Bibliography
(–1995)

Readers are invited 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 with regard to Pynchon. We also welcome news of work in progress, circulating manuscripts and forthcoming works.

PYNCHON:


Excerpts from the liner notes to Spiked!


* marks an item we have not been able to check against a print source but have retrieved from an electronic, full-text database in which only the first page number, if any, is given.
CRITICISM AND COMMENT:

In Japanese.


Chapter 6: "Chemistry and Colonialism Gone Ballistic: Apprehending the Mass of *Gravity's Rainbow*.


Section: "Retelling Corporate Myth: The Informatics of Liberation, or, "Why," Driblette said at last, "is everybody so interested in texts?"


Discusses Maxwell's demon.


Discusses V.


Though he is no Shakespeare, Pynchon is probably canon fodder.


Discusses *Vineland.*


Discusses *Vineland.*


“V. is not about Cornell. To Pynchon’s everlasting credit, he eschewed the college novel.”


Discusses *GR* throughout.


“Postmodern fiction stages a dissolution of ontological boundaries, presenting a collision and shifting of worlds. *Gravity’s Rainbow*, for example, is not bound by the perceptions or dementia of its major characters. . . . The world itself has shifted, redefined itself.”


Draws on McHale’s analysis of *GR.*

Carroll, Jeffrey. “Ninjettes, Nuns, and Lady Asskickers: Thomas Pynchon’s Bow to the Mythical Orient.” *Gender and Culture in Literature and Film East and...*


Discusses GR throughout.


Lists Thomas Pynchon, Sr.


Opening and closing chapters on GR frame nine other chapters on Cézanne, Heidegger, Neruda, etc.


To Pynchon for "serv[ing] as a script consultant for an episode of *The John Larroquette Show.*"


The main character abandons her old life as a grad student writing a thesis on Pynchon.


---. "Vad var det jag nyss läste?: Attfiska med not i Joyce och Pynchon."


Pynchon is "the most accomplished American novelist of entropy."


Did Pynchon write the Wanda Tinasky letters?


The "indeterminacy of [V.] opens up the possibility that male (Cold War) paranoia creates the symbolic resonance of the femme fatale."


Section: "Multiplicity and Uncertainty in Thomas Pynchon’s The Crying of Lot 49."


Pynchon’s characters “contribute to a panoramic picture of the major thought systems whereby scientists from the seventeenth to the twentieth centuries have attempted to make sense of the universe.”


In Vineland, “far and away the most politically radical of Pynchon’s texts, and a belatedly 60s anti-authoritarian attack on the Reagan decade, one wonders sometimes whether the stereotypical wiring that is the classic Pynchon inner form has not been reversed, so that the moments of fear are derived from what we already know about the Nixon/Reagan years and their internal conspiracies, rather than the other way round, projecting a fresh breath of hitherto unexperienced anxiety onto plots that seem as comically inept as they may be prophetic.”


Includes Pynchon’s one-time apartment in Manhattan Beach.

Rpt. from Texas Review 10.1–2 (1989): 23–36. GR "incribes an uncertainty and indeterminacy in its narrative structure, and plays with how we might know certain connections between events."


Includes Pynchon.


Section: "Pynchon: Die Medientransposition auf der Suche nach der Übersetzung."


Biographical and critical overview.


In Korean, with an abstract in English.


Discusses GR and "the postmodernization of World War II."


"The piece employs conventional playing, secondary and percussive sounds, and vocal sounds," using as text the paragraph on the Meggezone from GR 118. The work was recorded by Mel Culbertson on a Neuma Records compact disc (Neuma CD 450–71).


From William Pynchon to Thomas Pynchon.


Discusses Wurlitzer, Coover and Pynchon.


Chapter 6: "Resisting Romances: Pynchon’s V. and Gravity’s Rainbow."


“Pynchon’s enthralling. . . . We’ve both made spider webs on a rather grand scale. Something fairly sinister is sitting at the heart of his.”


