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APPARATUS THEORY AND HEURETICS OF LITERARY ENCOUNTERS

By

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As both a study and description of method for scholarly innovation as well as demonstration of experimental work with literature, *Apparatus Theory and Heuretics of Literary Encounters* explicates theory and practices for disciplinary invention. The approach is guided by the perspectives and writing of poststructuralist philosophy that uses art and particularly literature toward new and significant ends. Understanding this orientation as scholarship in what can be called the “aesthetic paradigm,” the methodology first derives and identifies practical rhetoric and poetics for discursive practices in Humanities disciplines.

The main exemplar of the study is the French philosopher Gilles Deleuze, and key lessons are drawn from his extensive work with art. With the “case study” of creating concepts through encounters with literature and its particular qualities, the perspective of “pragmatics” reading proceeds from established practices of literary scholarship: as productive alternative to analyzing novels, strategies for invention are identified as well as performed in order to show how meaning is both discovered and invented. Within a general scope of knowledge creation in philosophy, culture, and academic discourse, the specific cases of literary encounters and innovative discourse emphasize
the perspective enabling this endeavor; fundamentally, apparatus theory recognizes crucial properties, distinctions, and transitions between types of thought and expression. Moreover, this view is shown valuable in its application in other endeavors, by engaging problems “paradigmatically”—as demonstrated here, considering the reciprocal relationships of Philosophy, Science, and Art, within the historical shift beyond literacy and strictly rational forms of knowledge.

The occasion and agency created by encounters, in this case with art, is made evident in the transition from the model of discovery to one of invention, or “heuretics,” using the conventions of literature, most importantly narrative. The object of study provides the means for “artisanal praxis”—the original method proposed—in scholarship: the experimental efforts use influential novels by Thomas Pynchon, Kurt Vonnegut, Kathy Acker, Leslie Marmon Silko, Jonathan Safran Foer, and other contemporary American authors. The theory and literary encounters generate a “resonance assemblage” concept and interface, thus showing the outcome of the heuretic attempt and the strategies advocated for inventive disciplinary practices.