BIBLIOGRAPHY
(--1999)

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

PYNCHON:

Reprinted in Mead below, 157-58.

Reprinted in Mead below, 158-60.

Reprinted in Mead below, 160-61.

Reprinted in Mead below, 163.

Reprinted in Mead below, 163-64, 166.

Reprinted in Mead below, 168-67.


FORTHCOMING PYNCHON:

CRITICISM AND COMMENT:


The problem, common to scientists, poets, and other people, which Pynchon here [in Lot 49] disturbing is how to represent chance without knitting it into a language whose conditions inevitably imply teleology. . . . [W]e zealously uncover multiple systems which will not accord: this systematic or asystematic dance becomes itself the narrative figuring of narrative's problem.


"Perhaps it's best to read books like Ulysses or Gravity's Rainbow all in one swoop, because the evidence suggests that, once the reader stops, he doesn't necessarily go back."


Compares Pynchon's work favorably with Conrad's, and compares Lot 49 with Villette.


Scattered remarks on Pynchon.


Both praises and criticizes Pynchon.


"After Thomas Pynchon, American literature seemed increasingly unwilling or unable to accommodate ideas, or history, or culture."


GR is "assuredly" one of America's great novels.


Fuller, Jack. "The Day Before: How Contemporary Authors are Grappling with the Question of Human Survival," Chicago Tribune 18 Nov. 1984, sec. 10: 30-31, 33-36, 39, 41. (33 and passim)
"There is no mistaking that Pynchon is writing about the horror of the nuclear age . . . yet there is barely a mention of nuclear weapons in [ER]."


LA in Lot 49 "seems a lunatic semiotic system, both immanent and indeterminate, the breath of some universal paranoia. . . . Semiosis unending: can we wonder that the city, that all existence, turns for Oedipa into a cryptogram?"


Mentions Pynchon.


"Collectors should be reminded that Pynchon letters are already at the Ford Foundation Library in New York City, that proofs are at the University of Texas, and that a manuscript is held by the Ford Foundation Library."


Pynchon is "so committed to the highest or longest leap in his effort to escape gravity that the novel becomes an act of invitation where our belief in the magician is crucial."


Bloom's "aesthetic (and aestheticism) allegory of sin [in The Anxiety of Influence]... is masterfully parodied" in GM "in a passage that destroys its psychopathology of interpretation." Mexico "comits an extremely radical reading against the rhetoric of the violence he is subjected to: he is subverting its conventionality by exposing the arbitrariness of its tropes. His reaction can be seen as a dramatic enactment of Foucault's idea of resistance because it is political, local, pertinent, nonconformist, recalcitrant, and rhetorical."

LaPointe, Adrian. "'Is It Okay to be a Luddite?: Mechanism in the Fiction of Dickens and Pynchon." Diss. 1986. Chicago.


"The novel of the sixties that most directly treats the idea of the West" is *Lot 49.* It "presupposes that the Puritan, middle-class, commercial, capitalistic, industrial, technological process is subject both to thermodynamic entropy, which creates waste, and communication entropy, which creates silence. The by-product of this process is a third kind of entropy, human."


Reports a reading of *GR* at Princeton.


"[I]t has been said that if Thomas Pynchon were a muppet, he would write like Tom Robbins."


"The grand style has come, since Faulkner's passing and Thomas Pynchon's silence, to feel foreign, and has been replaced by plain song, a nouvelle prose bordering on the anorexic."


"The continual imponderability and indefiniteness of Pynchon's writing, even in his early novel The Crying of Lot 49, if Pynchon has any connections to modernity and its ethos and/or their absence, leads constantly to the sort of post-ethical universe that poststructuralism inaugurates but refuses to mention. The post-ethical in contemporary philosophy seems, that is, not to be so much a debated counter-ethics as an absence, a refusal of the ethical."


Also reprints Pynchon's juvenilia, and reproduces high school yearbook material.


"Recall everything the Sixties were about by reading Gravity's Rainbow... in which Pynchon shamelessly shows off his huge knowledge of European history."


"[The] horrific post-World War II visions of Heller, Vonnegut, and Pynchon, despite the new historical data they incorporate, should be read as the updating of an established tradition, the use of the blackest comic voice to respond to real threats to indigenous idealism and democratization." GR contains "the germ of a new agenda, the irreducible stuff of moral fiction—albeit a new and nerve-rattling variety."


Poenicke, Klaus. "Body, Violence, Text: Probing Toward an 'Ecological' Reading of American Prose." Amerikastudien 31 (1986): 173-86. (174, 180, 183-84) Weissmann's launching of Gottfried "is yet another sacrifice of the body as enactment of individual and/or collective violence." GR "is, among other things, one of the great ecological novels of our time."


Lot 49's "open-endedness is a stance of cultural suspicion: it precludes pat answers while avoiding cynicism, demanding collusion and complicity from the reader. It assumes the power of cultural scripting over our existences, but also challenges these preestablished texts..."  (It provides a motive for the recreation of history.)


Brief remarks on Pynchon's novels and on his place at the "center" of the canon.


"Tanks for the Memory."  New Statesman 1 Apr. 1988: 25.

Announces publication of Cold Obstruction, a collection of three early novellas by Pynchon [but note the date].


"[T]he full-fledged cybernetic discourse of control engendered within the realm of novelistic narrative by Pynchon's fusion of Burroughs and Norbert Wiener uses science and technology as its handmaidens. They figure and are metaphors for a genuinely authoritative discourse of control.


"Though he is yet to write a work as prodigious as Gravity's Rainbow or as sensational as An American Dream, Don DeLillo has, with nine novels to his credit, supplanted both Pynchon and Mailer as chief shaman of the paranoid school of American fiction.


GR is "a book that completes [Dickinson's] project, "a treatise on the phenomenology of 'Crumbling.'"

Zlobin, Georgii Pavlovich. *Po Tu Storonym Mechty.* *Stranitsy Amerikanskoi Literatury XX Veka* [On This Side of the Dream]

FORTHCOMING:
