BIBLIOGRAPHY
(—1988)

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.

PYCHON:


CRITICISM AND COMMENT:


"It is not only the Asian or the African but also the American writer [e.g. Pynchon in GR] whose private imaginations must necessarily connect with experiences of the collectivity."


Considers the "normative" reading of *Lot 49*, "now regarded as a classic of postmodernist fiction," in order to suggest "the de-politicizing effects which reading this text in the image of a self-parodic 'postmodernism' has had."


"Mailer is the most visible of contemporary novelists, just as Thomas Pynchon is surely the most invisible." "In what now is the Age of Pynchon, Mailer has been eclipsed as a writer of fictions, though hardly at all as a performing self."


Reprints essays and excerpts by Shorris, Schmitz, MacAdam, Plater, Fouler, Tanner, Meixner, Olderman, Davis, Kermodé, Nadeau, and Henkie.


Mentions *GR* as an example of nuclear narrative and of the Oedipal nuclear Symbolic.


Includes a discussion of *Lot 49*.


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GR "Is a fantasy about a war most of its readers don't really remember, whereas Dhalgren is in fairly pointed dialogue with the depressed and burned-out areas of America's great cities. To decide if Gravity's Rainbow is relevant, you have to spend time in a library... To see what Dhalgren is about, you only have to walk along a mile of your own town's inner city."


Lot 49 "is an oxymoronic apologue demonstrating, on the one hand, the ubiquitous human need to project meanings and the unavoidable human act of projecting meanings that cannot correspond to 'reality,' and, on the other, the consequences of that projecting — reduction of choices to binary ones, closure and ossification."


Peter Kahn, Professor of Fine Arts, recalls Nabokov's having been a "cult hero among the ambitious young writers like Pynchon and Sale and Curtis."

"In the success of rocketry Pynchon sees the end of the old technology and the introduction of the new."


"...the most important novel to appear in America" since GR. "Unlike Pynchon and other contemporaries, McElroy is both fearful and hopeful about the survival of our species."

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Cites Pynchon's "explicit use of systems ideas in Gravity's Rainbow, where he extends his vision beyond the metaphor of personal and social entropy that pervaded his first two novels." "Duplicities and punishing as Pynchon and Coover are, I think DeLillo more militantly and profoundly disposes of erroneous linguistic assumptions, more thoroughly and cleverly makes the games of his novel reflect the duplicities of language, and still manages both to defamiliarize and to analyze the apocalypse of nuclear holocaust."


Discusses Pynchon's paranoia themes and his syntax as conjunctive.


"Lewis perhaps resembles Thomas Pynchon most closely among contemporary novelists. ... [B]oth writers are inspired by what Pynchon calls 'operational paranoia.' ... [C]onspiracy is less a metaphor and more a reality for Lewis ... [which] gives his fiction a less ironic and even darker tone."


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A work of "descriptive poetics" which mentions Pynchon (and many others) throughout by way of "mostly incidental interpretation." "Postmodernist fiction differs from modernist fiction just as a poetics dominated by ontological issues differs from one dominated by epistemological issues."


Pynchon Notes 18-19


   Derek Mahon admires Lot 49, "a very Sixties product."

   Compares GR with Moby Dick and calls it "among other things, one of the great ecological novels of our time."

   Discusses Lot 49.


   Brief comparison with Lot 49.

---. Rev. of Tanner's Thomas Pynchon (and others). Notes and Queries 30 (1983): 381-82.
Spring-Fall 1986


"For Pynchon, the thematic myths of western literature are one of several sets of archetypal patterns that the writer can use to describe and investigate the mass of events and impulses that compose American history and culture."


Occasional references to Pynchon, linking him to Melville, Heidegger and Kierkegaard.


Pynchon's fictions never do purport to exonerate us from the force of historical circumstance. No—they're woven seamlessly into the stuff of a modernity that has conspired to count us in before we could ever hope to count ourselves out. It's that really frightening inclusiveness of Pynchon's genius that moves me most and convinces me of his ultimate place alongside the greatest American writers of the last century."

"After devouring the literature of William Burroughs, Thomas Pynchon and J. G. Ballard, Gibson said he eventually returned to his roots."


Steve Erickson has never read Pynchon: "My hunch is that Pynchon's influence is so pervasive, you're influenced whether you've read him or not."


Pynchon's novels appear to provide perfect examples of Bakhtin's thesis. The 'high' languages of modern America . . . are 'carnivalized' by a set of rampant, irreverent, inebriate discourses from low life. . . . But Pynchon does not simply amalgamate or relativize a host of different language-forms. He produces a dialogic confrontation whereby power and authority are probed and ritually contested by these debunking vernaculars. . . . Pynchon neutralizes the conflict of high and low language by framing it within narratives of enigma."


The central chapter is "An Intolerable Double Vision: Thomas Pynchon and the Phenomenology of Middles."


"Pynchon is Adams's "contemporary parallel." Lot 49 "offers readers a participatory myth of a redemptive subculture." OR "offers us no easy path to redemption."

FORTHCOMING:

