Bibliography
(–2004)

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:


A ten-paragraph excerpt.


Criticism and Comment:


Brief discussion of “Entropy” as it “den[i]es man’s control over the machine.”


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


Includes an introductory note by the editors, and essays by Carratello, Marino Sinibaldi, Alessandro Portelli, Susan Wolf, Gabriele Frasca, Tommaso Pincio, Umberto Rossi, Luc Herman, Alfano, Hanjo Berressem, Paolo Prezzavento, Luca Briasco and Giuseppe Costigliola.


“The mass media world presented by Pynchon [in *Lot 49*] organizes amnesia in the collective imaginary. Together with memory the sense of personal identity and the sense of reality are lost.”


Briefly describes Pynchon’s relatively normal life in New York, but does dwell on his so-called “reclusive ways.”


The section “Pynchon, Thomas” focuses on *Lot 49* as “quintessentially ’60s.”


Contrasts the “mentality . . . at work” in *Lot 49* with that in Musil’s *Man Without Qualities*.


“Conclusion: Thomas Pynchon’s *Mason & Dixon*.”


Contrasts Pynchon with Auster: “Whereas Stillman interrogates things looking for their thingness, for an original condition that could somehow restore meaning and elevate language to its prelapsarian condition, Mucha . . . looks at the discarded and forgotten objects in the used cars . . . as graves of lost stories, that must be recuperated in order for the preterite to find a voice.”


A note on *M&D.*


GR “tracks not the education of a character, but the work of the world by which a character is made to be educated; the ways a self is made, not the amours of an already given self with which we might identify.”


Reads the Baudrillardian “extraordinary moment” of Slothrop’s confrontation with Mickey Rooney as an illustration of and gloss on the “mass/modernist image” as Jameson, among others, has theorized it.


“Pynchon dramatizes the Faustian consequences of cultural narcissism by lifting into attention the perils of immachination.”


GR and *The Naked and the Dead,* "working in a Lewisian and Célinian vein, are deeply political works, and they have made left-wing, libertarian work out of what we have identified as a fascist aesthetic mode."


Chapter 2: "Narcissus at the Edge: The Endlessly Diddling Play of Thomas Pynchon’s *Gravity’s Rainbow.*"


“Some of the most perceptive comments on Lang’s narrative style have come not from a film critic or theorist, but from a novelist, via one of his fictional characters, a very close reader indeed. Franz Pöklert.”


Chapter 2: “Literary Space in McCarthy and Pynchon, Rushdie and Chaudhuri.”


Describes the unfinished musical Minstral Island, on which Pynchon and Kirkpatrick Sale collaborated in 1958.


Includes the script Slothrop’s Verschwinde oder: Das war Thomas Pynchon: Eine Collage, a program first broadcast (with the alternative


“Pynchon asks complicated philosophical questions about cause-and-effect relationships and the fabric of intelligible history.”


“Pynchon is perhaps the most versatile of those authors who exploit the text-world problem. . . . [H]e combines the language-world problem with the existential problem of character-society in a perfect symbiosis. . . .

The language-world problem [in V.] becomes the pattern on which all versions of the absence-presence problem of meaning can be grafted (or vice versa). Paranoia in Pynchon’s novels can in general be understood as the search for or, rather, resistance to the transcendental signified of an empty signifier.”


Discusses madness and social control in Kesey, Heller and Pynchon.


In Korean, with a summary in English.


Forthcoming in Pynchon Notes in English translation.


Discusses how GR uses quotation to promote cultural difference as a political praxis.


Knight, P. “Plotting the Sixties: The Culture of Conspiracy in the USA.” Diss. 1996. York.*

Kocela, Christopher P. “Fetishism as Historical Practice in Postmodern American Fiction.” DAI 64 (2003): 1255A. McGill.*


Brief remarks on Lot 49 as a “grand media conspiracy.”

In Korean, with a summary in English.


In Korean, with a summary in English.


Lot 49 "may be read as a parody of the practice of organizing narratives around visionary moments: it ironically exposes the visionary moment as a literary convention," and as characterized by "presumptuous certainties and illusory omnipotence."


Marketing news about M&D: reports that the first printing was 200,000.


"'Mondaugen's Story'... enacts a scenario of postcolonialism, yet eschews its project of re-writing history and re-constructing tradition in favour of a postmodern effort at 'collapsing' historiography."


“Contemporary international litigation is compared to a 1960s work of fiction [Lot 49], Canadian civil procedure is compared to American social movements, civil liability for polluting the environment on one side of the border is juxtaposed with the pollution of the civil liability environment on the other side . . . to demonstrate both the exhaustion of meaning and the replenishment of forms taken by international law and the legal procedures used to create it.”


The section “A Dialectical Imagination in a Postmodern Narrative” discusses *Lot 49*: “Pynchon has used what David Lodge calls the ‘endemic uncertainty’ of the postmodern form to undo his images of . . . ultimate reality, and hence to suggest a deeply dialectical relation between the human world and the Ultimate or the whole.”


Brief remarks on Pynchon and the international aesthetic.


Illustrates Searle’s “taxonomy of consciousness” with quotations from *Lot 49.*


Calls *Lot 49* “the most patriotic book I know”: underground America is the “‘real’ America; “the dream evokes the yearning . . . [for] a self-determining, self-realizing nation.”


“[T]he sewer episodes of *V.* reproduce in a parodic vein both the motif of the underground as temporary shelter and the existential dilemma of those condemned to it. Pynchon’s version prefigures the distortion of material circumstances that would characterize cinematic visions of underground New York in the seventies and eighties, but without the explicitly racial component that descends from Wright and Ellison.”


Uses “Mondaugen’s Story” to frame a discussion of literary representations of the Herero uprising. According to Richter, Pynchon dealt with the subject long before German literature and historiography were ready to do so, and to this day his approach remains the most adequate.


Uses the introduction to *Slow Learner* to illustrate “the melancholic line of self-reproval.”


Forthcoming in *Pynchon Notes* in English translation.


Brief remarks on *GR.*


Chapter 1: "Hiroshima in the Morning." The bombing of Hiroshima as "textual unconscious . . . is the real subject of the book, the Real enveloped within the dream that is *Gravity’s Rainbow.*"


Includes a foreword by the editors, and essays by Siegert, Philipp von Hilgers, Michael Schiessl, Krajewski, Philipp Albers and Friedrich Kittler.


*GR* is "the seminal text establishing SF as a literary base for the interrogation of . . . ‘serious’ cultural problems."


The section “Imaginary Playmates” focuses on “The Secret Integration” and “the role fictive impressions of blackness have played in the white imaginary.”


Strombeck, Andrew. “None Dare Call It Masculinity: The Subject of Post-Kennedy Conspiracy Theory.” *DAI* 64 (2004): 3690A. UC Davis.*


Tanenbaum, Laura Anne. “‘Sundered by a Memory’: The Sixties in Historical Novels and Films of the Postwar United States.” *DAI* 64 (2003): 1664A. NYU.*


Cites Amit Roy’s plug for Rushdie’s review of Vineland: notes the “irony . . . that the reluctantly constituted publicity value of both literary names becomes the occasion for a further round of publicity in which the drawing power of each serves to promote the books and reputations of the other,” and examines the interplay of “promotional levels” in “a device for advertising advertising.” . . . Conjuring with the names of Rushdie and Pynchon is a submarket tactic within the wider circulation of cultural and other commodities."


