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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.

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- Rougé, Robert. "Histoire, psychanalyse et littérature chez trois romanciers américains contemporains: Warren, Styron, Pynchon." In <u>Echanges: Actes du Congrès de</u> <u>Strasbourg</u>. Paris: Didier, 1982, 393-403.
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- Rucker, Rudy. Infinity and the Mind: The Science and <u>Philosophy of the Infinite</u>. Boston: Birkhäuser, 1982, 302-03.

In a discussion of artistic immortality and identifying with one's idols, quotes <u>GR</u> on Dillinger's "few seconds' strange mercy" (516).

Russell, Charles. <u>Poets, Prophets, and Revolutionaries:</u> <u>The Literary Avant-Garde from Rimbaud through Post-</u> <u>modernism.</u> New York: Oxford Univ. Press, 1985, 249, 253, 260-62, 264, 266-68.

Pynchon's novels' "formal innovation explores literary and social discourse." He shifts "the previous social context of rebellion to the social text of ideology."

- Sahlin, Nicki. "Manners in the Contemporary American Novel: Studies in John Cheever, John Updike and Joan Didion." DAI, 41 (1981), 5102-03A (Brown).
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"Pynchon may be said to out-Kafka Kafka." But "[q]uest and failure, in Kafka, are there only to point to their unspecified object, a subject for reflection without end; [in Pynchon], quest and failure are the subject itself."

- Sanders, Scott. "Pynchona historia paranoidalna." Trans. Piotr Kolyszko. Literatura na świecie, 7 (168), 1985, 246-69.
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Schwartz, Richard Alan. "The Fantastic in Contemporary Fiction." In <u>The Scope of the Fantastic--Theory, Tech-</u> <u>nique, Major Authors</u>, ed. Robert A. Collins and Howard D. Pearce. Westport, CT: Greenwood, 1985, 27-32. (29, 30-31)

Lot 49 exemplifies "how the fantastic can be used to deal with truth's uncertainty."

- Seay, Davin. "The Long Writers." In The Catalog of Cool, ed. Gene Sculatti. New York: Warner, 1982, 85. <u>GR</u> is "[t]he best long read ever. . . A monster masterpiece, denser than a dwarf star and twice as bright."
- Seed, David. Rev. of <u>Pynchon's Fictions</u>. <u>Journal of</u> American Studies, 15, No. 2 (1981), 296-97.

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- Sherrill, Rowland A. "The Bible and Twentieth-Century American Fiction." In <u>The Bible and American Arts and Letters</u>, ed. Giles Gunn. Philadelphia: Fortress, 1983, <u>57-82.</u> (59, 76-77)

Certain twentieth-century novels, including Lot 49, "possess what are surely more covert or circuitous reflections on the religious meaning of America than their great nineteenth-century predecessors."

Simons, John L. "Pynchon on Household: Reworking the Traditional Spy Novel." Pynchon Notes, 16 (1985), 83-88.

- Smith, Jane Schur. "Identity as Change: The Protean Character in Nineteenth- and Twentieth-Century Fiction." DAI, 35 (1974), 2955A (Yale).
- Spirer, Ellen. "'Candidates for Survival': A Talk with Harold Bloom." <u>Boston Review</u>, Feb. 1986, 12-13. (13) "Probably the most powerful living Western writer is Samuel Beckett. He's certainly the most authentic. In this country, it is Thomas Pynchon in prose, and as I say Warren, Merrill, Ashbery in verse."

- Sprinker, Michael. "Entropy." In <u>Masterplots II:</u> Short Story Series, ed. Frank N. Magill. Englewood Cliffs, NJ: Salem Press, 1986, II, 709-11.
- Steinberg, Sybil. Rev. of <u>Slow Learner</u>. <u>Publishers Weekly</u>, 17 Feb. 1984, 72.
- Steiner, Wendy. "Collage or Miracle: Historicism in a Deconstructed World." In <u>Reconstructing American</u> <u>Literary History</u>, ed. Sacvan Bercovitch. Cambridge: Harvard Univ. Press, 1986, 323-51. (passim) <u>Lot 49</u> "is a wholesale rewriting of <u>The Waste Land</u> for the purpose of reopening the issues that that poem raised and recasting them in the postmodernist context."
- Stoltzfus, Ben. "The Aesthetics of Nouveau Roman and Innovative Fiction." International Fiction Review, 10, No. 2 (1983), 108-16. (passim) Analysis/definition citing examples from Pynchon.
- Stonehill, Brian. "Art Displaying Art: Self-Consciousness in Novels of Joyce, Nabokov, Gaddis, and Pynchon." Ph.D. diss, Chicago, 1978.
- Strehle, Susan. Rev. of Thomas Pynchon: The Art of Allusion and Pynchon's Fictions. Style, 17, No. 1 (1983) 84-86.
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- Thiher, Allen. Words in Reflection: Modern Language Theory and Postmodern Fiction. Chicago: Univ. of Chicago Press 1984, 152-54.

"[T]he absurdist novel [e.g., GR] must contest its own language and, by so doing, refuse a natural status to any contemporary discourse." In GR, "[t]he narrator/reader/ viewer is inscribed in a text that culminates in the narration of its own obliteration."

- Toia, Elaine M. "Thomas Pynchon's <u>V.</u>: A Curious Landscape." DAI, 47 (1986), 1731A (Lehigh).
- Tölölyan, Khachig. Rev. of <u>Slow Learner</u>. <u>Choice</u>, Sept. 1984, 100.

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