“Arguably anyone interested in the rhetoric of hypertext could use an acquaintance with Thomas Pynchon’s works, if only because Gravity’s Rainbow provides us with an essential tool for understanding complex systems: the cognitive strategy called paranoia.”


Chapter 5: “Gravity’s Rainbow and the Postmodern Other.”


The “bad bits” in “pagemonsters” like GR are “marks of a kind of authenticity.”


Biographical and critical sketches.


Chapter 2: "‘Sinuous Cycles’—Rückkopplungsschlingen in Thomas Pynchons V."


Likens Aksyonov to Pynchon, "a writer completely unknown to the Soviet public, because of the sexual and political content of his work."


"For all its faked countercultural charm, its hip appeal to the aging survivors of the New Left, *Vineland* is the literary equivalent of Allan Bloom's *Closing of the American Mind*. . . . Pynchon’s literary paranoia [about TV] . . . empowers his own rather conventional claims for *literature*’s powers of historical discrimination and interpretation."


Chapter: "Manipuloidun minäN paranoiat: Thomas Pynchonin *The Crying of Lot 49*."


Chapter: "Die Paranoien des manipulierten Ich Thomas Pynchons *The Crying of Lot 49*."

Sato, Yoshiaki. "Chitsujo to Konran no Arena de: Pynchon ni totte no Katari."


Discusses Pynchon, Barthelme, Barth and Sorrentino.


Discusses Lot 49.


Discusses Pynchon, Sukenick, Barth and others.

"[W]e had to pull an essay at the last minute because Abe Rosenthal, the executive editor of the New York Times, would not allow Thomas Pynchon to use the term 'bad ass.' And Thomas Pynchon would not allow Abe Rosenthal to 'censor' him."

Chapter 9: "Integrating Chaos: The Crying of Lot 49."

Chapter 6: "The Postmodern Subject in the Paracinematic Reality of Gravity's Rainbow."

A guessing game which includes the openings of Lot 49 and GR.

"Vineland was merely a good book, not the arrival of the millennium."

Chapter 3: "Meteors of Style: Gravity's Rainbow"; Chapter 4: "Technology and Identity in the Pökler Story, or The Uses of Uncertainty."

"Pynchon's nearly incomprehensible masterpiece [GR] points to the dilemma of all texts that would play fantasy against the real... Cut free from the publicly codified texts that we take to be the real, these novels
run the risk not merely of being incomprehensible, but of undermining the
critique of history that usually generates them in the first place.”


Pynchon has written liner notes for Lotion’s second album, *Nobody’s
Cool*.

Thoren, David. “The Economy of Consumption: The Entropy of Leisure in


“The Literary Mystery of the Decade”: Is Wanda Tinasky a pseudonym
for Pynchon?

---. “Did Thomas Pynchon Write This Letter?” *Anderson Valley Advertiser* 31
May 1995: 1, 7.

Tsurumi, Seiji. “Gendai Shosetsu no Ending: Pynchon, Barth, Brautigan.”

Tyson, Lois. *Psychological Politics of the American Dream: The
Commodification of Subjectivity in Twentieth-Century American Literature*.

Chapter 4: “Subject as Commodity Sign: Existential Interiority on Trial
in Thomas Pynchon’s *Crying of Lot 49*.”

Vanderbeke, Dirk. “Cosmic Pool Balls: Zur Koinzidenz von Zufall und
Gesetzmäßigkeit bei Thomas Pynchon.” * Spielzüge des Zufalls: Zur
Anatomie eines Symptoms*. Ed. Carola Hilmes and Dietrich Mathy.


A Pynchon “discussion group” turns to acting out.

Webster, Mark. *Vineland Retains Pynchon’s Sense of the Absurd.* * Rev. Tech*
23 Mar. 1990: 8.*


Sections on *Lot 49* and *GR*.


Says Pynchon may be living in New York.

FORTHCOMING:


A reset edition, 944 pages.