Bibliography
(---1986)

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.

PYNCHON:


CRITICISM AND COMMENT:


V. focuses on "the loss of the objective constituent of history," but reveals "the knowable general causes."


Criticizes Pynchon's "schematic conception of the movement of history, which is his subject" and his "finally not taking history very seriously."


   Traces the indebtedness of Pynchon and other "North American fantaisists" to Borges.


   Discusses V. and Gravity's Rainbow.


   Briefly compares and contrasts Roth with Pynchon and West.


   New material: Harold Bloom, "Introduction," 1-9; reprints essays and chapters by Kermode, Mendelson, Friedman and Puetz,
Hendin, Poirier, Levine, Stimpson, New, Quilligan, Smith and Töloöyan, Seed, Tanner, Werner, and Berger.

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New material: Harold Bloom, "Introduction," 1-9 [identical with the Introduction to Thomas Pynchon above]; reprints essays and chapters by Poirier, Fussell, Mendelson, Mackey, Tanner, Werner, and Schwab.


"Briefly Noted." Rev. of Slow Learner. New Yorker, 23 Apr. 1984, 130.


Cook, Don L. Rev. of Ideas of Order in the Novels of Thomas Pynchon. American Literature, 56, No. 4 (1984), 625-27.


"Inverarity's letter from the dead [his will] has forced Oedipa to look into a financial and semiotic estate . . . has instituted her as a privileged decipherer/reader."


GR "dramatizes on different levels the epistemological crisis of contemporary science and philosophy" on "all levels of the writing and not only that of theme or narrative."


Lot 49 is an "anagogic game of wits Pynchon is playing with the reader."


Discusses paranoia in GR ("one of the most remarkable works of fiction in our time") and relates creative paranoia to the dream work.


Places GR in literary and historical context. Discusses the "closing gap between fantasies of power and transactions of power in the twentieth century."

Cites "many and striking" similarities between GR and Under the Volcano, especially their encyclopaedia and their "strong ethical thrust . . . which attempts to close the emotional and imaginative gap between world and book, reader and text."


Includes a transcript of Corey's acceptance speech.


Mentions V. and Lot 49.


Hays, Peter L. "Pynchon's 'Entropy': A Russian Connection." Pynchon Notes, 16 (1985), 78-82.


Reports a late-night phone call from Pynchon, "outrage[d]" by British customs authorities' seizure of Larry Kramer's Faggots.


Discusses serial narrative, situationalism, fragmentation and disintegration, the transcendence of binarism, "epistemological radicalness and 'abstraction' of theme from character and plot."

Discusses ethical and epistemological values in the abstract Situation, paranoia, reflection and imagination, and the "fantastic paradox" of action.

"Social Criticism and the Deformation of Man: Satire, the Grotesque and Comic Nihilism in the Modern and Postmodern American Novel." Amerikastudien, 28 (1983), 141-203. (169, 179-82, and passim)

Pynchon "sets satire and its moral demands for order and meaningfulness against the state of social entropy."


Argues for Jakov Lind's Self-Portrait as a source for the figure of Slothrop.


Mentions Lot 49.


"It was Kafkaesque, Nabokovian, Pynchonian, a ludicrous Master Plot from the crazed imagination of some Modern Novelist high on drugs and paranoia."


Places Pynchon on the modernist/postmodernist continuum.


Pynchon "take[s] vehement stands against a technology [he feels] is seducing man into complacency and self-destruction."


Covers Pynchon, Gaddis, Barth, McElroy, and Mailer.


Cites Slothrop's "emotional-deictic that" as a sign of his "very real isolation" and as a "means of reaching out."


LaSalle, Peter. "'Sumer is icumen in, Llude sing cuccu!'" rev. of Slow Learner. America, 14 July 1984, 16-17.


In Sandstone prison, Leary read GR, "the best book I had run across since Ulysses." Later: "The next stop was the county jail in Yolo, California, where my name was Thomas Pynchon."


Quotes "[t]he eminent Cornell psycho-pharmacologist Thomas Pynchon" on the effects of X-T-C.

Lenz, William Ernest, III. "Fast Talk and Flush Times: The Rise and Fall of the Confidence Man as a Literary


On changing one's name from Tommy Pinkowitz.


Briefly discusses the city as "site" and "text" in Pynchon's novels. Pynchon and Bellow are both "symptomatic in their representation of a re-mystified world."

