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Prospectus (draft 2)

- I. Sample Annotated Bibliography (2)
- II. "Treatment" (3-4)
- III. Prospective Chapter Outlines (5-7) — *Literary Machines of Resonance*

Sample Annotated Bibliography

Conte, Joseph M. *Design & Debris: A Chaotics of Postmodern American Fiction*. (Alabama UP, 2002)

Primarily a model of interpretive discourse (using chaos theory and *A Thousand Plateaus*); yet, discussion of literature in digital milieu and “media ecology” is also pertinent to research.

Coste, Didier. *Narrative as Communication*. (Minn UP, 1989)

Not strictly linguistic or material/medial, Coste presents innovative theory of narrative in terms of functions (and effects), which is particularly apt in “conversation” with Deleuzian concepts. In addition to surveying Narratology schools, contributes key topics for study including narrativity, temporality, modality, narrative economy and syntax, and “literariness” (95).

Deleuze, Gilles. *Proust and Signs*. (The Complete Text, 1972). Trans. Howard (Minn UP, 2004)

Presents first of two main components to entire project, the discussion of the “*machine of resonance (Eros)*” within literary expression; includes key explication of *transversality* and specific formulation of “the Virtual,” both of which are essential to “Deleuzian theory of narrative.” Additionally valuable is model of Deleuze’s method, philosophy through “encounters” with art.

----- *The Logic of Sense*. Trans. Mark Lester (Columbia UP, 1990)

Provides orientation of temporality within Deleuze’s philosophy, here theorized distinctively in terms of event, series, and types of time (Aion, Chronos); several temporal concepts appear applicable for study of narrative, including the Virtual, singularities, aleatory point, and the finite- yet-unlimited paradox.

----- *Essays Critical and Clinical*. Trans. Smith and Greco (Minn UP, 1997)

Many extended discussions of specific examples elucidate treatment and potential of literature (e.g. *deterritorialization*); also, two precise connections of aesthetics and Spinozan ethics.

Deleuze, Gilles and Felix Guattari. *Kafka: Toward a Minor Literature*. Trans. Bensmaïa (Minnesota UP, 1986)

Discussion of *machinic assemblage* constitutes second part of my method, undertaking study of literary “experimentation” explicated here and discussed further in *A Thousand Plateaus*.

----- *What is Philosophy?* Trans. Tomlinson and Burchell (Columbia. UP, 1994)

Informs perspective fundamentally, through apparatus theory; unique treatment of Art is essential to project, as is discussion of “consistency” as “nondiscursive resonance.”

Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. (Minn UP, 1984)

More valuable in terms of intellectual and academic history, approach is relevant by “homology” in survey of epistemology, technology, and culture; in this way, essential description of scientific form historically supplanting narrative form of knowledge (“paradigm shift”), with questions of (de)legitimation and performativity consequently emerging.

New Screen Media: Cinema/art/narrative. Eds. Rieser and Zapp. (BFI, 2008)

Valuable survey of most recent forms of digital media, illustrating emergent trends; more directly applicable, informs study of interface from wider perspective with articles by both scholars and practitioners of new media art. Thus contributes insights and new “angles” by analogy (in “relay” fashion); in this way, also aids in studying electronic literature examples for project.

Ulmer, Gregory L. *Heuristics: The Logic of Invention*. (Johns Hopkins UP, 1994)

Provides unique methodology for “experimental humanities,” with comprehensive guide for invention through “applied” theory and “relays” with art as well as poetics and praxis of intuition (beyond belief and reason paradigms); catalyzes entire project, insofar as unknown can serve in this perspective as the point of departure for invention.

Concluding *Postmodern Sublime: Technology and American Writing from Mailer to Cyberpunk*, Joseph Tabbi postulates thus about the changing media-cultural situation: “Contemporary narrative does not necessarily move readers any less for invoking a reality that is ultimately unnamed and resistant to concrete reference. By all signs, the novel’s affective power can only increase as the technological reality continues to exceed its figurations” (227). This implicitly presents a two-fold problem to undertake, concerning first the changing paradigm of technology and culture; the consequences of this complex shift require an investigation of Tabbi’s claim as to the ethical implications and possibilities for narrative today. Specifically, Didier Coste qualifies literary narrative as a unique mode of discourse, with functions particular to its semantic and material resources. With a humanities orientation, I intend to examine consequences for literary narrative as a result of emergent mediality in contemporary culture, specifically experimental fiction of the past five decades in the United States, in terms of narrativity and temporality. Paul Ricœur qualifies literary temporality as “that structure of existence that reaches language in narrativity and narrativity [as] the language structure that has temporality as its ultimate referent. Their relationship is therefore reciprocal” (35).¹ My approach to studying narrative differs from established disciplinary treatment that strictly employs formalist (Structuralist), “transmedial” (Ryan), rhetorical (Phelan), or cognitive (Herman) interpretation, respectively; likewise, the import of this project extends beyond a techno-centric focus of taxonomy (Murray), “media-specific analysis” (Hayles), or reductive technical description (Bolter & Grusin).²

With a focus upon historically “specific conditions of mediality” (Johnston 175), this inquiry begins by considering the impact of media on literary narrative with the proliferation of media technology and forms progressively throughout the 20th century, as some scholars have observed. Following Friedrich Kittler’s work on the possibilities for literature respective to history and materiality, John Johnston qualifies that “mediality refers to the ways in which a literary text inscribes in its own language the effects produced by other media,” additionally asserting, “The critical task will be to ascertain how these effects are narrativized....” (*Reading Matters* 175). In this way, my study seeks to go beyond recognizing self-evident “intermediation” (Hayles, *Electronic Literature*) as an unproblematic effect of digital computing apparent in recent fiction. For example, Johnston perceives *The Crying of Lot 49* as “a form of writing machine, rewriting the effects of other media—telephone calls, a painting by Remedios Varos, old Hollywood movies on television, a Jacobean revenge play, and, most important, the postal system—into the terms of its own novelistic discourse” (*RM* 175). I intend to explore the particular semiotic “channels” and modes of mediation as they bear upon narrativity, investigating the continual “development of a pictorial sensibility in modern narrative” as part of “the turn toward the spatiovisual” dimension (12) that Tabbi & Wutz identify in cultural and scholarly discourse “within the context of this emerging media ecology” (*RM* 15). In other words, this inquiry researches how narrative changes and what consequences result from increased mediation in contemporary literature, both simulated or described at the level of discourse (*sjuzhet*) as well as referenced or integrated within the diegetic story (*fabula*). Herein lies a compound point of departure: Tabbi & Wutz identify film as historically the media technology that most functioned “to condense time and space” (*RM* 13); additionally, Lev Manovich postulates in *The Language of New Media*, “Rather than being merely one cultural language among others, cinema is now becoming *the* cultural interface, a toolbox for all cultural communication, overtaking the printed word” (86). Indeed, if the developments of emergent digital culture elucidate the paradigmatic shifts concurrent with media over time, then changes in the dominant “cultural interface”—Manovich’s term for “new sets of conventions for organizing cultural data” (117)—pose implications for experimental forms of literary narrative, which I seek to examine in my project.

