Bibliography
(−2005)

We invite readers to contribute bibliographic information about books, chapters, essays, articles, reviews, interviews, translations, newspaper and magazine stories, dissertations, fragments, oddments, stray comments, conference papers, bibliographies, and anything else of the sort that seems noteworthy in relation to Pynchon. We also welcome news of work in progress, circulating manuscripts and forthcoming works.

Pynchon:

  Also available online <http://mek.oszk.hu/00100/00140/html/00.htm>.


  Part III of chapter 1.


  Chapter 3 without its introduction.


  Chapter 4.

* marks an item published in hard copy but retrieved from an electronic full-text database and not checked against a print source.
Criticism and Comment:


Chapter 4: “Motherhood and Treason: Pynchon’s Vineland and the New Left.”


——. Chapter 2: "Ellison and Pynchon: The Chaotic and Fabulous Cities."


——. Chapter 6: "Thomas Pynchon: The Functions of Conspiracy and the Performance of Paranoia."


“The suggestions of paranoia that we find . . . in the books of postmodern experimental writers like Vonnegut or Pynchon now become actualized in cyberpunk: society is aggressively divided into two, the rich and the poor, the powerful system and the powerless other world of Night City or Zion.”


*Lot 49* is “the first novelistic allegory on [the] theme” of hyperreality and simulation.

“We are unable to understand contemporary history and the psychotic bases of American ideology because we have not yet learned how to read Pynchon’s *Gravity’s Rainbow* . . . [with] all that this seminal work offers the student of ideology, the revolutionary nature of its insight into the capitalist mind and how it teaches us both to read and to practice the discipline of the image.”


In Serbo-Croatian, with an abstract of the book in English (243–49).


In Japanese.


Includes an introduction by the editor, and essays by Mitchum Huehls, Brian Thill, Colin A. Clarke, Pedro Garcia-Caro, Dennis M. Lensing, Justin M. Scott Coe, Ian D. Copestake and Frank Palmeri.


Reads _Lot 49_ “for [its] structuring engagement with the middle-class experience of mental labor.” “[O]ne way to read the novel is as the story of Oedipa’s transformation from a stereotypical fifties housewife . . . to an independent agent by way of white-collar work. . . . [H]er transformation
requires a reconceptualization of white-collar work no less than of suburban domesticity. . . . Oedipa imagines a version of sorting that is as creative and personalized as artistic creation.”


Details Donadio’s shaping role in Pynchon’s career and their “messy professional separation.”


The winner of the 2004 Nobel Prize for literature declares it “a joke” and “against the laws of nature” that she should win the Nobel Prize when Pynchon, “a genius,” whom she translated, has not won it.


In Korean, with a summary in English.

In Japanese.


Looks at Lolita, on its fiftieth anniversary, in the context of other portrayals of “underage sexuality,” from “Shirley Temple being all skanky” in “Baby Burlesks” to Greta and Bianca’s “S&M kiddie porn with Shirley Temple” in Gravity’s Rainbow.


Uses descriptions of “Mortality and Mercy in Vienna” and Lot 49 to ground such exhortations as “you can defeat the temptations of the Windigo Dark Side and the Tristero Dark Side. You do not have to develop moral tunnel vision. You do not have to rush to judgment.”


Describes his long-term professional association with Pynchon and his more recent personal friendship.


“Pynchon articulates the convergence of the nomadic and the techno/logical throughout *Gravity’s Rainbow,* but it surfaces most vividly in the stories of Leni and Franz Pökler. . . . They are a classic misalliance, Cancer and Aquarius, *nomos* and *logos* sharing the same unhappy bed. . . . The domestic troubles of Franz and Leni Pökler illustrate the tension between smooth and striated cultures.”


Chapter 3: “Pinpricks on the Ars(e) Narrandi: Liminality and Oven-Games in *Gravity’s Rainbow.*”


Reads Lot 49 as “a subversive assault on the methods and meanings of the modernist aesthetic it follows”: “The distinctive brilliance of . . . ‘high postmodernism’ . . . lies precisely in its ability . . . [simultaneously] to evoke and deride the couplet of subjectivist immanence/mythic transcendence which modernist textual practice constructs as its own particular machine for the production of significance. . . . If modernism’s task was to redeem the brute secularity, the sheer dumb facticity of the world through a mix of intensely private and unknowingly transpersonal signification, high postmodernism tends to run the same film in reverse: to ‘reveal’ in what were heretofore the most sacred, subjective, and/or authentic moments imaginable the scandalously constitutive yet soiling presence of the commodity and the cliché, the stupid, empty, inescapable word-as-thing/thing-as-word.”


Includes essays by Gerald Howard and Rick Moody, untitled comments by Don DeLillo, George Saunders, Percival Everett, Joanna Scott, Tom Robbins, Jeffrey Eugenides, Lorrie Moore, Andrew Hultkrans, Kathryn
Kramer, Lydia Davis, Carter Scholz, Erik Davis, Trey Ellis, Robert Polito, Emily Barton, Jim Shepard, Jay Cantor, Richard Powers and Steve Erickson, and illustrations by Zak Smith.


“[B]oth Song of Solomon and Mumbo Jumbo rewrite Thomas Pynchon’s paranoid postmodern quest classic The Crying of Lot 49. On the surface, Morrison’s novel seems far from Pynchon’s and Reed’s work, but in fact they constitute a complex constellation that can lead to a rethinking both of intertextual relations and of intersections among literature, history, and memory.”


Not “a recluse,” Pynchon “simply chooses not to be a public figure.”


Scott Coe, Justin M. “Haunting and Hunting: Bodily Resurrection and the Occupation of History in Thomas Pynchon’s Mason & Dixon.” The Multiple


Concentrates on Barth, Barthelme, Coover and Pynchon.


Witzling, David Peter. “Everybody’s America: Thomas Pynchon, Race, and the Cultures of Postmodernism.” *DAI* 65 (2004): 522A. UCLA.*

**Forthcoming:**


