

THE STYLE OF CONNECTEDNESS

Gravity's Rainbow and Thomas Pynchon

THOMAS MOORE



Style Of Connectedness Gravitys Rainbow And Thomas Pynchon

Tom Perrin



Style Of Connectedness Gravity's Rainbow And Thomas Pynchon:

The Style of Connectedness Thomas Moore, 1987 Thomas Pynchon's *Gravity's Rainbow* arguably one of the greatest works of fiction in this century has often been considered despairing absurdist or nihilistic. Now in a monumental effort to make Pynchon's work more accessible, Thomas Moore surveys all the major and often confusing backgrounds in *Gravity's Rainbow* from archaic myths to quantum physical theory from romantic thought to rocket technology from seventeenth-century Puritanism through the ideas of Weber, Jung, and Marshall McLuhan to the worlds of Weimar and Hollywood movies to help Pynchon's reader understand the weird, frightening, funny, lyrical, surreal, and ultimately hopeful cosmos of Pynchon's fictions. By exploring the novel's internal strategies and its brilliant integrations of background information, Moore illustrates how *Gravity's Rainbow* remains movingly humane as its author, the agonized mediator of a bewildering field of cultural information, remains excruciatingly sensitive to every human image and gesture searching for the chances for love and connection that still hide in the vast designs of things. The reader of Moore's work should emerge with a thorough appreciation of Pynchon's unique style, of his optimism, of his intense moralism, and of the justness of the widespread claim that Pynchon is the most brilliant encyclopedic writer of fiction since Joyce. **The Cambridge Companion to Thomas Pynchon** Inger H. Dalsgaard, Luc Herman, Brian McHale, 2012 This essential Companion to Thomas Pynchon provides all the necessary tools to unlock the challenging fiction of this postmodern master. **Gravity's Rainbow, Domination, and Freedom** Luc Herman, Steven C. Weisenburger, 2013 Herman and Weisenburger put the novel's abiding questions about freedom in context with sixties struggles against war, restricted speech rights, ethnic racial oppression, environmental degradation, and subtle new means of social and psychological control. Thomas Pynchon and the Dark Passages of History David Cowart, 2012-01-15 Thomas Pynchon helped pioneer the postmodern aesthetic. His formidable body of work challenges readers to think and perceive in ways that anticipate with humor, insight, and cogency much that has emerged in the field of literary theory over the past few decades. For David Cowart, Pynchon's most profound teachings are about history: history as myth, as rhetorical construct, as false consciousness, as prologue, as mirror, and as seedbed of national and literary identities. In one encyclopedic novel after another, Pynchon has reconceptualized historical periods that he sees as culturally definitive. Examining Pynchon's entire body of work, Cowart offers an engaging metahistorical reading of *V* and an exhaustive analysis of the influence of German culture in Pynchon's early work, with particular emphasis on *Gravity's Rainbow* and a critical spectroscopy of those dark stars, *Mason Dixon* and *Against the Day*. He defends the California fictions *The Crying of Lot 49*, *Vineland*, and *Inherent Vice* as roman fleuve chronicling the decade in which the American tapestry began to unravel. Cowart ends his study by considering Pynchon's place in literary history. Cowart argues that Pynchon has always understood the facticity of historical narrative and the historicity of storytelling, not to mention the relations of both story and history to myth. *Thomas Pynchon and the Dark Passages of History* offers a deft analysis of the problems of history.

as engaged by our greatest living novelist and argues for the continuity of Pynchon's historical vision **The New Pynchon Studies** Joanna Freer, 2019-05-09 The essays in this collection are at the forefront of Pynchon studies representing distinctively twenty-first century approaches to his work **A Gravity's Rainbow Companion** Steven C. Weisenburger, 2011-03-15 Adding some 20 percent to the original content this is a completely updated edition of Steven Weisenburger's indispensable guide to Thomas Pynchon's *Gravity's Rainbow* Weisenburger takes the reader page by page often line by line through the welter of historical references scientific data cultural fragments anthropological research jokes and puns around which Pynchon wove his story Weisenburger fully annotates Pynchon's use of languages ranging from Russian and Hebrew to such subdialects of English as 1940s street talk drug lingo and military slang as well as the more obscure terminology of black magic Rosicrucianism and Pavlovian psychology The Companion also reveals the underlying organization of *Gravity's Rainbow* how the book's myriad references form patterns of meaning and structure that have eluded both admirers and critics of the novel The Companion is keyed to the pages of the principal American editions of *Gravity's Rainbow* Viking Penguin 1973 Bantam 1974 and the special repaginated Penguin paperback 2000 honoring the novel as one of twenty Great Books of the Twentieth Century [The Maximalist Novel](#) Stefano Ercolino, 2014-06-19 The *Maximalist Novel* sets out to define a new genre of contemporary fiction that developed in the United States from the early 1970s and then gained popularity in Europe in the early twenty-first century The maximalist novel has a very strong symbolic and morphological identity Ercolino sets out ten particular elements which define and structure it as a complex literary form length an encyclopedic mode dissonant chorality diegetic exuberance completeness narratorial omniscience paranoid imagination inter semioticity ethical commitment and hybrid realism These ten characteristics are common to all of the seven works that centre his discussion *Gravity's Rainbow* by Thomas Pynchon *Infinite Jest* by David Foster Wallace *Underworld* by Don DeLillo *White Teeth* by Zadie Smith *The Corrections* by Jonathan Franzen *2666* by Roberto Bolaño and *2005 dopo Cristo* by the Babette Factory Though the ten features are not all present in the same way or form in every single text they are all decisive in defining the genre of the maximalist novel insofar as they are systematically co-present Taken singularly they can be easily found both in modernist and postmodern novels which are not maximalist Nevertheless it is precisely their co-presence as well as their reciprocal articulation which make them fundamental in demarcating the maximalist novel as a genre **American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History** Gina Misiroglu, 2015-03-26 Counterculture while commonly used to describe youth-oriented movements during the 1960s refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day This fascinating three-volume set explores these movements in America from colonial times to the present in colorful detail *American Countercultures* is the first reference work to examine the impact of countercultural movements on American social history It highlights the writings recordings and visual works produced by these movements to educate

inspire and incite action in all eras of the nation's history A-Z entries provide a wealth of information on personalities places events concepts beliefs groups and practices The set includes numerous illustrations a topic finder primary source documents a bibliography and a filmography and an index **Pynchon and the Political** Samuel Thomas,2010-04-02

Thomas Pynchon's writing has been widely regarded as an exemplary form of postmodern fiction It is characterized as genre defying and enigmatic as a series of complex and esoteric language games This study attempts to demonstrate however that an oblique yet compelling sense of the political Pynchon disappears all too easily under the mantle of postmodernity Innovative and unsettling discussions of freedom war labour poverty community democracy and totalitarianism are passed over in favour of constrictive scientific metaphors and theoretical play Against this current this study analyses Pynchon's fiction in terms of its radical dimension showing how it points to new directions in the relationship between the political and the aesthetic **A Hand to Turn the Time** Theodore D. Kharpertian,1990 A study of the major fiction of Thomas Pynchon in three contexts Menippean satire post modernism and American writing The critical genealogy of the term satire is discussed and Pynchon's *V* *The Crying of Lot 49* and *Gravity's Rainbow* are analyzed The Cruft of Fiction David

Letzler,2017-06 A 2017 Choice Outstanding Academic Title What is the strange appeal of big books The mega novel a genre of erudite tomes with encyclopedic scope has attracted wildly varied responses from fanatical devotion to trenchant criticism Looking at intimidating mega novel masterpieces from *The Making of Americans* to *2666* David Letzler explores reader responses to all the seemingly random irrelevant pointless and derailing elements that comprise these mega novels elements that he labels cruft after the computer science term for junk code In *The Cruft of Fiction* Letzler suggests that these books are useful tools to help us understand the relationship between reading and attention While mega novel text is often intricately meaningful or experimental sometimes it is just excessive and pointless On the other hand mega novels also contain text that though appearing to be cruft turns out to be quite important Letzler posits that this cruft requires readers to develop a sophisticated method of attentional modulation allowing one to subtly distinguish between text requiring focused attention and text that must be skimmed or even skipped to avoid processing failures *The Cruft of Fiction* shows how the attentional maturation prompted by reading mega novels can help manage the information overload that increasingly characterizes contemporary life Pynchon and Relativity Simon de Bourcier,2012-02-16 Draws on Einstein's Theory of

Relativity to examine the workings of narrative time in the novels of Thomas Pynchon including *Against the Day* **The Aesthetics of Middlebrow Fiction** Tom Perrin,2015-08-05 During the Cold War many popular American novels were labelled middlebrow leading to a general belief that these texts held less intellectual merit Perrin debunks these unfair assumptions through works by James Michener Harper Lee and Leon Uris arguing that such writers made a major contribution to the tradition of American literature *Exchanges between Literature and Science from the 1800s to the 2000s* Márcia Lemos,2017-03-07 This collection of essays responds to the intense interest that the relations between the

discourses of literature and other cultural practices and those of science have obtained throughout various fields of study. Spanning a period between the mid nineteenth century and the twenty first century the work collected here is firmly focused on the cultural significance of scientific discoveries and practices and especially on the manifold representations of science and scientists in literature and the arts. Its four sections develop from an initial moment of dwindling indefiniteness of borders between literature and the sciences to the historical perception of an increasing divide between the two cultures to use C P Snow's influential expression as well as calls for a form of convergence or consilience in Edward Wilson's words. The final section turns to the medical sciences a porous scientific discipline in relation to the humanities which suggests that consilience can already be found partially in specific areas. As such this collection contributes towards critically extending that integration through the discussion of key literary representations of science its promises and its problems. **Thomas**

Pynchon and American Counterculture Joanna Freer, 2014-09-22 Thomas Pynchon and American Counterculture employs the revolutionary sixties as a lens through which to view the anarchist politics of Pynchon's novels. Joanna Freer identifies and elucidates Pynchon's commentaries on such groups as the Beats, the New Left and the Black Panther Party and on such movements as the psychedelic movement and the women's movement drawing out points of critique to build a picture of a complex countercultural sensibility at work in Pynchon's fiction. In emphasising the subtleties of Pynchon's responses to counterculture Freer clarifies his importance as an intellectually rigorous political philosopher. She further suggests that like the graffiti in Gravity's Rainbow Pynchon creates texts that are revealed in order to be thought about expanded on translated into action by the people his early attraction to core countercultural values growing into a conscious politically motivated writing project that reaches its most mature expression in *Against the Day*. [The Multiple Worlds of Pynchon's Mason & Dixon](#)

Elizabeth Jane Wall Hinds, 2009 New essays examining the interface between 18th and 20th century culture both in Pynchon's novel and in the historical past. Thomas Pynchon's 1997 novel *Mason Dixon* went further using the same style wit and erudition to re-create an 18th century when America was being formed as both place and idea. Pynchon's focus on the creation of the Mason Dixon Line and the governmental and scientific entities responsible for it makes a clearer statement than any of his previous novels about the slavery and imperialism at the heart of the Enlightenment as he levels a dark and hilarious critique at this America. This volume of new essays studies the interface between 18th and 20th century culture both in Pynchon's novel and in the historical past. It offers fresh thinking about Pynchon's work as the contributors take up the linkages between the 18th and 20th centuries in studies that are as concerned with culture as with the literary text itself. Contributors: Mitchum Huehls, Brian Thill, Colin Clarke, Pedro Garcia Caro, Dennis Lensing, Justin M. Scott, Coe Ian, Copestake, Frank Palmeri. Elizabeth Jane Wall Hinds is Professor and Chair of the English Department at SUNY Brockport.

Feminism and the Postmodern Impulse Magali Cornier Michael, 1996-07-03 Michael analyzes the intersections between feminist politics and postmodern aesthetics as demonstrated in recent Anglo American fiction. While much has been

written on various aspects of postmodernism and postmodern fiction and of feminism and feminist fiction very little attention has been given to the postmodern aesthetic strategies that surface in post World War II feminist fiction **Feminism and the Postmodern Impulse** examines ways in which many widely read and acclaimed novels with feminist impulses engage and transform subversive aesthetic strategies usually associated with postmodern fiction to strengthen their feminist political edge The author discusses many examples of recent feminist postmodern fiction and explores in greater depth Doris Lessing's *The Golden Notebook* Marge Piercy's *Woman on the Edge of Time* Margaret Atwood's *The Handmaid's Tale* and Angela Carter's *Nights at the Circus* She shows that feminist postmodern fiction's emphasis on the material historical situation the link to activist politics and commitment to enacting concrete changes in the world and thus the need to reach a large reading public often results in a blending and transformation of postmodern and realist aesthetic forms Moreover feminist fiction uses deconstructive strategies not only to disrupt the status quo but also to create a space for reconstruction particularly of recreating new forms of female subjectivities and feminist aesthetics *Pynchon Character Names* Patrick Hurley, 2015-03-18 The dictionary lists each character from Pynchon's fiction up through his most recent novel including the most likely etymology of each name In addition the thorough introduction examines Pynchon's character names as a part of his greater literary strategy establishing a set of categories through which most of the names may be understood

Narrative, Interrupted Markku Lehtimäki, Laura Karttunen, Maria Mäkelä, 2012-08-31 Recent postclassical narratology has constructed top down reading models that often remain blind to the frame breaking potential of individual literary narratives *Narrative Interrupted* goes beyond the macro framing typical of postclassical narratology and sets out to sketch approaches more sensitive to generic specificities disturbing details and authorial interference Unlike the mainstream cognitive approaches or even the emergent unnatural narratology the articles collected here explore the artifice involved in presenting something ordinary and realistic in literature The first section of the book deals with anti dynamic elements such as dialogue details private events and literary boredom The second section devoted to extensions of cognitive narratology addresses spatiotemporal oddities and the possibility of non human narratives The third section focuses on frame breaking fragmentarity and problems of authorship in the works of Vladimir Nabokov The book presents readings of texts ranging from the novels of Don DeLillo and Thomas Pynchon to the *Animal Man* comics The common denominator for the texts discussed is the interruption of the chain of events or of the experiential flow of human like narrative agents **Romantic Postmodernism in American Fiction** Eberhard Alsen, 1996 Intended for teachers and students of American Literature this book is the first comprehensive analysis of romantic tendencies in postmodernist American fiction The book challenges the opinion expressed in the *Columbia History of the American Novel* 1991 and propagated by many influential scholars that the mainstream of postmodernist fiction is represented by the disjunctive and nihilistic work of such writers as Kathy Acker Donald Barthelme and Robert Coover Professor Alsen disagrees He contends that this kind of fiction is not read and taught

much outside an isolated but powerful circle in the academic community It is the two part thesis of Professor Alsen s book that the mainstream of postmodernist fiction consists of the widely read work of the Nobel Prize laureates Saul Bellow and Toni Morrison and other similar writers and that this mainstream fiction is essentially romantic To support his argument Professor Alsen analyzes representative novels by Saul Bellow J D Salinger Norman Mailer Flannery O Connor John Updike Kurt Vonnegut Philip Roth Thomas Pynchon Toni Morrison the later John Barth Alice Walker William Kennedy and Paul Auster Professor Alsen demonstrates that the traits which distinguish the fiction of the romantic postmodernists from the fiction of their disunctive and nihilist colleagues include a vision of life that is a form of philosophical idealism an organic view of art modes of storytelling that are reminiscent of the nineteenth century romance and such themes as the nature of sin or evil the negative effects of technology on the soul and the quest for transcendence

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