With the contingent factor of mediality, then, a provisional question emerges concerning the change in temporality that occurs concurrently or consequentially with narratives involving additional mediation—whether they become “more visual” or “cinematic,” and whether this implies becoming “more referential” in their function. Ricœur posits that the “structural reciprocity of temporality and narrativity is usually overlooked because, on the one hand, the epistemology of history and the literary criticism of fictional narratives take for granted that every narrative takes place within an uncriticized temporal framework, within a time that corresponds to the ordinary representation of time as a linear succession of instants” (35). This scholarly “blind spot” presents a salient line of inquiry, given the paradoxical condition of these concurrent trends: Ricœur’s asserting that “*time* has disappeared from the horizon” of theoretical and scholarly discourse (37); the “time compression” of an increasingly visual or “cinematic” culture, as Mark Currie also observes in *Postmodern Narrative Theory* (101). This composite situation will necessarily be researched and addressed, in order to “intervene” at this disciplinary juncture of medial and narrative theory with a productive methodology and praxis. Unlike “the compressed time of a perpetual present” (103) within visual culture, which Currie recognizes along with Jameson, Brian Richardson identifies in the contemporary fiction of my study several varieties of temporal constructions that exceed “a Genettean framework” of order, duration, and frequency (47). Given “the achievement and persistence of postmodern temporal strategies,” Richardson posits that “The most urgent task of narrative theory is to construct a poetics of

¹ Ricœur, Paul. “Narrative Time.” *Narrative Dynamics*. Ed. Brian Richardson. Ohio State UP, 2002: 35-46.

² Structuralist analysis referring to the linguistic-semiotic traditions including Vladimir Propp, Tzvetan Todorov, Gérard Genette, and Roland Barthes’ early work. The other references here are Marie-Laure Ryan (cf. “On the Theoretical Foundations of Transmedial Narratology,” 2003); James Phelan, David Herman, Janet H. Murray (cf. *Hamlet on the Holodeck*, 1998), N. Katherine Hayles’ *Writing Machines* (2002), and *Remediation* (2000) by Jay David Bolter and Richard Grusin.

nonmimetic fiction that can finally do full justice to the literature of our time” (57). In this way, Ricœur and Richardson together present a scholarly problem to undertake concerning narrativity and temporality, which I hope to address with regard to increased mediation.³ While this issue is more complicated than a simple correlation, an initial question about various types of mediation queries the implications for the “immersion” of narrative upon becoming “more visual” spatially and (thus?) “more present” temporally. Insufficient for this task, then, are existing analyses of the “spatialization” of narrative—a likely consequence of the “spatiovisual turn”—whether at the level of discourse and form, such as focalization (cf. Jameson); of the diegetic elements of story (cf. Bridgman); of cognitive processes (cf. Herman); of rhetorical situations and readers’ strategies (cf. Friedman).⁴ In contrast, literary interpretation using Chaos and Complexity Theory, such as Joseph Conte’s *Design and Debris*, illustrates the spatio-temporal emergence of dis/order “over time” in contemporary fiction: indeed, Paul A. Harris explains, “The tangled skein or ‘incessant interweaving’ of chaos diagrams provides a powerful, visual metaphor for a sense of time that we find across a number of contemporary theoretical writings. The impact that electronic media and inscriptions have had on this sense of time is difficult to measure but certainly significant” (*RM* 147). This analogy elucidates the productive potential of new critical perspectives, adapted or invented commensurate with altered conditions and culture, and to this end my project aspires. Incorporating a study of New Media ideally serves to inform this project in a distinctive fashion: as “relay” for innovation and for augmenting an understanding of narrativity and mediality in new and unique constructions of spatio-temporal conditions. On the last point, the “cultural interface” of electronic literature appears visually and verbally mediated, “spatial,” as database, and temporal, as narrative; this state reflects precisely the medial-cultural shift of recent decades, as Manovich explains, “in a computer age the database comes to function as a cultural form in its own right. It offers a particular model of the world and of the human experience” (37).

Within this context, the project aims to address the impact of “intermediality” upon narrativity and temporality in contemporary culture, attentive to extant and emergent shifts underway in recent decades through ubiquitous digitalization. A provisional hypothesis proceeds from the premise that the culture of this electronic paradigm does not function to legitimate knowledge in a scientific mode, as Jean-François Lyotard explains in *The Postmodern Condition*; rather, we might understand the prevalent “cultural interface” to be *virtuality*, (but not an ontological simulation of “virtual reality”). The philosophy and methodology of Gilles Deleuze appears instrumental for enabling new conceptions of these issues, “opening up” trajectories and possibilities for scholarly understanding and praxis; as radical alternatives to conventional tropes of theory and scholarship, his perspective and concepts offer applicable and productive developments beyond empirical or referential discourse. Particularly suitable for narrative study, Deleuze’s theories involve his unique theorization and basis of temporality: as a fundamental example, he develops Bergson’s notion of the past as “virtual” in *Proust and Signs* as “real without being [actual], ideal without being abstract” (58); likewise, his treatment of different types of time in *The Logic of Sense* inflects the concepts of event, series, singularities (“turning points”), and the temporal-topological notion of *transversality*. This philosophical “framework” enables theorization separate from the Cartesian grid, beyond over-simplification of incompatible discourse, by offering a “spatio-temporal” orientation of an entirely other kind: explicated with Guattari, Deleuze conceives of literature as a temporally-unfolding assemblage (*agencement*) of relational forces, in the “machinic” sense of processes. This appears highly applicable to multi-modal and intermedial narratives.

Furthermore, throughout his oeuvre, Deleuze describes *literary machines* of expression, which operate as “procedure” or experimentation rather than referential discourse; one function is the “machinic assemblage,” which features prominently in his explicating *deterritorialization* with Guattari in *Kafka* and *A Thousand Plateaus*. This function involves not spatial but qualitative changes, in time, in degrees of intensity; these ephemeral “lines” are privileged by Deleuze over “points,” “velocity” measured instead as fluctuating degrees of intensity. The contrast to this phenomenon is the “capture” or inhibition of intensity, for instance in the empirical limitations of referential functions. Shifting one’s understanding to a Deleuzian perspective enables a non-binary mode of engaging literature that is not “oppressive”—of the culture’s machinic expression and of our own capacities. In this way, my hope for researching and producing a new understanding of narrative expression is to enable a method and praxis through Deleuze that can conceive of temporality, including virtual forms—past, subjunctive, future—beyond strictly the present-tense immersion of “time compression” media-cultural forms. The implications of this last point foreground the ethical import of this issue, whether we can be affected through narrative by “the past” or “the future”—unknowable, as another person’s subjectivity—if narrative is changing through mediation: thus, I proceed exploring the question of how changes in degrees of narrativity by mediality impact the construction and salience of temporality. Attempting to develop a commensurate praxis with emergent narrative forms and inchoate percepts and affects, my approach to literature will apply Deleuze’s concepts of the Virtual, assemblage, and literary machine—testing the potential of *resonance* specifically as an unconventional model for scholarly and ethical theorization.

³ Richardson notes that since Bakhtin’s *chronotopes*, “little significant theoretical work on nonmimetic temporalities was done until quite recently in the studies...of Yacobi, Ronen, and Heise” (57). He adds, “These are important developments that can lead not only to a more comprehensive model of narrative temporality, but also perhaps to a better understanding of the nature of narrative itself” (57).

⁴ Frederic Jameson, *The Geopolitical Aesthetic* (1995). Teresa Bridgman, “Time and Space” (52-65); David Herman, “Cognition, emotion, and consciousness” (245-59) in *The Cambridge Companion to Narrative*, Ed. David Herman (2007). Susan Stanford Friedman, “Spatialization: A Strategy for Reading Narrative” (217-28) in *Reading Dynamics*, Ed. Brian Richardson (2002).

Prospective Chapters

Introduction

In addition to presenting the problem and question within the disciplinary framework discussed in the “treatment,” establishing the context and “point of departure,” I will necessarily provide thorough explication of the specific methodology attempted herein, emulating and applying principles from two concurrent models. First, a review of Deleuze’s treatment of working with art as “encounters,” which catalyze new thought, deriving from *Proust and Signs* and *The Movement-Image*; this method is situated respectively in relation to art, as he and Guattari describe in *What is Philosophy?* pertaining to Philosophy, Science, and Art discourses. Similarly concerning “apparatus theory,” heuristics as a method for invention proceeds in one way by deriving means for original work from artistic/cultural “relays” (cf. *Heuristics*). Beyond these two synopses, I will explicitly frame the function of New Media art and theory for this project in this fashion: as “relay” serving to inform theoretical understandings of intermediality and spatio-temporal virtuality; and to generate the poetics of an academic praxis for working with narratives and temporality in mode to be invented (Resonance Assemblage). Bill Seaman’s “recombinant poetics” provisionally appears pertinent; likewise, a precedent linking ethical concerns and digital aesthetics is Sean Cubitt’s trepidation about our capacity to consider futurity with the spatio-visual interface.

I. “Literary Machines” & “Assemblage”

Establishing Deleuze’s treatment of literature, the prominent theoretical concepts to define will be “literary machine” (*Proust and Signs*), “machinic assemblage” (*Kafka*), and *detrterritorialization* (DT) (*A Thousand Plateaus*, etc.); explaining the last term is key for differentiating Deleuze’s view of “expression” from the standard division of “form and content”—insofar as he recognizes a “detrterritorializing element” and a “detrterritorialized element.” This is the crucial function of literary assemblages, with certain “lines” of intensity; at the end of *Kafka*, Deleuze and Guattari pose a principle question for their philosophy generally, which this project undertakes: “what is the ability of a literary machine, an assemblage of enunciation or expression, to form itself into [an] abstract machine insofar as it is a field of desire?” (88). § A concrete discussion of literary examples will ideally demonstrate their actual/literal (not “metaphorical” or “symbolic”) import, while withholding the “collective assemblage of enunciation” topic for another chapter; tentative novels include Burroughs’ *Naked Lunch* and Kathy Acker’s *Blood and Guts in High School* or *Great Expectations*, focusing on the mediality of textual strategies (e.g. combinatory) with regard to the DT of desire. A second type of DT to possibly address is that of historiography in fiction. In contrast to the abstraction of Doctorow’s *Ragtime*, Philip Roth’s *The Plot Against America* can serve to demonstrate resonant historicity through postmodern textual strategies with historical figures complemented by one’s material and experiential history. § Shelly Jackson’s early hypertext work—*my body* (1997) and *The Doll Games* (2001)—will serve as New Media “relay,” illustrating intermediality and its effect on the expression of desire, historicity, and DT memory (opposed to “territorialized” childhood memories).

II. Intermediality: Narrativity & Temporality

With the category of “novelistic assemblages” established, I will introduce the temporal dimension through the Deleuzian concepts of series (with “aleatory points”); lines and fragments; and possibly his conception of time alternative to *Chronos* in “the Aion” (or at least “the Virtual,” if postponing). Ricœur’s application to narrative of the three Heideggerian levels of temporality might be relevant here, if only elucidative of “historicity” as pertains Deleuze. § Vonnegut’s *Slaughterhouse Five* demonstrates two important principles, including an alternative temporality (both diegetic and narrative discourse); the metafictional strategy and time-travel trope engage with the impossibility of writing the disaster, in Blanchot’s theorization, while potentially resonating experience/history “lost” to oblivion (*Lèthé*). § Continuing with the rhetorical technique of “preterition,” evident in several novels, I examine what types of intermediality in fiction affect narrativity with the hypothesis that *Lèthé* can not be represented but only resonated, here by novelistic assemblages with “transversal” resonance across series. The phenomenon of *mise-en-abyme* in Paul Auster’s *New York Trilogy* will likely be examined using Derrida’s theorization, in order to understand the liminal spatio-temporal “coordinates” as medial or epistemological (hypothesis: a transversal occurrence). § This focus of “narrative threshold” shifts to consider the prevalence of media (*sjuzhet* and *fabula*) including Film, Video, Television, (diegetic) Novels/Texts, Letters, Documents/Maps, and Digital Computer; these media appear prominently in Pynchon’s *V.* and *Gravity’s Rainbow*, as well as DeLillo’s *Underworld*—all of which use preterition for *Lèthé* writing. § “Relay” of hypertext fiction, exploring narrative threshold within a spatio-temporal and intermedial assemblage; given the expanse of the aforementioned topics, this section will likely become demarcated, possibly to a discrete chapter. Potential works: *Sunshine ’69* (Bobby Rabyd, 1996); *Hegirascope* (Stuart Moulthrop, 1997); *Lexia to Perplexia* (Talan Memmott, 2000); *The Unknown* (Rettberg et al, 2002), *Dreamaphage* (Jason Nelson, 2003).

Part 2 III. Temporality and “Musical” Expression (Resonance)

Important link will be established between Deleuzian notion of “sonorous expression” (as and through *detrterritorialization*) and resonance as virtual; this context posits the productive connection of related concepts throughout his work, including *Kafka*, *Spinoza*, and *Essays Critical & Clinical*. As explained through the Virtual in *Proust and Signs*, resonance involves an unconventional type of temporality (“time regained”); the potential of this conception will be explored as a promising type of intermedial narrativity with historicity. For example, considering the “polyphonic” and “polyrhythmic” *sjuzhet* of Morrison’s *Jazz* along with the historical resonance in the diegetic present. The “sonorous” or lyric interface (both literal and figurative) of several New Media works will inform this discussion (and later invention poetics), including Maria Mencia’s *Birds Singing Other Birds’ Songs* (2001). § The discussions of *Stimmung* by Heidegger and Derrida will supplement an understanding of resonance functioning in *The Crying of Lot 49*, which involves not only much intermediality but several temporal types as well; additionally, Pynchon again employs the technique of preterition, creating narrative resonance at diegetic and hyperdiegetic levels. Jonathan Safran Foer’s *Everything is Illuminated* functions similarly, albeit with less electronic forms of mediality and with greater incidence of multimodal discourse; this should prove a key novel overall, concerning both historical resonance and sonorous expression as well as the *Lèthé* trope (writing disaster). § An intermedial and multimodal relay I am newly considering is the hybrid documentary-concert film *Sigur Rós—Heima* (Dir. DeBlois, 2007), along with the two companion websites. In addition to the highly expressive media “channels” throughout, the theme of “home” (“Heima” translated) emerges without nostalgia but suggestive of the Deleuzian “collective assemblage of enunciation”—all of which relates with *Stimmung* and with Morrison’s and Foer’s novels.

IV. Ethical Implications of Narrativity (multimodal and resonant narraatives)

This chapter will feature a greater proportion of philosophical discussion, in order to explicate adequately Deleuze’s principles derived from Spinoza and Nietzsche and to emphasize the salience of this approach. In brief, Deleuze posits a Spinozan ethics of affirmation grounded in experience, “ethology,” forces, and relations; with this schema he contrasts transcendental judgment (such as belief or ideology), which Nietzsche characterizes as *ressentiment*. The Nietzschean revision of the Ariadne myth as affirmative, through Dionysian *detrterritorialization*, concisely illustrates this orientation and perspective of “possible modes” while also connecting with sonorous expression. In this way, the “*literary machines of resonance (Eros)*” from *Proust and Signs* emerge with even greater import, contrasting expression to referential functions (e.g. Mimesis, Allegory); as Deleuze’s entire philosophy is predicated on immanence against transcendence, this significance can not be overstated (or adequately explained here, given that Deleuze’s discussion of the Ariadne myth guides and functions metonymically as my entire project: for instance, in *Essays Critical Clinical* he declares, “Judgment prevents the emergence of any new mode of existence” [135]; he adds, “Herein, perhaps, lies the secret: to bring into existence and not to judge” [135]). In one simple way, Spinozan ethics consists of our capacity to be affected and to affect, one which is precluded by judgment and which is seemingly impacted by temporality. § On this last point, I will test my hypothesis about the vicissitudes of this capacity pertaining to narrative, examining the “possible mode” of affirmation through intermedial and multimodal narratives of Silko’s *Ceremony* and Spiegelman’s *Maus*—both featuring a number of diegetic series with distinct time—in order to discover the feature of resonance. § A related issue incorporates Hélène Cixous’ proposition that literature might mediate the incomprehensible dimension, particularly other people’s experience—extending the ethical potential and function of narrative (as for Ricœur, whose relevant theory I might integrate here?).

