Bibliography

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.

NEW PYNCHON:


CRITICISM AND COMMENT:


Lyrics on inner sleeve, with the dedication,"for Thomas Pynchon."


Mentions Pynchon and V. To judge by the number of such references (some rather forced) of late, Pynchon has clearly invaded Bloom's imagination.

Brief remarks on Kermode on Lot 49 in relation to "paranoid codes."


"Calls GR "the war book to end them all," though Burgess may have read only Fussell and not GR itself."


Mentions Pynchon and V.


Prefers Pynchon to Joyce. Discusses Lot 49 and GR.

"Pynchon comes close to writing the Great American Novel, only
to fail because in many respects [GR] is not American enough; it avoids the pain of confronting felt social and psychological contradictions in the manner of The Crying of Lot 49. ... Even so, he remains the greatest living English novelist. His books are in themselves historical events."


---------. "Included Middles and the Trope of the Absent Insight." Rev. of Ideas of Order in the Novels of Thomas Pynchon. Pynchon Notes, 14 (1984), 75-81.


---------. "Epilepsy as Metaphor in The Crying of Lot 49." Notes on Contemporary Literature, 14, No. 2 (1984), 70-12.

Geeslin, Campbell. Rev. of Slow Learner. People, 14 May 1984, 11.


Brief remarks on the novels and a quotation from "Entropy."


Entries on Pynchon and each of the three novels.


"... that magnum opus of science and imagination, technology and myth, gone paranoid: Gravity's Rainbow."


"... Pynchon grasps the full implications of the field concept, including both its promise of a reality that is a harmonious, dynamic whole and the problem it poses of how to represent that reality in the fragmented medium of language. Pynchon's response to this dilemma is to create a text that at once invites and resists our attempts to organize it into a unified field of meaning... The patterns of Gravity's Rainbow tend toward self-obliteration because the focus for the text's anxiety is precisely the cognitive thought that seeks to organize diverse data into coherent patterns. The source of the tension, in other words, lies in the nature of human consciousness itself."


Holmes, John R. "'A Hand to Turn the Time': History as Film in Gravity's Rainbow." Cithara, 23, No. 1 (1983), 5-16.


"Pynchon challenges us to make what we can of his material. He and other modernists tear down our comfortable bourgeois fixities and set up situations in which there are no answers or a plethora of answers."


Lot 49 is "an archetypal structuralist text which ironically attempts to limit the reader's freedom to operate within the tight system that is the novel."

Kitman, Marvin. "NBC's Fall Lineup Rates a 'V.'" Newsday, 14 May 1984, II, 32.

"V. was such an important work of literature back in the '60s. And now all you hear about is 'V' the TV show. Was V. the book a figment of the American literary imagination?"


Pynchon (like Barth) "is more the parodist than innovator ... Chimera and Gravity's Rainbow are ultimately dramas of the signified rather than self-referential performances of the signifier, for each depends upon a pass-through to certain represented objects."


Compares Cosmic Trigger to GR as an "encyclopedic" work.


Quotes from Pynchon's introduction to Slow Learner and from Stark.


Compares V. to Pym.


"The work of Thomas Pynchon is the best and richest place to track Hemingway's ghost."


Mentions the 1974 Pulitzer flap over GR.


Discusses GR, especially the "Colonel's Haircut" and "Byron the Bulb" chapter, and Pointsman and Mexico.

Features Yoyodyne Propulsion Systems.


"Causality is the villain of post-modern melodrama. . . .
To strike off at another angle, the post-modern fabulatus is confronted with the task of scattering the overpowering presence of causality at all levels of the graphic structure, from particles of speech to segments of narrative."

In GR, "the function of the Negro . . . suggests a revitalization for the white community not substantially different from that seen in Southern stories. . . . [the] Schwarzkommando seem to offer the renewing alternative to a continuation of the emotional barrenness of white Europeans and Americans. . . . Yet there is not undue hope about the Negro's role."


Listings and brief references: writers like Pynchon "dramatize the sham of historical sequence and the self-hypnosis of individual sensibilities with unsentimental insouciance."


Uses GR as a "case example." GR "can be seen at least implicitly confronting realism and the basic premises of the sociocultural context of which it is part, particularly atomism. The framing and reframing by which the reality of events are altered and disqualified confronts the inadequacy of atomism and the necessity of the theory of logical types."


See page 84 above.


Smith, Thomas S. "Performing in the Zone: The Presentation of Historical Crisis in Gravity's Rainbow." Clio, 12, No. 3 (1983), 245-60.


Brief remark about Lot 49.


See pages 86-90 above.


Thomas, Brook. "Not a Reading of, but the Act of Reading Ulysses." James Joyce Quarterly, 16, Nos. 1 & 2 (1978-79), 81-93. (82, 91)

Brief comparison with GR.


Pynchon is "of a sepulchral cast of mind," "a tombstone humorist."


Wills, David and Alec McHoul. "'Die Welt ist alles was der Fall ist' (Wittgenstein, Weissmann, Pynchon)/'Le signe est toujours le signe de la chute' (Derrida)." Southern Review, 16, No. 2 (1983), 274-91.

Lot 49 shows "the almost formulaic clarity of a contemporary godgame."


"To think the cybernetic model is 'better' than the older mechanical model is woefully sentimental or hopelessly mystical. The Crying of Lot 49 testifies to the absurdity of such a posture. . . . In Pynchon's world there is no transcendent meaning, although there is certainly more than only the earth: there are grids upon grids of man-made readings." But Pynchon "falls prey to the stock response that technology is monolithic."