Bibliography
(–2003)

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:


Text in English for language learners, with apparatus in German.


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


Part of a group of authors’ reactions to September 11, 2001.


Includes “Entropy” (1–25) and *The Crying of Lot 49* (27–232), plus three critical and biographical pieces by Xixi You.


**Criticism and Comment:**


Includes a foreword by John M. Krafft, an introduction by Niran Abbas, and essays by Robert Holton, Diana York Blaine, Dana Medoro, Kathleen Fitzpatrick, Julie Christine Sears, Madeline Ostrander, Thomas Schaub, Carolyn Brown, Gary Thompson, Kyle Smith, Michael Harris and David Thoreen.


Uses M&D to raise the “question about progress, about the direction in which the world is headed, a question most familiar to us as a way of asking whether globalization does and will entail the liberation or the erasure of difference.”


Chapter 1: “Thomas Pynchon and the Advent of Postmodernity.”


The “maximalist” prose of GR makes it “the ur-text for more contemporary makers of fiction.”


Sections on “Pynchon’s Prehistory of Film” and “Movie Children.”


A brief biographical sketch of Pynchon.


Includes a foreword and an appendix, ten excerpts from the film script, song lyrics, five interviews, “Film-Facts,” and essays by Heinrich Dübel and
Enzio M. Schmidt-Federspiel; Godfried Elzenga; Ulrike Hanstein and Philipp Schulte; Helmut Höge (2); Friedrich Kittler; Rebekka Ladewig; Marion Schneider, Susanne Zaun and André Schallenberg; and Laurens Sträub (2).


Chapter 3: “Thomas Pynchon: Science in Life.”


Chapter 6: “Storia, mito, satira, apocalisse, allegoria . . . : L’arcobaleno della gravità di Thomas Pynchon.”


In Korean, with an abstract in English.


“Both Foucault’s Pendulum and Gravity’s Rainbow push the encyclopedic form in a utopian direction by embodying Lefebvre’s thesis that only the production of new space can allow one to move, however tentatively, beyond current spatial paradigms.”


V. "anticipates the current obsession with bodily transgression"; it "is an homage to Modernism and to its symbology. . . . V. also offers a sharp investigation on the creation of the posthuman cyborg and on the ideological shift that cybernetics has brought about."


Chapter 7: "The Excluded Middle: Complexity in Thomas Pynchon's Gravity's Rainbow"; plus section "It's Not O.K. to Be a Luddite."


Discusses Pynchon in chapters on "Cold War Narratives of Polarization" and "Metanarratives of Modern History"; also, Chapter 3: "Chain of Links" or Disorderly Tangle of Lines?: Alternative Cartographies of Modernity in Thomas Pynchon’s Fiction."


Chapter 5: “A Linguistic Wilderness: Maps in Ruins in Thomas Pynchon’s Post-Industrial Zones.”


“Metafiction is a young or youngish man’s game, as was very clear in Pynchon’s Vineland, which goes through some of the same motions as V. but without the energy.”


Chapter 6: “Coda: The Sot-Weed Factor and Mason & Dixon.”


“For reasons that still aren’t clear to me, [Pynchon] agreed to write liner notes for our second record. . . . We flew too close to the sun, and nobody else in the world thought it was funny or charming or generous.”


Discusses “Entropy.”


Forster, Robert and the UFA Babelsberg Filmorchester. “...in Sachen Lyrics.”


Pynchon’s novels “pose the question of the postmodern (un)real in its most epistemologically radical terms. In this, they provide the greatest challenge to both modernity (especially the Enlightenment) and theoretical or literary-critical postmodernism.”


Chapter 8: “Virtual Englands: Pynchon’s Transatlantic Heresies.”


Chapter 5: “The Faustian Connection in Gravity’s Rainbow.”


Discusses Pynchon’s interactions with Fariña and his circle from Cornell to California.


Hoffmann, Gerhard. "Waste and Meaning, the Labyrinth and the Void in Modern and Postmodern Fiction." *Ethics and Aesthetics: The Moral Turn of Post-

Section 10: “Plastics and ‘Fillings’ of the Labyrinth in the Void: Pynchon and the Postmodern American Novel”; but Pynchon is discussed throughout the essay.


Sections on Pynchon and spirituality, conspiracy and sociopolitical revolution.


Discusses Pynchon, Doctorow, DeLillo and Coover.


“As a student of molecular genetics... I read Pynchon and ruminated on the doomsday message of V. ... But what about the counterforce?”


Reports on the Pynchon conference “Site-Specific” in Köln.


The review appears online at <http://www.zeit.de/archiv/1997/27/ pynchon.txt.19970627.xml>, but we have not been able to verify a hard-copy citation.


Brief remarks on Gravity’s Rainbow.


Reports on the Pynchon conference “Site-Specific” in Köln.


Briefly discusses BriceMatthieussent’s experience translating _Mason & Dixon._


Includes Lot 49.


Includes a preface by the editors, and essays by Tiina Käkelä-Puumala, Rolf Gaasland, Dana Medoro, Inger Hunnerup Dalsgaard, Preben Jordal, Heikki Raudaskoski, Anne Mangen, Robert Holton, David Dickson and Mark Troy.


Maus, Derek Craig. “Cold War Satire in Russian and American Fiction, or How We Learned to Start Worrying and Hate the Bomb Again.” DAI 62 (2002): 3773A. UNC Chapel Hill.*


Chapter 3: “Thomas Pynchon.”


Section: "Thomas Pynchon’s Urban Imaginary in The Crying of Lot 49."


Salon editors’ “10 most paranoid tomes of all time” include Lot 49.


Pynchon “has always written just about the best lyrical techno-prose in America.”


Poole, Steven. “Have You Seen This Man?” Rev. of A Journey into the Mind of P.I. Guardian 5 May 2003, sec. Features: 14.*


Wallrabe, Bochum: MBochum, Galerie für Film, Foto, Neue Konkrete Kunst und Video, 1982. n. pag.

Uses the “Descent” section of GR (in English and German) to comment on a painting.


“Recent Acquisitions.” Ransom News 9.3 (2002).*

Announces the Harry Ransom Humanities Research Center’s acquisition of the incomplete “manuscript of an unproduced musical,” Minstral (sic) Island, written by Pynchon and Kirkpatrick Sale when they were undergraduates.


Reports on the Pynchon conference “Site-Specific” in Köln.


In German, with an abstract in English.


Gotham Book Mart owner “[Andreas] Brown decided to call his huge new tomcat Pynchon.”


Discusses mostly *Lot 49* in relation to orderly systems, strange attractors, turbulent stochastic processes and symmetry.


Temple “has much of the ambition of Pynchon’s prodigious text and questions similar aspects of contemporary Western culture.”


After characterizing the “core of 1970s experimentalism” as the “realizing” of literary exhaustion, Steiner differentiates Pynchon’s work: “Though his work contains every one of the features mentioned above, it responds to them not only with despair, frustration, ironic humor, or lascivious fascination—or at least not only with these emotions. Instead, Pynchon incorporates them into the world he depicts and he lays out the possibilities for action within it.”


Chapter 2: “Mapping the Corleltext(t): Thomas Pynchon.”


Discusses Mason & Dixon.


While the postmodern M&D “is interested in playfully incorporating fragments from eighteenth-century history as just another voice or detail in the cacophony of contemporary voices, a postcolonial novel like Barry Unsworth’s *Sacred Hunger* is interested less in its own artifice and more in capturing suppressed, hitherto unheard, alternative voices from the past.”


“#18: Gravity’s Rainbow (published 1973) by Thomas Pynchon.”


Chapter 7: “Preparing for Pynchon: Thermodynamics, Maxwell’s Demon, Information, and Meaning.”


Section: “Thomas Pynchon’s Altraumorgie.”

Forthcoming:


Includes essays by Philipp Albers, Friedrich Kittler, Markus Krajewski, Michael Schießl, Bernhard Siegert and Philipp von Hilgers.