Part 3 V. Impact of Intermediality upon Narrativity (temporal and ethical consequences)

The theoretical context of this focus now includes all of the Deleuzian concepts introduced: novelistic machines of expression as *detrterritorialization* assemblages, Resonance, and Virtuality (possibly also the Abstract Machine and *plane of immanence*, although likely postponing until conclusion). The main question to conjecture through literary “encounters” herein concerns the different degrees of narrativity and the extent of resonance produced, as to our ability to be affected by “unknowable” times (past, subjunctive, future events); as established, my hypothesis to explore queries the impact of intermediality upon degrees of narrativity, with implications for temporal effects (e.g. whether present immersion only). § An historical review of intermediality and narrativity will first illustrate this impact of electronic mediation—television, video, mass media / advertising, “data flow” in global capital and communication network—in several novels, to be determined: *White Noise*, *Libra*, *Cosmopolis* (DeLillo); *Empire of the Senseless* (Acker); *Vineland* (Pynchon); *Almanac of the Dead* (Silko). § Then, an examination of more recent fiction, assemblages featuring great extents of intermediality (“Internet/Web age”), will probe narrativity and resonance—particularly as all feature preterition (*sjuzhet* and/or *fabula*), potentially as *Lèthé* writing (“Oblivion” as Oblivion Resonance?): *Oblivion* (Wallace), *House of Leaves* (Danielewski), and *Extremely Loud & Incredibly Close* (Foer). The prominence of hypermedia, Internet communication, and Web culture contemporaneous with (and factor of?) this recent fiction poses the question about the temporal and/or ethical status within the “time compression” of simultaneous / instantaneous culture in the present “digital network epoch.”

Conclusion

This abbreviated chapter will present the poetics for a new type of discourse, apt for humanities work with literary narrative throughout media at any academic level, using hypermedia and multimodal discourse—Resonance Assemblage. The discussion will primarily be propositional of this method and praxis, in the inventive fashion of heuristics and in the poststructuralist tradition of experimental scholarship reflective of (and/or influenced by) the object of study. The **Target** of this attempt is the study of narrative that links aesthetics and ethics, particularly through temporality (provisionally). Consequently, the category of **Contrast** is referential discourse that would treat narrative in an empirical or ideological way, susceptible to (or more likely oppressed by) transcendental judgment (*ressentiment*). The **Theory** provided by Gilles Deleuze and demonstrated methodologically by his innovative output uniquely informs this endeavor with particular concepts, exemplary models, and at the fundamental level of Spinozan ethics of affirmation (an existential project and investment). With this new, compound focus in literary studies of both mediality and narrativity, commensurate work will necessarily be attentive to and deliberate with mediation in practice; the scholarship and artistic work of New Media, particularly electronic literature, provides a “relay” by **Analogy** for invention. In this case, innovation in composition will derive instruction from Bill Seaman’s work and theory of “recombinant poetics,” as well as scholarship concerning time-based forms, such as Soke Dinkla’s “Toward the Floating Work of Art.” As not all digital literature will be applicable to this focus, research seeking apt interface and design will be important; at this stage, profitable examples appear in Morriseey’s *The Jew’s Daughter* (2000), Strickland and Lawson’s *Slipping Glimpse* (2007); and most notably, *ii—in the white darkness* by Strasser and Coverley (2004). All of these elements will plausibly generate the poetics of a “resonant machine” **tale** for praxis in digital composition within humanities scholarship, a **Resonance Assemblage**.