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:


CRITICISM AND COMMENT:


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.


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).


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.


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


"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."


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


Mentions V. and Lot 49 as reflexive novels.


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.


"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."


"... 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]."


"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."