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"Reading the Illegible: Modern Representations of Urban Experience." Southern Review, 22, No. 3 (1986), 443-76. (459-64)

Expanded version of the above. Discusses Pynchon's relation to the "entire historical tradition of writing about urban experience."


"[L]ike Pynchon, MacDonald translates this sense of global disintegration into social and personal terms."


"Pynchon's novels are crucially charged by the doctrines and discoveries of modern science." He appropriates "the mode which has grown up with that science, adapting its uniquely accommodating processes to his own uses, while removing them so far from conventional SF that they, too, are transformed."


"The dominant of Modernist writing is epistemological. ... The dominant of Postmodernist writing is ontological." The career of Pynchon, among others,"travel[s] the entire trajectory from Modernist to Postmodernist poetics."


Compares Pynchon with Hawthorne and Melville. "In Pynchon even physical description works like research, throwing doubt on the reality it purports to detail."


"An examination of the paradoxical relationship between plastic and plasticity in [GR] yields insights which contribute to an interdisciplinary analysis of contemporary [culture]."


Molander, Roger. "How I Learned to Start Worrying and Hate the Bomb." Washington Post, 21 March 1982, D1, D5. (D5) Mentions the debate in GR over probability vs. causality.


Brief comparison/contrast with.


Chapter 6: "Reading in the Servo-Mechanical Loop: The Machinery of Metaphor in Pynchon's Fictions."

Powers, Thomas. "Of Several Minds (Cont.)." Commonweal, 4 June 1982, 328-29. (329)

GR, "the history of the next war, written in advance."


Quotes Harold Bloom: "the living American fiction writer is Thomas Pynchon."

Rev. of Pynchon's Fictions. Antioch Review, 40, No. 1 (1982), 120.


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


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


Sandbank, Shimon. "Parable and Theme: Kafka and American Fiction." Comparative Literature, 37, No. 3 (1985), 252-68. (256-57, 263-67)

"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."


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


GR is "[t]he best long read ever... A monster masterpiece, denser than a dwarf star and twice as bright."


----------. "Further Notes and Sources for Gravity's Rainbow." Pynchon Notes, 16 (1985), 25-36.


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."


"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."


"Lot 49 is a wholesale rewriting of The Waste Land for the purpose of reopening the issues that that poem raised and recasting them in the postmodernist context."


Analysis/definition citing examples from Pynchon.


"[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 V: A Curious Landscape." 
DAI, 47 (1986), 1731A (Lehigh).

Tölöyan, Khachig. Rev. of Slow Learner. Choice, Sept. 
1984, 100.

--------- Rev. of The Cosmic Web, by N. Katherine Hayles. 
MLN, 100, No. 5 (1985), 1774-76.

--------- "Pynchon, Thomas." In Postmodern Fiction: A 
Bio-Bibliographical Guide, ed. Larry McCaffery. Westport, 

Trachtenberg, Alan and Benjamin DeMott, eds. "Thomas 
Pynchon." In America in Literature II. New York: Wiley, 
1978, 1453-55.

Tylee, Claire M. "Thomas Pynchon: The Loss of Tragedy with 
the Spirit of Music." In Los Ultimos Veinte Años en los 
Estudios Anglo-Norteamericanos (Actas del VIII Congreso 

Vauthier, Simone. "Gravity's Rainbow à la carte: notes de 
lecture." Fabula, 3 (1984), 97-118.

Verschueren, Walter Pierre. "Literature and Repetition: 
The Case of American Postmodernism." DAI, 46 (1985), 
427A (SUNY/Binghamton).

Walker, Robert H. "Patterns in Recent American Literature." 
In American Character and Culture in a Changing World, 
ed. John A. Hague. Westport, CT: Greenwood, 1979, 
65-80. (74, 77, 79)

Pynchon engages "literature and morality constructively 
and skillfully."

Watt, Harold H. "Pynchon, Thomas." In Novelists and Prose 
Writers, ed. James Vinson. New York: St. Martin's, 1979, 
996-98.

Weisenburger, Steven. "Pynchon's Hereros: A Textual and 
Bibliographical Note." Pynchon Notes, 16 (1985) 37-45.

"Who Reads Novels? A Symposium." American Scholar, 48, 
No. 2 (1979), 165-90. (174-75)

Jeremy Bernstein reads GR.

Workman, Mark E. "The Role of Mythology in Modern 
Literature." Journal of the Folklore Institute, 18, 

In Lot 49, myth is used metaphorically "to altogether 
dissolve . . . our categories of cognition."


FORTHCOMING:

