

David Cowart

Department of English
University of South Carolina
Columbia, South Carolina 29208
E-mail: cowartd@mailbox.sc.edu
Website: https://sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/our_people/directory/cowart_david.php

EDUCATION

B.A. University of Alabama (English)
M.A. Indiana University (English)
Ph.D. Rutgers University (English)

EMPLOYMENT

University of South Carolina: Instructor 1977-1979, Assistant Professor 1979-1983, Associate Professor with Tenure 1983-1988, Professor 1988, Louise Fry Scudder Professor 1998-2017, Distinguished Professor Emeritus 2018

COURSES TAUGHT

Freshman: Composition, Composition and Literature

Sophomore: ENGL 282 Fiction, ENGL 285 Themes in American Writing, ENGL 286 Poetry, ENGL 287 Introduction to American Literature, ENGL 288 Introduction to British Literature I, ENGL 289 Introduction to British Literature II

Advanced: ENGL 413 Modern English Literature; ENGL 423 Modern American Literature; ENGL 385 Modernism; ENGL 386 Postmodernism; ENGL 425 Topics Courses on Modern American Novel, Encyclopedic Imagination; SCHC 450-60 Proseminars on Pynchon, Current Novels, Literary Originality

Graduate: ENGL 722 Studies in American Fiction After 1945: Pynchon, DeLillo, and Company; ENGL 752 Modern American Fiction; ENGL 753 American Novel Since World War II; ENGL 840-850 Seminars in Postmodernism, Immigrant Literature, Symbiotic Texts

PUBLICATIONS

Books

The Tribe of Pyn: Literary Generations in the Postmodern Period

(Ann Arbor: University of Michigan Press, 2015), 258 pp.

This book concerns the idea of literary generations in the last half century, but the primary focus is on writers coming to prominence in recent decades. Are they, I ask, embracing an established postmodern aesthetic or striking out into new literary territory? In addition to a general introduction, I offer substantial readings of representative male, female, native American, and African American writers. By comparing literary figures born in the 1940s, 1950s, 1960s, and later with those born in the 1920s and 1930s, I seek to map the changing terrain of contemporary letters. Hardly epigones, the younger writers add fresh inflections, I argue, to the grammar of literary postmodernism. They seem not to labor under any disabling anxieties regarding originality as they carry forward the project begun by their immediate predecessors: defining a millennial America. From the vantage of the twenty-first century's second decade, one can advance the argument that younger writers—notably Richard Powers, Mark Z. Danielewski, Gloria Naylor, Chuck Palahniuk, Jennifer Egan, and Ann Patchett—can continue to “make it new” without needing to dismantle the aesthetic they have inherited from a parental generation. As they engage, resist, perpetuate, and redefine that aesthetic, however, these second- and third-generation postmodernists compose a rainbow spectrum of literary possibility—they promise to outpace the achievements of writers whose careers, however brilliant, are arriving at the *terminus ad quem* imposed by mortality.

Thomas Pynchon and the Dark Passages of History

(Athens, Georgia: University of Georgia Press, 2011), 250 pp.

This book, inspired in part by the fiftieth anniversary of *V.*'s publication in 1963 and conceived as a kind of intellectual diary, incorporates essays written on Pynchon over some thirty years (along with new material, notably on *Inherent Vice*). A record of core-samples taken at various points in the career of this immensely important writer, it foregrounds the fictive drift of historical narrative, the historicity of storytelling, and the relations of both story and history to myth. This study features a thoroughgoing assessment of Pynchon's career, with readings informed by many years' scrutiny of literary fashion and its instantiations in current fiction.

Books, continued***Trailing Clouds: Immigrant Fiction in Contemporary America***

(Ithaca, New York: Cornell University Press, 2006), 256 pp.

This study focuses on the contemporary immigrant imagination and its witness. The current generation of transplants emulate not only the first American writers (all born elsewhere) but also such later immigrant literati as Nabokov, Auden, Bellow, and Ayn Rand. We stand to learn much about the durability of or changes in the American way of life from writers such as Bharati Mukherjee (born in India), Walter Abish (born in Austria), Ursula Hegi (born in Germany), Ha Jin (born in China), Jerzy Kosinski (born in Poland), Jamaica Kincaid (born in Antigua), Cristina Garcia (born in Cuba), Edwidge Danticat (born in Haiti), Indira Ganesan (born in India), Lan Cao (born in Vietnam), and such Korean-born authors as Chang-rae Lee, Theresa Hak Kyung Cha, and Nora Okja Keller—writers who in recent years have come to this country and, in their work, contributed to its culture.

Of greatest interest are the fictions in which these writers represent not the land they left but the one to which they have come. Theories of ethnicity and national identity tend toward the postcolonial model of past injustice and political aspiration. Considerable academic research has gone into the attempt to articulate the qualities of being an American of African, Asian, Hispanic, or other ethnicity. But these theories require expanding to accommodate the perennial renewal of the melting pot (or salad bowl or mosaic) paradigm among those currently encountering the American myth of promise.

Don DeLillo: The Physics of Language

(Athens, Georgia: University of Georgia Press, 2002), 257 pp. SAMLA Studies Book Award (2003). Expanded paperback edition (274 pp.), 2003.

Analysis of Don DeLillo's work leads to fresh perspectives on contemporary literature as the critic engages with some of the basic aesthetic principles of the age: the foreshortened view of history, the unmooring of subjectivity, radical discontinuity, replication and parody, awareness of the constructedness of all knowledge and all myths, resistance to closure, indifference to what Lyotard calls "the solace of good forms," and attenuation of depth models—including the linguistic, the psychoanalytic, and the historical. DeLillo may well displace Pynchon as the postmodern Henry Adams. Born exactly one hundred years after Adams, DeLillo is committed, like him, to gauging "the track of the energy" that makes or transforms a civilization. He seems ready to follow that energy into language itself, and he has demonstrated, as Adams did, a willingness to pursue meaning out of one century and into another.

Books, continued

Literary Symbiosis: The Reconfigured Text in Twentieth-Century Writing

(Athens, Georgia: University of Georgia Press, 1993), 232 pp. Expanded, revised paperback edition (254 pp.), 2012.

A study of intertextuality at its most explicit: as when John Gardner recasts *Beowulf* as *Grendel* or when Tom Stoppard transforms *Hamlet* into *Rosencrantz & Guildenstern Are Dead*. These and other “symbiotic” texts (by such writers as Nabokov, David Henry Hwang, Jean Rhys, W. H. Auden, Philip Larkin, Howard Moss, J. M. Coetzee, Michel Tournier, James Gould Cozzens, Stevie Smith, and Valerie Martin) are explored for what they reveal about tradition and the individual talent, the anxiety of influence, textual filiation, and literary resistance to closure.

History and the Contemporary Novel

(Carbondale, Illinois: Southern Illinois University Press, 1989), 245 pp.

A study of major historical fiction since World War II, with reflections on the affinities between historical and fictional narrative, analysis of the basic modes of historical fiction, and readings of a number of historical novels, including John Barth's *The Sot-Weed Factor*, Marguerite Yourcenar's *Memoirs of Hadrian*, Russell Hoban's *Riddley Walker*, Margaret Atwood's *The Handmaid's Tale*, Giuseppe di Lampedusa's *The Leopard*, Eco's *The Name of the Rose*, Faulkner's *Go Down, Moses*, and D. M. Thomas's *The White Hotel*.

Arches and Light: The Fiction of John Gardner

(Carbondale, Illinois: Southern Illinois University Press, 1983), 227 pp.

The first single-authored book on Gardner, this covers all but the posthumous fiction.

Ed., with Thomas L. Wymer, *Twentieth-Century American Science-Fiction Writers*, 2 vols. (Detroit: Gale, 1981), 652pp.

Thomas Pynchon: The Art of Allusion

(Carbondale, Illinois: Southern Illinois University Press, 1980), 154 pp. Second printing, 1982.

Among the earliest of the eighty-odd books on Pynchon. Still frequently cited, it covers Pynchon's work through *Gravity's Rainbow*.

In Progress

CORMAC MCCARTHY

I have long wanted, by adding a volume on McCarthy to my studies of Pynchon and DeLillo, to achieve in criticism a kind of postmodern trifecta. All three of these writers apply themselves to historicized narrative; all three subvert traditional historiography; all three resist what DeLillo calls the “flat, thin, tight, and relentless designs” of official history, written in “a single uninflected voice, the monotone of the state, the corporate entity, the product, the assembly line.” But for really aggressive disruption of statist mythography, one turns to the novels of McCarthy. In what spirit, I ask, might the contemporary writer of fiction legitimately scrutinize the past? The most interesting—and postmodern—of contemporary historical novels are not so much about the past as about representations and conceptualizations of the past. In the hands of postmodern novelists, historiography becomes its own subject. The reader of postmodern historical fiction discovers, among other things, that the routine iconoclasm of the modernists (their desire to “shock the middle class”) has become something more epistemologically radical. McCarthy, like Pynchon and DeLillo, deconstructs the modernist predilection for mythopoesis and mythography and metanarrative.

Articles

“Cormac McCarthy’s *Abendrot*,” *American Book Review* 44.4 (Winter 2023): 175-179.

“Time and Loss: Don DeLillo and the Imagination of Archaeology,” *The Edinburgh Companion to Don DeLillo and the Arts*, ed. Catherine Gander (Edinburgh: Edinburgh University Press, 2023), pp. 413-426.

“‘Few Peers But Many Heirs’: DeLillo’s Literary Legacy,” *Don DeLillo in Context*, ed. Jesse Kavadlo (New York: Cambridge University Press, 2022), pp. 309-317.

“McCarthy, Cormac,” *Wiley Blackwell Encyclopedia of Contemporary American Fiction 1980-2020*, ed. Patrick O'Donnell, Stephen J. Burn, Lesley Larkin. Vol. 2, Ch. 98, pp. 1-7 (London: Wiley, 2022). <https://doi.org/10.1002/9781119431732.ecaf0098>

“The Allusive Art of Cormac McCarthy’s *The Orchard Keeper*,” *Arizona Quarterly* 77.3 (Fall 2021): 27-54.

“History and Metahistory,” *Thomas Pynchon in Context*, ed. Inger Dalsgaard (London: Cambridge University Press, 2019), pp. 104-111.

Articles, continued

“Don DeLillo’s *Zero K* and the Dream of Cryonic Election,” *Don DeLillo: Contemporary Critical Perspectives*, ed. Katherine Da Cunha Lewin and Kiron Ward (London: Bloomsbury, 2019), pp. 143-157.

“Death and the Wastrel: McCarthy’s *Suttree*,” *Modern Philology* 115.3 (February 2018): 391-411.

“Prolonged Periodization: American Fiction after 1960,” *Cambridge Companion to Postmodern American Fiction*, ed. Paula Geyh (Cambridge: Cambridge University Press, 2017), pp. 28-46.

“Thirteen Ways of Looking: Jennifer Egan’s *A Visit from the Goon Squad*,” *Critique* 56.3 (2015): 241-54.

“‘Down on the Barroom Floor of History’: Pynchon’s *Bleeding Edge*,” *Postmodern Culture* 24, no. 1 (September 2013): 10055 words online.

“Anger, Anguish, and Art: Palahniuk’s *Choke*,” *Chuck Palahniuk: Fight Club, Invisible Monsters, and Choke*, ed. Francisco Collado-Rodríguez (New York: Bloomsbury, 2013), pp. 157-174.

“The Lady Vanishes: DeLillo’s *Point Omega*,” *Contemporary Literature* 53, no. 1 (2012): 31-50.

“Pynchon, Genealogy, History: *Against the Day*,” *Modern Philology* 109, no. 3 (February 2012), 385-407. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

“Pynchon in Literary History,” *The Cambridge Companion to Thomas Pynchon*, ed. Brian McHale, Inger Dalsgaard, and Luc Herman (New York: Cambridge, 2011), pp. 83-96. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

“Delphic DeLillo: *Mao II* and Millennial Dread,” *Don DeLillo: Mao II, Underworld and Falling Man*, ed. Stacey Olster (London: Continuum, 2011), pp. 19-33.

“The DeLillo Era: Literary Generations in the Postmodern Period,” *Terrorism, Media, and the Ethics of Fiction: Transatlantic Perspectives on Don DeLillo*, ed. Peter Schneck and Philipp Schweighauser (New York: Continuum, 2010), pp. 223-242.

“Norman Mailer: Like a Wrecking Ball from Outer Space,” *Critique* 51, no. 2 (Winter 2010), 159-167.

“The Power of Language: *The Names* and *The Body Artist*,” *The Cambridge Companion to Don DeLillo*, ed. John N. Duvall (Cambridge, UK: Cambridge University Press, 2008), pp. 151-165.

Articles, continued

“Teaching Pynchon’s *V.*,” *Approaches to Teaching Pynchon’s The Crying of Lot 49 and Other Works*, ed. Thomas Schaub (New York: MLA Publications, 2008), pp. 88-98. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

“Passionate Pathography: Narrative as Pharmakon in *Operation Wandering Soul*,” *Intersections: Essays on Richard Powers*, ed. Stephen J. Burn and Peter Dempsey (Normal, Illinois: Dalkey Archive Press, 2008), pp. 117-133.

“The Eutectic Muse: Recent Immigrant Writing in the United States,” in *Language and Identity: English and American Studies in the Age of Globalization Volume 1 Literature*, ed. Teresa Bela and Zygmunt Mazur (Kraków: Jagiellonian University Press, 2006), pp. 32-52. Excerpt from my *Trailing Clouds: Immigrant Fiction in Contemporary America*.

“Heteroclitc Historiography: Representations of the Past in Contemporary American Fiction,” *Proceedings of the Kyoto American Studies Seminar, August 1-August 3, 2005*, ed. Hiroshi Yoneyama (Kyoto: Center for American Studies, Ritsumeikan University, 2006), pp. 179-199.

“Anxieties of Obsolescence: DeLillo’s *Cosmopolis*,” in *Science, Technology, and the Humanities in Recent American Fiction*, ed. Peter Freese and Charles B. Harris (Essen: Blaue Eule, 2004), pp. 159-179; rpt. in *The Holodeck in the Garden: Science and Technology in Contemporary American Fiction*, ed. Peter Freese and Charles B. Harris (Normal, Illinois: Dalkey Archive Press, 2004), pp. 179-191. Excerpt from my *Don DeLillo: The Physics of Language*, rev. ed.

“‘Making the Unreal Reel’: Film in *Gravity’s Rainbow*,” in *Thomas Pynchon*, ed. Harold Bloom (Philadelphia, Chelsea House Publishers, 2003), pp. 91-95. Excerpt from my *Thomas Pynchon: The Art of Allusion*.

“Don DeLillo and Postmodern History,” in *The Legacy of History English and American Studies and the Significance of the Past Volume 1 Literature*, ed. Teresa Bela and Zygmunt Mazur (Kraków: Jagiellonian University Press, 2003), pp. 13-32.

“Shall These Bones Live? DeLillo’s *Underworld*,” in *Under/Words: Perspectives on Don DeLillo’s Underworld*, ed. Joseph Dewey and Steven Kellman (Newark: University of Delaware Press, 2002), pp. 50-67. Excerpt from my *Don DeLillo: The Physics of Language*.

“New Americans: Recent Immigrant Writing,” *Roots and Renewals: Writings by Bicentennial Fulbright Professors*, ed. Mark Shackleton and Maarika Toivonen (Helsinki: Hakapaino, 2001), pp. 77-85.

“‘More Advanced the Deeper We Dig’: *Ratner’s Star*,” *Modern Fiction Studies* 45, no. 3 (Fall 1999), 600-620. Special DeLillo issue. Rpt. in my *Don DeLillo: The Physics of Language*, pp. 145-161.

Articles, continued

“Pynchon and the Sixties,” *Critique* 41 (Fall 1999), 3-12. Originally appeared as “Pynchon og tresserne,” translated into Danish by Tore Rye Anderson, *Passage* 26 (1997), 55-68. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

“The Luddite Vision: *Mason & Dixon*,” *American Literature* 71, No. 2 (June 1999), 341-363. Excerpted in *Thomas Pynchon*, ed. Harold Bloom (Philadelphia: Chelsea House, 2003), pp. 128-133. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

“Matriarchal Mythopoesis: Naylor’s *Mama Day*,” *Philological Quarterly* 77, No. 4 (Fall 1998), 439-459.

“Family as Text in *The House of Breath*,” in *A Goyen Companion: Appreciations of a Writer’s Writer*, ed. Brooke Horvath, Irving Malin, and Paul Ruffin (Austin: University of Texas Press, 1997), pp. 1- 13.

“Where Sense Verges into Spirit: Forster’s *Alexandria* After 75 Years,” *Michigan Quarterly Review*, 36, no. 3 (Summer 1997), 484-493.

“‘The Rhythm of Three Strands’: Cultural Braiding in Dorris’s *A Yellow Raft in Blue Water*,” *Studies in American Indian Literatures*, 8, no. 1 (Spring 1996), 1-12; revised and updated, with attention to the circumstances of Dorris’s death in 1997, as “Braid of Blood: *A Yellow Raft in Blue Water*,” in *Other Americans, Other Americas*, ed. Magdalena J. Zaborowska (Aarhus, Denmark: Aarhus University Press, 1998), pp. 140-149.

“Through the Looking-Glass: Reading Warhol’s *Superman*” (with Bradford R. Collins), *American Imago*, 53, no. 2 (Summer 1996), 107-137.

“For Whom Bell Tolls: DeLillo’s *Americana*,” *Contemporary Literature* 37, no. 4 (Winter 1996), 602-619; rpt. in my *Don DeLillo: The Physics of Language*, pp. 131-144; rpt. in *Critical Essays on Don DeLillo*, ed. Hugh Ruppersburg and Tim Engles (Boston: G. K. Hall, 2000), pp. 83-96; rpt. in *Don DeLillo*, ed. Harold Bloom (Philadelphia: Chelsea House, 2003), 71-87.

“Heritage and Deracination in Walker’s ‘Everyday Use,’” *Studies in Short Fiction* 33, no. 2 (Spring 1996), 171-184; rpt. in *Critical Essays on Alice Walker*, ed. Ikenna Dieke (Westport, Connecticut: Greenwood, 1999), pp. 21-32; rpt in *Literature and Ourselves: A Thematic Introduction for Readers and Writers*, sixth ed., ed. Gloria Mason Henderson, Anna Higgins, and Sandra Stevenson Waller (New York: Longman, 2008), pp. 951-959.

“‘Significant, insignificant’: Realist and Postmodernist Art in Hawkes’s *Whistlejacket*,” *Modern Fiction Studies*, 41, no. 1 (Spring 1995), 99-115.

Articles, continued

"Bridge and Mirror: Replicating Selves in *Cat's Eye*," in *Postmodern Fiction in Canada*, ed. Theo D'haen and Hans Bertens (Amsterdam: Rodopi, 1992), pp. 125-136.

"Attenuated Postmodernism: Pynchon's *Vineland*" (commissioned essay), *Critique*, 32, No. 2 (Winter 1990), 67-76; rpt. in *The Vineland Papers*, ed. Donald J. Greiner, Geoffrey Green, and Larry McCaffery (Normal, Illinois: Dalkey Archive Press, 1994), pp. 3-13; rpt. in *Critical Essays on American Postmodernism*, ed. Stanley Trachtenberg (New York: G. K. Hall, 1995), pp. 182-191. Incorporated into my *Thomas Pynchon and the Dark Passages of History*.

"Continuity and Growth: Pynchon's *Vineland*" (commissioned review-article), *Kenyon Review*, 12, No. 4 (Fall 1990), 176-190. Adapted for inclusion in my *Thomas Pynchon and the Dark Passages of History*.

"Germany and German Culture in the Works of Thomas Pynchon," in *Germany and German Thought in American Literature and Cultural Criticism*, ed. Peter Freese (Essen: Blaue Eule, 1990), pp. 305-318. Adapted for inclusion in my *Thomas Pynchon and the Dark Passages of History*.

"Faulkner and Joyce in Morrison's *Song of Solomon*," *American Literature*, 62, No. 1 (March 1990), 87-100; rpt. in *Toni Morrison's Fiction: Contemporary Criticism*, ed. David L. Middleton (New York: Garland, 1997), pp. 95-108.

"Culture and Anarchy: Vonnegut's Later Career," in *Critical Essays on Kurt Vonnegut*, ed. Robert Merrill (Boston: G.K. Hall, 1989), pp. 170-188.

"From Nuns' Island to Monkstown: Celibacy, Concupiscence, and Sterility in 'The Dead,'" *James Joyce Quarterly*, 26, No. 4 (Summer 1989), 499-504.

"Fantasy and Reality in *Mrs. Caliban*," *Critique*, 30, No. 2 (Winter 1989), 77-83.

"Being and Seeming: *The White Hotel*," *Novel*, 19, No. 3 (Spring 1986), 216-231; rpt. in my *History and the Contemporary Novel*, pp. 141-164.

"The Poetry of John Gardner," in *Thor's Hammer: Essays on John Gardner*, ed. Jeff Henderson (Conway, Arkansas: Central Arkansas University Press, 1985), pp. 57-74.

"'Babylon Revisited': The Tragedy of Charlie Wales," *Cahiers de la Nouvelle*, No. 3 (Autumn 1984), pp. 21-28; rpt. as "Fitzgerald's 'Babylon Revisited'" in *Lost Generation Journal*, 8, No. 1 (Spring 1987), 16-19; rpt. *Short Story Criticism*, ed. Rebecca Parks, vol. 285 (Detroit: Gale, Cengage, 2020): 18-22.

Articles, continued

"The Dying Fall: John Gardner's *October Light*," *Twentieth Century Literature*, 29, No. 1 (Spring 1983), 97-111; rpt. in my *Arches and Light: The Fiction of John Gardner*, pp. 111-128.

"Art and Exile: Nabokov's *Pnin*," *Studies in American Fiction*, 10, No. 2 (Autumn 1982), 197-207.

"*Et in Arcadia Ego*: John Gardner's Early Pastoral Novels," in *John Gardner: Critical Perspectives*, ed. Robert A. Morace and Kathryn VanSpanckeren (Carbondale, Illinois: Southern Illinois University Press, 1982), pp. 1-14; rpt. in my *Arches and Light: The Fiction of John Gardner*, pp. 21-37.

"Walter M. Miller, Jr.," in my *Twentieth-Century American Science-Fiction Writers*, vol. 2, 19-30.

"Baedeker to Pynchon" (commissioned review article on *A Readers's Guide to Gravity's Rainbow*, by Douglas Fowler), *Pynchon Notes*, No. 5 (February 1981), pp. 20-27.

"Oedipal Dynamics in *Jane Eyre*," *Literature and Psychology*, 31, No. 1 (1981), 33-38.

"Anne Sexton," in *American Poets Since World War II*, vol. 2, ed. Donald J. Greiner (Detroit: Gale, 1980), 225-235; expanded and revised version in *Concise Dictionary of American Literary Biography, The New Consciousness, 1941-1968* (Detroit: Gale, 1987), 459-471.

"Science and the Arts in Pynchon's 'Entropy,'" *CLA Journal*, 24, No. 1 (September 1980), 108-115.

"The Tarzan Myth and Jung's Genesis of the Self," *Journal of American Culture*, 2, No. 2 (Summer 1979), 220-230.

"V. in Florence: Botticelli's *Birth of Venus* and the Metamorphosis of Victoria Wren," *Southern Humanities Review*, 13, No. 4 (Fall 1979), 345-353; rpt. in my *Thomas Pynchon: The Art of Allusion*, pp. 14-22.

"Wise and Foolish Virgins (and Matrons) in *Mansfield Park*," *South Atlantic Review*, 44, No. 2 (May 1979), 76-82.

"Identity and Sexuality: Yeats's 'The Cap and Bells' and Its Contexts," *Yeats Eliot Review*, 6, No. 1 (1979), 38-44.

"Sacrificial Motifs in Thackeray's *Vanity Fair*," *CEA Critic*, 41, No. 2 (January 1979), 21-25.

Articles, continued

"'Sacrificial Ape': King Kong and His Antitypes in *Gravity's Rainbow*," *Literature and Psychology*, 28, Nos. 3-4 (1978), 112-119; rpt. in my *Thomas Pynchon: The Art of Allusion*, pp. 40-48.

"Cinematic Auguries of the Third Reich in *Gravity's Rainbow*," *Literature/Film Quarterly*, 6, No. 4 (Fall 1978), 364-370.

"John Champlin Gardner, Jr.," in *American Novelists Since World War II*, ed. Jeffrey Helterman and Richard Layman (Detroit: Gale, 1978), pp. 175-185.

"*The Crying of Lot 49* and the Paintings of Remedios Varo," *Critique*, 18, No. 3 (1977), 19-26; rpt. in my *Thomas Pynchon: The Art of Allusion*, pp. 24-30.

"Love and Death: Variations on a Theme in Pynchon's Early Fiction," *Journal of Narrative Technique*, 7 (1977), 157-169; rpt. in my *Thomas Pynchon: The Art of Allusion*, pp. 65-78.

"Ramifications of Metaphor in Shakespeare's Sonnet 151," *Massachusetts Studies in English*, No. 2 (Fall 1975), pp. 1-9.

Interview

"Harlan Ellison," in *Contemporary Authors*, New Revised Series, V (1982), 170-175.

Notes and Brief Items

"DeLillo's Intertexts: Some Observations on *Love-Lies-Bleeding*," *ANQ* 22, no. 1 (Winter 2009), 48-50. Previously published as "DeLillos intertekster: Noen betraktninger om *Love-Lies-Bleeding*," translated into Norwegian by Frode Helmich Pedersen), *Vagant*, No. 3 (2006), pp. 119-120.

"David Cowart on *Pride and Prejudice*," from "Opening Lines: A Congeries of Reflections," *American Book Review*, January/February 2006, p. 6.

"Millennial Spirituality in Gloria Naylor's *Mama Day*," *Negotiating Spaces on the Common Ground: Selected Papers of the 3rd and 4th International Tartu Conferences on North-American Studies*, eds. Krista Vogelberg and Raili Poldsaar (Tartu, Estonia: Tartu University Press, 2000), pp. 41-45.

John Gardner entry, *American National Biography*, ed. John A. Garraty and Mark C. Carnes, 24 vols. (New York: Oxford UP, 1999), vol. 8: 708-709.

Notes and Brief Items, continued

Revision and update of John Ower's Walter M. Miller, Jr. entry, *Science Fiction Writers*, 2nd ed., ed Richard Bleiler (New York: Scribner's, 1999), pp. 521, 529-532, and passim.

"Liberal Education at the State University," *Humanities in the South*, No. 78 (Summer 1994), pp. 6-8.

"Teaching Abroad: A Rite of Passage," *Carolina*, 3, no. 3 (March 1994), 31-35.

"Memoranda for Mnemosyne: A Season in Finland," *Universitas Helsingiensis*, 12, no. 1 (April 1993), 57-58.

"Literary Symbiosis: Puccini's *Madama Butterfly* and Hwang's *M. Butterfly*" (excerpt from 1991 MLA presentation), *Lesbian and Gay Studies Newsletter*, 19, No. 1 (March 1992), 24-25.

"John Gardner: A Tribute," in *Dictionary of Literary Biography Yearbook 1982*, ed. Karen Rood (Detroit: Gale, 1983), 161-162.

"A Jungian Note on Andrew Marvell's 'The Garden,'" *Journal of Evolutionary Psychology*, 2, Nos. 1-2 (August 1981), 9-11.

"Jed Kiley," in *American Writers in Paris, 1920-1939*, ed. Karen Rood (Detroit: Gale, 1980), p. 238.

"Pynchon's Use of the Tannhäuser Legend in *Gravity's Rainbow*," *Notes on Contemporary Literature*, 9, No. 3 (May 1979), 2-3.

Reviews

"*The Self-Reflexive Art of Don DeLillo*, by Graley Herren," *Modern Philology* 118.2 (November 2020): 144-146.

"Mental Ecology," (Rev. of *The Echo Maker*, by Richard Powers), *American Book Review*, January-February 2007, p. 16.

"The Guilt of Daedalus" (Rev. of *Aloft*, by Chang-rae Lee), *American Book Review*, January-February 2005, pp. 16, 19.

"Mogul Mojo" (Rev. of *Cosmopolis*, by Don DeLillo), *American Book Review*, July-August 2003, pp. 1, 4.

Reviews, continued

“An Inordinate Fondness” (Rev. of *The Deadwood Beetle*, by Mylène Dressler), *American Book Review*, September-October 2002, p. 16.

“*History Made, History Imagined: Contemporary Literature, Poiesis, and the Past*, by David Price,” *American Literature* 72, no. 3 (September 2000), 660-661.

“*Please, No Police*, by Aras Ören,” *Edebiyât*, 4, no. 2 (1993), 316-318.

“*Thomas Pynchon*, by Joseph Slade,” *American Literature*, 65, no. 1 (March 1993), 170-171.

Writing Pynchon: Strategies in Fictional Analysis, by Alec McHoul and David Wills, *American Literature*, 63, no. 1 (March 1991), 153-4.

"*Demon Box*, by Ken Kesey," *Saturday Review*, September 1986, p. 45.

"*Romance*, by Joseph Conrad and Ford Madox Ford," *Saturday Review*, October 1985, pp. 74-75.

"*Carpenter's Gothic*, by William Gaddis," *Saturday Review*, August 1985, p. 69.

"*Pynchon: A Collection of Critical Essays*, by Edward Mendelson," *Journal of Aesthetic Education*, 13, No. 3 (July 1979), 125-127.

"*Pynchon: The Voice of Ambiguity*, by Thomas H. Schaub," *Journal of English and Germanic Philology*, 2 (1981), 285-287.

"*Spenser's Allegory: The Anatomy of Imagination*, by Isabel G. MacCaffrey," *Kritikon Litterarum*, 7 (1978), 66-67.

"*Hemingway's First War*, by Michael S. Reynolds," *Kritikon Litterarum*, 6 (1977), 238-239.

Other

Article and review article in minor reference series, 8 encyclopedia entries, 2 editorials, 13 minor reviews, mostly of current fiction in local newspapers.

Forthcoming

“A Rose for Lester Ballard: Cormac McCarthy’s *Child of God* and Southern Mythmaking,” forthcoming in *Memory and Literature: Essays in Honor of Zygmunt Mazur*, ed. Michal Choinski and Monika Coghén (Kraków: Jagiellonian University Press, 2024).

HONORS AND AWARDS

Eugene Current Garcia Award (\$5000 for a distinguished Alabama literary scholar), 2018
 Fulbright Senior Specialist Roster 2013-2018, 2001-2006
 Board of Trustees Professor (University of South Carolina, 2006)
 Fulbright Distinguished Lecturer, Japan, 2005
 SAMLA Studies Book Award for *Don DeLillo: The Physics of Language* (\$1000 prize for best scholarly book by a SAMLA member), 2003
 NEH Fellowship 2002-2003
 Louise Fry Scudder Professor, 1998
 Chair in American Studies (Fulbright Distinguished Appointment), University of Odense, Denmark, 1996-1997
 Educational Foundation Award, 1995 (with a prize of \$1000, the University of South Carolina's premier research award)
 Michael J. Mungo Teaching Award, 1995 (the University of South Carolina recognizes five of its best teachers each year with this \$2000 award)
 Bicentennial Chair in American Studies (Fulbright Distinguished Appointment), University of Helsinki, 1992-1993
 NEH Summer Stipend, 1990 (for work on *Literary Symbiosis*)
 Department of English Outstanding Teacher, 1990 (selected from faculty of 55)
 Department of English Research Professor, Fall 1988, Spring 2007 (no teaching duties)
 Amoco Outstanding Teaching Award, 1987 (the University of South Carolina's premier teaching award, since renamed the Michael J. Mungo Distinguished Professor of the Year Award, with a \$20000 prize)
 Two CLASS awards, University of South Carolina College of Arts and Sciences (\$4500 for summer 2001, \$2378 for summer 2004)
 Four Half-Time, Three Full Time Summer Research Grants (University of South Carolina, 1978, 1982, 1987, 1992, 1993, 1998, 2003)
 Two Research and Productive Scholarship Grants (University of South Carolina, 1985, 1989)
 First Annual \$250 Research Award (University of South Carolina Dept. of English, 1981)
Thomas Pynchon: The Art of Allusion cited among the Outstanding Academic Books of 1980 by the editors of *Choice*
 Cited in *Contemporary Authors, Directory of American Scholars, Who's Who in the South and Southwest*

RESEARCH SUPERVISION

Theses on Wharton, Kosinski, Kerouac, John Gardner, Richard Powers, Pynchon, DeLillo, Nabokov, Cormac McCarthy, Jewish immigrant authors, contemporary immigrant writers, Gnosticism in William S. Burroughs, postmodern death, *Moby-Dick*, and the hypertext *Maus*

RESEARCH SUPERVISION, continued

Dissertations on poetry and drama of Eliot, contemporary southern fiction, postcolonial intertextuality, postcolonial trauma, autobiographical writing, fictional representations of Jesus, twentieth-Century representations of the native American, trauma in contemporary fiction and photography, eco-feminism in novels of the American Southwest, postmodern alienation, exile in contemporary fiction, terrorism in literature, contemporary immigrant fiction, game theory in postmodern literature, DeLillo on writing, waste in nineteenth- and twentieth-century American culture, the frontier in contemporary American fiction.

EXTRAMURAL DISSERTATION COMMITTEES

- Jismy K. Joseph, “Narratives of Connection: A Study of Interdisciplinarity in Select Novels of Richard Powers,” National Institute of Technology Warangal, India, 2021
- Samuel Dickson, “The Persistence of Postmodernism and the Sixties,” University of Sydney, 2015
- Farouq Rezaq Bekhit, “An Evaluation of Cross-Cultural Themes in Selected Fictions by John Updike,” Al-Azhar University, Cairo, Egypt, 2014
- Rebecca Rey, “Staging DeLillo,” University of Western Australia, 2012
- Anthony Leaker, “‘Let’s Regain Our Grip on Things’: Metaphysics and the Ordinary in DeLillo and Wittgenstein,” University of Sussex, 2012
- Theo Finigan, “‘The Violence of the Archive in Contemporary American Fiction,’” University of Alberta, Canada, 2011
- A. Marie Josephine Aruna, “Patriarchal Myths in Postmodern Feminist Fiction: A Select Study,” Pondicherry University, Puducherry, India, 2010
- Rodney Taveira, “Novel Cinematics: Visuality in Pynchon, Ellroy, and DeLillo,” University of Sydney, 2010
- Tiina Käkälä-Puumala, “Other Side of This Life: Death, Value, and Social Being in Thomas Pynchon’s Fiction,” University of Helsinki, 2007
- Nicholas Prescott, “Allusive Paranoia: Thomas Pynchon, Don DeLillo and the Hidden Signifier,” Flinders University, Adelaide, Australia 2006
- Creon Upton, “Narrative Mechanics and Sentiment in Thomas Pynchon’s Novel *Mason & Dixon*,” University of Canterbury, New Zealand, 2006
- Samuel Thomas, “Pynchon and the Political,” University of Sussex, 2005
- Moumita Kar, “Indian Women Autobiographies in English: Life with a Difference,” Banaras Hindu University, Varanasi, India, 2004
- David Thoreen, “Brave New World Democracy: Manifest Destiny in the Fiction of Joan Didion, Robert Stone, and Thomas Pynchon,” S.U.N.Y. at Stony Brook; English, 1994

CONFERENCE KEYNOTES

“Tradition, Talent, and ‘Stolentelling’ An Introduction to Literary Symbiosis,”
Conference on Representations of Love and Hate (Atlanta, 1993)

“The Luddite Vision: Pynchon’s *Mason & Dixon*,” International Pynchon Week
(Antwerp and London, June 1998)

“Don DeLillo and Postmodern History,” Conference on The Legacy of History: English
and American Studies and the Significance of the Past IX (Kraków, Poland, 2002)

“Heteroclitite Historiography: Representations of the Past in Contemporary American
Fiction,” Kyoto American Studies Summer Seminar (Kyoto, Japan, 2005)

“The Eutectic Muse: Recent Immigrant Writing in the United States,” Conference on
Language and Identity: English and American Studies in the Age of Globalization
(Kraków, Poland, 2005)

“The DeLillo Era: Literary Generations in the Postmodern Period,” Conference on
Terrorism, Media, Literature: Don DeLillo and the Ethics of Fiction (Osnabrück,
Germany, 2008)

“Cormac McCarthy and the Widening Gyre,” Alabama College English Teachers
Association (Montevallo, Alabama, 2019)

“Permutations of Paranoia: Late Cormac McCarthy,” April Conference Fifteen (Kraków,
Poland, 2023)

OTHER CONFERENCE PARTICIPATION

Papers presented at forty-odd regional, national, and international conferences including
Southeastern Medieval Association (Morgantown, West Virginia, 1981), Contemporary
Literature of the Americas Conference (San Juan, Puerto Rico, 1982), MLA (New York,
1983; San Francisco, 1991, 1998; Chicago, 2014; Austin, 2016), Conference on
Christianity and Literature (New Orleans, 1984), Western Conference on British Studies
(Las Cruces, New Mexico, 1984; San Antonio, 1985; New Orleans, 1988; Austin, 1989),
International Conference on Narrative (Madison, Wisconsin, 1989; Lexington, Kentucky,
2017), Conference on Germany and German Thought in Contemporary American
Literature and Cultural Criticism (Paderborn, Germany, 1990), Eagle and Maple Leaf
Conference (Helsinki, 1992 and 2000), Nordic Fulbright Seminar (Gothenburg, Sweden,
1996), Politics and Poetics of Multiculturalism Conference (Aarhus, Denmark, 1997),
Mapping the Common Ground: America in 2000 Conference (Tartu, Estonia, 1997),

OTHER CONFERENCE PARTICIPATION, continued

American Visions (Mersin, Turkey, 1998), Constructions of Memory in Contemporary American Literature (Nîmes, France, 2000), MESEA (Padua 2002), Science, Technology, and the Humanities in Recent American Fiction Conference (Paderborn, Germany, 2003), Transit of Venus: Fifth International Pynchon Conference (Malta, 2004), American Literature Association (San Francisco, 2010), Nordic Association for American Studies (Karlstad, Sweden, 2013), American Studies Days (Syddansk Universitet, 2015), and various meetings of SAMLA, Philological Association of the Carolinas, and Carolinas Symposium on British Studies.

PROFESSIONAL SERVICE

Consulting Editor for *Critique*

Advisory Editor for *Studies in Short Fiction* 1989-1999

Editorial Board, *Orbit: Writing Around Pynchon*

NEH Fellowship Review Panels

Graduate Program Review: Department of English, Western Carolina University

Outside Assessor of candidates for associate professorship at University of Helsinki (1996)

Outside Evaluator for Tenure and Promotion: University of Southern California, Rensselaer, SUNY Binghamton, Lake Forest College, University of Kentucky, University of Delaware, University of Nebraska, Mississippi State, Illinois State, Boise State University, University of North Carolina-Greensboro, Whitman College, University of Colorado, University of Antwerp, University of British Columbia, American University of Beirut, Birkbeck-University of London, University of Sussex, Durham University

Referee for: *Twentieth Century Literature* (8), *ebr* (1), *Contemporary Literature* (11), *Rocky Mountain Review* (2), *South Atlantic Review* (3), *Southern Humanities Review* (2), *Orbis Litterarum* (2), *Pynchon Notes* (1), *PMLA* (12), *Journal of the History of Ideas* (1), *TSLL* (1), *Papers on Language and Literature* (1), *Studies in American Indian Literatures* (2), *Modern Fiction Studies* (3), *Review of Politics* (1), *Journal of Ecocriticism* (1), *Poetics Today* (1), *Textual Practice* (3), *Studies in the Novel* (3), *Modern Philology* (2), *Comparative Literature Studies* (1), *Studies in Twentieth and Twenty-First Century Literature* (1), *Genre* (1), *Canadian Review of American Studies* (1), *MELUS: Multi-Ethnic Literature of the United States* (4), *E-rea revue électronique* (1), *Literature and Theology* (1), *Orbit* (2), *European Journal of American Culture* (1), *symplokē* (1), *Partial Answers* (1), St. Martin's Press (1), University of Illinois Press (3), University Press of Florida (1), University of Georgia Press (7),

PROFESSIONAL SERVICE as referee, continued

Southern Illinois University Press (4), University of Texas Press (1), University Press of Virginia (4), University of South Carolina Press (1), LSU Press (1), University of Alabama Press (2), UMI Research Press (1), University of Missouri Press (1), Harvard University Press (1), University of Iowa Press (2), University of Pennsylvania Press (1), Cornell University Press (2), Routledge (2), Continuum (1), Ohio State University Press (1), Northwestern University Press (1), University of Michigan Press (1), Rutgers University Press (1), Palgrave (3), Cambridge University Press (1), Bloomsbury (1).

March 2024