30-38.

Guetti, James. Word-Music: The Aesthetic Aspect of Narrative Fiction. New Brunswick, NJ:

Rutgers Univ. Press, 1980, 93-107.

"The act of reading Pynchon's fiction extends to that of reading the author, for the difficulties of the fiction, the dazzling and multiple incompleteness of its substance, sends us on toward the source of the power, on to a more final intelligibility, to the fuller knowledge of it that we suppose its author must have. And our difficulty in finding that author --his own personal elusiveness--is a perfect match for the visual resistance of his fiction. . . . Pynchon is the most visual, and so the most realistic, novelist we have."

Hill, Robert Ratcliff. "Epistemological Dilemmas in the Works of Norman Mailer and Thomas Pynchon: The Themes and Motifs of Systematization, Paranoia, and Entropy." DAI, 42 (1981), 2131-32A (U. of Tulsa).

Hite, Molly. "'Holy-Center-Approaching' in the Novels of Thomas Pynchon." Journal of Narrative Technique, 12, No. 2 (1982), 121-29.

Horvath, Brooke. "Linguistic Distancing in Gravity's Rainbow." Pynchon Notes, 8 (1982), 5-22.

Hutcheon, Linda. "Modes et formes du narcissisme littéraire." Poétique, 29 (1977), 90-106. (92, 105)

Mentions V. and Lot 49 as reflexive novels.

Huwiler, David Dean. "The Spirit of Play in Recent American Literature." DAI, 40 (1980), 4596A (U. of Calif./Davis).

Ickstadt, Heinz, ed. Ordnung und Entropie. Zum Romanwerk von Thomas Pynchon. Reinbek bei Hamburg: Rowohlt, 1981.

Contains German translations of familiar English language originals by Tanner, Lhamon, Leverenz, Ozier, Wolfley, and Winston. Reprints with slight revisions Ickstadt's 1975 essay on Lot 49. Original contributions are: Ickstadt, Heinz. "Einleitung," 7-15.

Pütz, Manfred. "Thomas Pynchons V.: Geschichtserfahrung und narrativer Diskurs," 75-103.

- Claas, Dietmar. "'Ein abgekartetes Spiel?' Handlungsspiele in Die Versteigerung von No. 49 und die innovative Leistung des Lesers," 128-46.
- Poenicke, Klaus. "Senex, Puer, Pikaro und Pynchons Enden der Parabel," 228-54.
- Russell, Charles. "Aporien der Postmoderne: Thomas Pynchon und die Schwerkraft der Systeme," 255-80.
- Ingraham, Catherine. Rev. of Pynchon: The Voice of Ambiguity, by Thomas H. Schaub. MLN, 96, No. 5 (1981), 1254-57.
- McCaffery, Larry. "American Fiction of the Sixties." Rev. of The Story of Identity: American Fiction of the Sixties, by Manfred Pütz. Contemporary Literature, 22, No. 2 (1981), 253-57.
- McDowell, Edwin. "About Books and Authors: Gobbledygook and Mangled Syntax." New York Times Book Review, 25 Apr. 1982, 24.
Quotes Thomas H. Guinzburg's reminiscence about the Irwin Corey incident he arranged for at the 1974 National Book Awards ceremony.
- Mesher, David R. "Pynchon and Nabokov's V." Pynchon Notes, 8 (1982), 43-46.
- Munley, Ellen Wojdak. "Caught in the Act: Naming in the Novels of Thomas Pynchon and Nathalie Sarraute." DAI, 42 (1982), 4442A (Boston College).
- Muste, John M. "The Mandala in Gravity's Rainbow." Boundary 2, 9, No. 2 (1981), 163-79.
- Olderman, Raymond M. "Pynchon, Thomas." Collier's Encyclopedia. 1981 ed.
- Olster, Stacey Michele. "'Subjective Historicism' in the Post-Modern American Novel: A Study of Norman Mailer, Thomas Pynchon, and John Barth." DAI, 42 (1982), 3994-95A (U. of Michigan).
- Pearson, Carol, and Katherine Pope. The Female Hero in American and British Literature. New York: Bowker, 1981, 8, 155-59, 160, 242.
"Although the myth of romantic love and the

familiar seduction plot underlie the novel [Lot 49], Pynchon uses these myths primarily to explore the implications of American culture's refusal of the fall; he is only secondarily concerned with the female experience."

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Reed, J. D. "The Clothbound Collectibles." Time, 26 Apr. 1982, 83.

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Slade, Joseph W. "Thomas Pynchon, Postindustrial Humanist." Technology and Culture, 23, No. 1 (1982), 53-72.

Stevick, Philip. Alternative Pleasures. Urbana: Univ. of Illinois Press, 1981, 12, 26-27, 76, 103, 104-05, 110, 116, 132, 144-45.

". . . as Pynchon's monumental collages surely demonstrate, the result of cutting and pasting, far from being a mere exercise in arrangement, becomes, as does fiction in all times and places that finds its own formal ways to its own vision, a way of knowing." ". . . ideology may mean something in the case of Pynchon; but if it does, that peculiar entropic vision of the world seems not at all shared, at least in its particulars, by anybody else [in postrealist fiction--namely Barth, Coover, Elkin, Gass, and Barthelme]."

Taylor, Gordon O. Rev. of Pynchon: The Voice of Ambiguity, by Thomas H. Schaub. American Literature, 54, No. 1 (1982), 148-49.

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Weisenburger, Steven. "The Origin of Pynchon's Tchitcherine." Pynchon Notes, 8 (1982), 39-42.

Wiloch, Thomas, and David Cowart. "Ellison, Harlan." In Contemporary Authors, New Revision Series, Volume 5. Ed. Ann Evory. Detroit: Gale Research Co., 1982, 168-75. (171, 172-73)

"I love Pynchon. I adore Pynchon. Pynchon calls me from time to time. Every time he calls me he gets me in trouble. . . . His mythos aside, I admire his work enormously."

Winston, Mathew. "Critical Cornucopia." Rev. of Critical Essays on Thomas Pynchon, ed. Richard Pearce. Pynchon Notes, 8 (1982), 47-53.