CHAPTER I

INTRODUCTION: A RE-VIEW OF CREATIVITY

1.1.0 Reading in terms of sex and gender is not a recent development if the movement called feminism that started in an organized manner in 1960s can no more be regarded as recent. But the gendered writing is a practice even the feminists took notice of not until very late in the century. The reason could be the fact that creative process is such an intractable phenomenon that one cannot easily ascribe to it polemical intentions without knowing its nature adequately. What the creative process essentially is may still be, by and large, a matter of profound unintelligibility. But the male-female polemics in the ongoing speculations on artistic creativity has advanced to the level in which the male-centered and feminist-oriented critics have outlined certain uncompromising positions between them with regard to the gender/sexual determination in creating a text. Some of these issues are centered around the artistic preoccupations of gender-acquisition, growth, sexual-textual pleasure, purgation, reader's pleasure and mythical authentication. The study, therefore, undertakes the task of examining the plausibility of these
six major issues, which are articulated and discussed by the androcentric and gynocentric critics, by applying their polemical claims to those American novels which are generically regarded as the fictional statements of creative process, in other words, **Künstlerromane**. For this purpose, fourteen artist-novels, one each of the seven male and seven female prominent novelists of around the first half of the twentieth century are taken here for a serious consideration. They are, of the male writers, Henry James's *The Sacred Fount* (1901), Jack London's *Martin Eden* (1909), Theodore Dreiser's *The "Genius"* (1915), Sherwood Anderson's *Winesburg, Ohio* (1919), F.Scott Fitzgerald's *This Side of Paradise* (1920), William Faulkner's *Mosquitoes* (1927), and Bernard Malamud's *Pictures of Fidelman: An Exhibition* (1969), and of female writers, Elizabeth Stuart Phelps's *The Story of Avis* (1877), Kate Chopin's *The Awakening* (1899), Mary Austin's *A Woman of Genius* (1912), Willa Cather's *The Song of the Lark* (1915), Zelda Fitzgerald's *Save Me the Waltz* (1932), Carson McCullers's *The Heart Is a Lonely Hunter* (1940) and Sylvia Plath's *The Bell Jar* (1963).

1.2.0 There is probably no escape from a gendered consciousness, if any, just as one is confined biologically until death as male or female. But that the consciousness is gendered seems not much doubted among the various writers
and critics who pay serious attention to the study of creativity. However, in the beginning, tradition ascribed specific boundaries to the male and the female unopposedly. The male was supposed to be masculine, active, assertive, analytical, healthy etc., while the female to be feminine, submissive, dependent, self-effacing, tender etc. It was also, in this context, taken for granted that the male is the creator and the female 'his' creature. Thus, an uncritical acceptance of such a tradition perpetuated the male prevalence and supremacy in artistic creativity whereby the female was naturally assumed to be positioning somewhere between his creation and muse. Consequently, for the female to establish her gender in the subject-position in creative field, it has required a coercion and the assertion of a difference in terms of sex/gender.

1.3.0 The different edifices in creative process which is generally conceived to be "a fusion of calculation with inspiration" (Beebe 1964:311), a conception of the historical situation into a form of "divine peak experience", a "sublimation of Oedipal love" (Mahlendorf 1985:12,14), an original creation with a human value (Rothenberg 1990:5) and a formulation of a "conceptually loaded system of images" (Borev 1985:28), have to be reviewed in the context of this sexual polemics by exposing
the claims and counterclaims made by the phallocentric and
gynocentric critics.

1.3.1.1 The first major contention in the poetics of creativity deals with the gendering of the artist. In the
androcentric view, the artist is traditionally male. Edgar
Allen Poe, for instance, in his *Eureka* (1848), compares the
artistic activity to God's creation, by which it is implied
that the male creates and names things out of nothing, without the partnership of woman. Through "The Fall of the
House of Usher" (1839), Poe further confirms this view by
creating Roderick Usher who as a prototype of the artist-as-
God affects Madeline who submits herself to him passively
(Beebe 1964:122). William Faulkner, too, through his works
like *Mosquitoes* (1927) is said to be maintaining that the
cosmic impulse of the feminine/female is subdued by the male
artist in his act of re-creation (Johnson 1989:5). However, to suit the idea of exalted position of ivory tower
artist and also to accommodate the life of a materially unsuccessful creator, the 19th - 20th century archetype of
the artist is defined in terms of femininity in impulses, as
for example, by James Joyce, in his *A Portrait of the
Artist as a Young Man* (1915). Originally a male-dominated
genre, *Bildungsroman*, itself, pictures its protagonist as
"meek" (Luckacs 1968:59), "subjective" (Pascal 1965:29) or
"inner-directed" (Buckley 1974:15). Such feminine traits are also attributed, as distinguishable characteristics, to the hero of Künstlerroman, a sub-genre of Bildungsroman (Beebe 1964:7). In the words of Lee T. Lemon, "the unusually sensitive hero" is almost synonymous with an "intellectually gifted one" (Lemon 1971:10-11). The tradition of artistic activity thus marginalizes woman and reserves the creative space exclusively for the male observer with a subjective orientation.

1.3.1.2 Rejecting this male domination in creative field, Susan Gubar interprets the "blankness" of the artist-heroine of Isak Dinesen's short story "The Blank Page" (1957), as a creative space with the richer-than-male possibilities (Gubar 1985). The female creator is not only superior to the male, but has, in contrast to the traits of the male artist, attributes which are basically masculine (Huf 1983:4). Even the actual women-artists are not to be essentially different from this aspect as John Quinn's work on nine Irish women-writers seem to assert (Quinn 1986:xiv). But, this gender reversal is not without purpose, for, as Rachel Blau DuPlessis claims, it, at least, serves to disrupt the male generic expectation of female text, and to effect, eventually, a new sequence of textuality (DuPlessis 1985:32). According to this feminist stand, the female
artist is conceived to be the authentic creator potentially superior to the male.

1.3.1.3 There are also critics who think, in the humanistic way, that a gifted mind is neither exclusively masculine nor relentlessly feminine, but a right coalescence of these two into the state of androgyne. This view was mothered by Virginia Woolf, though hers was only a re-affirmation of the initial Coleridgean statement that a great mind is always an androgynous one (Warren 1973:4). Barbara Warren thinks that the best means to achieve the Beauvoirean subject-position is to adopt the Jungian individuation process of consciously acquiring an androgynous combination between the male principle Logos, and the female, Eros (ibid.:2-3). However, the feminists, who regard the idea of balancing as apolitical, advocate for the female kind of androgyne, an overdose of femininity in terms of a "fundamentally undefinable nature" in order to disallow a phallocentric aggression into the female gender identity (Moi 1985:14). But androgyne seems to stay on with a version of doppelgänger, a term sometimes used to indicate the personality of artist, especially the kind of divided self who creates inspired but in detachment (Beebe 1964:13). But the doppelgänger of a female artist combines the polarities of angel and monster and becomes, according to
the feminists, a strategy engaged in "deconstructing and reconstructing those images of women inherited from male literature" (Gilbert and Gubar 1979:76). Thus, even the reconcilatory principle of androgyny turns out, in a sexually motivated re-vision, to be a point of departure and contention.

1.3.2.1 The next major issue in creative field deals with the possibilities of growth of artist. The question of growth-possibility is usually confronted in psychology through the Freudian concept of the Oedipus which is interpreted as a male privilege. Freud identifies it as the child's first sexual impulse of love for mother and hatred for father, which has to be resolved if the child has to grow without psychological barriers (Freud 1938a:308), while Jung thinks that a person's cultural development is possible only when he is able to renounce all the pleasurable, individual desires associated with the experience of mother's love (Freud 1938b:974). This means that development presupposes the Oedipal knot which can be resolved, according to Lacan, only by the child's acquisition of a father's language, in other words, through the Symbolic Order (Tong 1989:222). The female, who falls outside this experience, abandons the fixation only incompletely (Freud 1933:177) and is able neither to rediscover the pleasure of possessing the opposite sex
(Reber 1985:488) nor to effect the psychic mechanism of splitting and synthesising, necessary for artistic creation (Mahlendorf 1985:205,210). Moreover, as Maurice Beebe asserts, since the artistic life conflicts with the female's duties as wife and mother, her call to art, if any, should be sacrificed (Beebe 1964:86). In short, disruption is generally unwelcome as a threat to the "essential American attitude of pragmatic acceptance" of the existing order (Holman 1979:194). Thus, through a coercive rhetoric, the possibility of artistic growth is cleverly reserved for the male.

1.3.2.2 Countering the male dominion in prescribing the nature of artistic growth in favor of the male, the feminist works such as Patricia Meyer Spacks's The Female Imagination (1975), Sandra M. Gilbert and Susan Gubar's The Madwoman in the Attic (1979), Linda Huf's A Portrait of the Artist as a Young Woman (1983) and Elizabeth Abel, Mariane Hirsch and Elizabeth Langlandis The Voyage In: Fictions of Female Development (1983) assert the female difference of artistic growth to be essentially non-Oedipal (Abel, et al 1983:9). As Grace Stewart argues, becoming a woman invariably means "assuming the sex of her mother" (Stewart 1981:42). The feminists now pay attention to the pre-Oedipal stage, technically termed by Lacan as Mirror stage (first 6 to 8
months) in which the child identifies himself/herself undifferentiately with the mother and other objects (Moi 1985:100). Though Lacan thinks that a fixation of the child in this stage would reduce him/her to be a psychotic (Lemaire 1977:78), Hélène Cixous claims that a re-living of the Mirror stage of the daughter-mother relationship allows the woman to be awakened into the creative field of the Imaginary, in opposition to the male Symbolic Order (Moi 1985:117). In this sense, as Luce Irigaray maintains, the female has always a ready access to the growth-possibility, since she is not ever bound by the Oedipal knot (Tong 1989:224). As even a few male critics admit, unlike the male, the woman instead of awaiting the opposite sex to initiate her into artistic realization (Waller 1989), strikes a different Bildung (Suleiman 1983:226) or "a counter dynamic" (Brooks 1984:39). In this manner, not only the male growth structure is challenged, but also the female texts supposedly disrupt a male-centered tradition of literary production (Ezell 1990:581). In the feminist ingenuity, the female seems to have regained the possibility of artistic growth which is now interpreted to be of superior kind to that of the male.

1.3.3.1 Another important issue in the speculations on artistic creativity argues for the sexual-textual pleasure in favor of one sex while it is denied to the other. Taking
Joyce's own case -- since he is considered the prototype of the modern male artist -- his *Ulysses* (1922) and *Finnegans Wake* (1939) which are regarded as the ideological continuities of *A Portrait of the Artist as a Young Man* (1915) are said to be deploying an economy of male sexual-textual pleasure. Joycean artist, who exists between Stephen Dedalus (the priest of imagination) and Shem (the self-indulgent 'sham') (Pinsker 1974:406), and who engages his textual pleasure fully in the abstruse *Wake* (Benstock 1977:33), is only a disguise of the author, who, according to a literary psychologist, by employing "parody, wit and word games", fulfils an act of revenge against the world which he thinks has always cheated him (Edel 1982:93). Daniel Gunn notices this strategy as common to many 20th century writers like Proust, Beckett, Lacan, Blanchot (Gunn 1988:6) and Thomas Mann (Daemmrich 1977:177). The male textual pleasure is also sexually motivated since the male artist is said to be projecting his erotic urges towards art rather than towards women (Johnson 1989:1-2). Male artist's sexual-textual pleasure, then, as Lawrence's *Sons and Lovers* (1913) suggests, is something that can never be fully shared with the female (Beebe 1964:110). This pleasure, in the order of prose, history, single voice and heroic body, is also said to be bearing a definite structure of beginning, middle and end (Brooks 1984:40). The male artist enjoys an
indisputable access to this pleasure while the female is denied of any easy entry into the same field.

1.3.3.2 If the male's textual desire is a substitution for his sexual desire for woman, the female's sexual-textual pleasure is claimed to be consisting in a desire for 'many' or 'children'. For instance, Kay Boyle's artist-novel *My Next Bride* (1934) is said to be countering Joyce's "isolation", by an interest in "the nurturant social role" (Morse 1988:342) and the fate of humanity (Spanier 1988:252). Woolf is herself seen interested in "the people" and "the mass" rather than the "I" of the male writer (Beer 1987:88). To Hélène Cixous, the capitalist possessiveness of the male should be contrasted with the female's orientation towards life, birth, pleasure and nurturance (Jones 1985:90). In short, the female artist's pleasure-economy can be termed as "matrisexuality" (Gubar 1983:39).

The text written with female 'body' - the "desire's prime site" (Gunn 1988:3) - assumes the jouissance, metaphorically, in the words of Irigaray, through her "'sex organs just about everywhere'", or in the words of Cixous, her "'desire for swollen belly'" (cited in Jones 1985:89-90) which arrays the female text with openness and 'fragmentation' (Kemp 1990:100). The female text, thus, bears the properties like music (DuPlessis 1985:100) and
dance that transcend regulated space (Nicholls 1991:9), legend against male history (Winnett 1990:515), duration against closure (Jones 1985:36), broken sequence against traditional plot (DuPlessis 1985:31), a disruptive writing by blood (ibid.:92) and even a silent resistance by writing with 'no blood' (Gubar 1985). Through such a multivoiced desire or "Infinitely" (Roudiez 1987:16) of motherhood in writing, as Julia Kristeva thinks, the female can achieve a semiotic/textual liberation (Jones 1985:87). Female pleasure is thus defined with categories supposedly available only to the woman-artist and not to the male artist.

1.3.4.1 In this context, it is important to take note of how the reader's pleasure too is sexually disputed. One of the major textual intentions of Bildungsroman, which is also the original form of Künstlerroman, is said to be of reader's transformation (Miles 1974:991). But the traditional plot of a growth-novel is conceived in such a way that, as W.H.Bruford suggests, only a male reader is benefited by a plot in which the male hero realizes his world-view by dismissing woman after woman for the sake of gaining varied experiences from love as well as the world (cited in Lal 1986:52). A typical example would be Goethe's Wilhelm Meister's Apprenticeship (1795-1796). The pleasure of the reader of texts such as this can be comprehended from
the perspective of Poe's Biblical analogy of author-text-reader nexus as God-creation-Adam relationship (Beebe 1964:118-120). In the male-centered system, the male reader/receiver (Adam) has the privilege over woman (Eve) in "naming" the texts/creatures (Ruthven 1984:3). The reading pleasure of the receiver is, thus, a partaking of a 'homo-aesthetic' in the sense that a work of art is not only built on the 'feminine' in the male writer (his concept of woman) but is also addressed to the feminine in the male reader. That is to say, the reading pleasure is ultimately a prerogative of the male sex.

1.3.4.2 But the male text is dismissed by the feminist-conscious women as pains-taking as something similar to what K.K. Ruthven realizes in his female students' precarious situation in which they are forced to attend his lecture on feminism (Ruthven 1984:12). To the women who once complained that the existing systems have fathers but not mothers (Rigney 1978:3), the genre of growth-novels is presented as re-defined in terms of female Bildungsroman and female Künstlerroman, which are addressed by women and for women. According to Susan Winnett, the two pioneering studies on the genre, Abel et al 1983 and Huf 1983, confirm that the female texts abound but one simply has to learn how to read them (Winnett 1990:515). The reading pleasure of
these texts is, however, as Susan Gubar claims, reserved for the females because the production and reception of these "blank sheets" involve a communion among, what she calls, "the sisterhood" (Gubar 1985:306). So the female pleasure in the author-text-reader relationship turns out to be a 'gyno-aesthetics' or 'lesbianism', which is characterized by a partaking of the images of women, refusal to be linear in narration and a critical stance towards the heterosexual institutions such as marriage and family (Smith 1985:9). The female reader is thus privileged over the male with regard to the reading pleasure of her stories.

1.3.5.1 Next to pleasure, another important area of contention is the idea of art as purgation. Beginning with the concept of the Aristotlian catharsis, purgation of psychic energy through art-work is generally understood to be a healthy function in a creative person. For instance, Goethe, who struggled to resist him from killing himself with a dagger, is said to have overcome the impulse by writing The Sorrows of Young Werther (Beebe 1964:30). Similarly, Charles Dickens has exorcised his shameful past through his works (ibid.:89) and according to Seymour Betsky, "'Sons and Lovers, is a purgation become the successful work of art'" (cited in Beebe 1964:113). Moreover, suicide for geniuses, like Hemingway, is claimed to be "the focus of manhood" (Kriegel 1979:97). This kind
of creative perversion, as Faulkner reportedly upholds, is only a male preserve, since only the male has the freedom to make a choice in acting, while the female, to be creative, has to be born perverted (Johnson 1989:5-6). In this sense a female growth-novel is bound to be an anti-Bildungsroman (Ruthven 1984:120-121). Consequently, Mahlendorf takes up a few female Künstlerromane for analysis only because she wants to pry into how artistic creation can be frustrated (Mahlendorf 1985:xviii). The female, thus, is barred from having access to creative perversion (madness/suicide) and purgation.

1.3.5.2 Opposing the male stand, the feminist asks how that which is considered to be desirable and normal for the male is interpreted to be neurotic and psychotic for woman. Phyllis Chesler therefore views the female madness as a normal female condition, a "divinely menacing behavior", from which society tries to protect itself through force (Chesler 1972:xx). According to Barbara Hill Rigney, madness in a female's life implies her search for a special potency (Rigney 1978:8), and R.D. Laing in The Politics of Experience (1967) maintains that a female's perversion is only "a special strategy" employed by her to confront the threatening situation in society (cited in Rigney 1978:8). Quite as an illustrative point, Jacqueline Tavernier-
Courbin argues that Zelda's arduous training in ballet as well as her artist-novel, *Save Me the Waltz* (1932) are creations alternative to her own nervous collapse, which together with her 'neurosis' should be taken as Zelda's artistic search in response to her husband Scott Fitzgerald's continuous nagging and their marital unhappiness (Tavernier-Courbin 1979:30). Female perversion (suicide/madness) is thus interpreted by the feminists as a woman's artistic strategy and a response to the oppressive male world.

1.3.6.1 A sixth contention is identifiable with the male-female combat for authenticating their creativity through respective myths. The result is a sexual demarcation of initiation-myths/archetypes into male and female. Maurice Beebe who presents the first detailed study of the artist gives special emphasis to Goethe, Joyce and "artist as hero" in his very title, and declares that the Joycean version of the artist structured on Daedalus/Icarus myth is the ultimate pattern of artistic realization. With his division of artistic mind into Sacred Fount (sex and life-experience) and Ivory Tower (inspiration and detachment), Beebe's archetype of the artist also seems to subsume other similar myths of artists such as Faust and Prometheus. Beebe, however maintains that with Joyce the archetype of the artist is firmly established (Beebe 1964:299). Similar to
the Joycean pattern of conflicts and exile, Joseph Campbell draws the major elements of (artistic) initiation from various myths as the Road of Trials, the Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, the Ultimate Boon and the Departure of the Hero. Campbell presents us with a "Hero[and not a Heroine] with Thousand Faces", whose fulfilment is marked by the possession of woman, thereby attaining the envious position of his father (Campbell 1968:121). At this juncture, "the male phallus, instead of the female breast, is made the central point (axis mundi) of the imagination" of the hero (ibid.:138). The development and the realization of the artist-hero through conflicts with society, the resultant exile and possession of woman are thus presented as being legitimatized through ageless myths.

1.3.6.2 Kate Millett identifies, in these patriarchal myths, a sexual bias and a female segregation. According to her, the male initiation-sites of the house of Melanesia, Samurai order and Greek gymnasium and the two leading myths of the Western culture, namely, the Pandora's box and the Fall—they all denigrate the female sex either by adopting a male homosexuality to do away with women or by charging the women possessed by them to be the cause of male sin and punishment (Millett 1970: 46-54). Attempting to substitute
the male myths by female ones, Phyllis Chesler discusses the cases of the four psychologically disturbed women - Mrs. Elizabeth Packard, Mrs. Ellen West, Mrs. Zelda Fitzgerald and Mrs. Sylvia Plath Hughes - in terms of Demeter and her four daughters, Persephone, Psyche, Athena and Artemis (Chesler 1972:xiv). Grace Stewart, through her study on female myths, rejects the mythical pattern of artistic life represented by Daedalus, Icarus, Prometheus and Faust, since they are insufficient to explain the womanly role of motherhood "of selfless involvement with and connection to others", and therefore substitutes them by a woman-centered Demeter / Persephone configuration (Stewart 1981:14). Susan Gubar, too, dismisses the Pygmalion's phallic siege of artistic story / creativity and instead, interprets the voiced silence of the "Blank Sheets" as the central female archetype of the artistic expression (Gubar 1985:292). According to Linda Huf, the artist-heroines who assume the legendary and mythical names like Thea, Edna, Avis, Esther and the like grow to become artists through a general pattern of assertiveness, conflict between marriage and vocation, presence of a female foil and absence of a male muse (Huf 1983:8). Female artist's growth and realization are thus authenticated through myths opposed to the male-centered ones.
1.4.0 The six major contentions prevalent in the contemplation on artistic creativity are thus centered on gender identity, growth-possibility, artist's textual pleasure, reader's pleasure, artist's creative purgation and mythical authentication. To examine the viability of the claims and counterclaims of these issues in the 'actual' situation is the task of this study. For this purpose, a creative work on creativity itself, viz., a Künstlerroman, is deemed to be the most yielding analytical source. Perhaps, a psychoanalyst would do better the job, since he is directly concerned with human psyche, and can possibly unravel the nuances of the psychic function effectively. However, a psychoanalyst's primary object of analysis is the subject (author) rather than the artist's creation. Moreover, the existing tools and methodology of psychoanalysis refuse to see man and woman as substantially different in matters of artistic creativity, which in turn would dismiss these sexually demarcated contentions as non-issues. In this situation, a literary or a 'textual' approach seems to be more beneficial, since a mimetic, reflective work on the process itself is more revealing than the non-static 'patient-subject'. This does not look at the various aspects of creative process from a mere clinical or pathological point of view but makes them functional from an aesthetic interest. This approach, in fact, might
incorporate into it various principles and findings of psychoanalysis, but a greater emphasis is laid on the elements within the text.

1.4.1 In fact, in dealing with various knots in creative process, the critics lined up on both sides of the diverse contentions depend on artist-novels and not psychology as such, as a valid source of information. For, as Wolfgang Iser remarks, an investigation into the author's psyche in matters of creative process always ends up with mere speculations rather than concrete conclusions. Therefore, he recommends for this purpose an analysis of the extratextual systems found within the literary text (Iser 1990:7). This reminds one of Peter Brooks who relies on literary texts as sources for drawing the principles of his narratology, for he believes that the texts themselves guide us on how they are to be read and interpreted (Brooks 1984:xii). On the nature of artist-novel, Maurice Beebe comments that the Künstlerroman as a product of imagination, experience, disguises and transcendence tells more about the artist's own self and convictions than what he would admit in public (Beebe 1964: 4-5). In identical terms, Linda Huf thinks that the female writers of artist-novels find it less risky in attributing the socio-cultural taboos to the artist-heroines than admitting them in their primary documents (Huf 1983:13). Mahlendorf too considers
the artist-stories as best suited for prying into creative process, since they deal with the artist's "total life and environment" (Mahlendorf 1985:2). According to Tonny Tanner, the advantage of the artist-novel over poetry and criticism is that it depicts, in a certain totality, the growth of the individual and his relationships in concrete situations (Tanner 1987:46). In short, the artist-novel is unique not only because it generically employs a particular treatment with regard to the maturity and craft of the artist (Abrams 1978:113), but chiefly because its fictional dimension, to take Michel Beddow's remarks on Bildungsroman, transforms it into a piece of literary self-consciousness rather than a mere mimetic representation (Beddow 1982:5). These factors, especially its representation and literary self-consciousness render the Künstlerroman to be the right kind of the source for analysing the different issues in creativity outlined above.

1.5.0 To examine the propositions of the male/female problematics, the American artist-novels of around the first half of the 20th century are taken here for analysis with the purpose of confining oneself to a certain convenient specificity of time and geography. American Künstlerroman itself seems forming a particular kind, with certain preoccupations peculiar to the American artist. Isaac
Sequeira notices the theme of initiation as a special feature of American life and art (Sequeira 1975:1-2). Emily Stipes Watts finds the problem of communicating with a basically capitalist society to be the most noticeable anxiety of the American artist (Watts 1982:48). Moreover, the best suitable art in America, the best way of treating the (American) world (transparent vs. opaque) and raising the American artist from the realm of an unprofitable and effeminate status are also said to be the other related concerns of the American genius (Tanner 1987:48-49). As these artistic concerns can perhaps be identified in different forms in other parts of the world as well, what makes the choice of the American artist-novels particularly rewarding in this study is the rich variety of the Künstlerromane in the first half of the 20th century which at the same time bear a literary, mimetic and self-conscious tradition as different from the reflexive, metafictional works of the latter half of the century.

1.6.0 The creative process, generally considered a formidable area, has become a live preoccupation with the feminists whose struggle is engaged in liberating woman through a female productiveness and originality. But to solve the theoretical problems looming against the possibilities of female creativity, the feminists are compelled to re-examine critically the established
androcentric positions regarding creative process. This necessitates them to formulate alternative theories diametrically opposed to the accepted dogma. Thus, various factors, hitherto readily accepted, such as artist's gender, growth, pleasure, purgation, mythical authentication and reader's pleasure, generate novel contentions. This provides one with adequate scope for a rewarding research to know the reality of these six differing issues identified, by analyzing their tenets and categories in the artist-novels selected here for the purpose. These novels are taken from the fourteen representative novelists of around the first half of the twentieth century: Henry James, Jack London, Theodore Dreiser, Sherwood Anderson, F. Scott Fitzgerald, William Faulkner, Bernard Malamud, Elizabeth Stuart Phelps, Kate Chopin, Mary [Hunter] Austin, Willa Cather, Zelda Fitzgerald, Carson [Smith] McCullers and Sylvia Plath. In the study, principles from both the phallocentric and gynocentric poetics on creativity are attended to so that one shall resist a pre-conceived fellowship with either the male or the female positions.

1.6.1 Chapter II: Gender and the Artist analyzes the contentions with regard to the gender of the fictional artist. The question of gender-acquisition leads one further to study the issue of artistic development in
Chapter III: Growth: Possibility of Desire-Fulfilment.
Related to the growth and realization of the artist is his/her textual pleasure which is examined in Chapter IV: The Beautiful: Sexual-Textual Pleasure. Artistic experience also includes desire-frustration, an aspect which is scrutinized in Chapter V: The Grotesque: Sexual - Textual Pain. Chapter VI: Pygmalion and Sphinx: Mythical Authentication investigates the viability of the male and female contentions with regard to the mythical structure adopted to authenticate the life of the artist-protagonist.
Chapter VII: Conclusion sums up the findings of the analysis of the Künstlerroman texts against the extreme positions of the phallocentric and the gynocentric writers with regard to artistic creativity. This points out the moderate approach adopted in the analysis of the texts.