## Contents

| Acknowledgments  | 1X |
|--|----|
| Preface  | xi |
| Introduction   | 1  |
| Turning the Self into a Work of Art                      | 11 |
| Summary of Part I  | 37 |
| The Centrality of Conscious Life                         | 39 |
| Bergson and the Experience of Duration                   | 39 |
| Husserl and the Crisis of European Sciences              | 47 |
| Summary of Part II                                       | 52 |
| The Search for Meaning                                   | 55 |
| Tymieniecka on Phenomenology and Creativity              | 55 |
| Heidegger on the Origins of Art                          | 57 |
| Sartre on Becoming Authentic                             | 61 |
| Merleau-Ponty's Embodied Approach to Creative Experience | 65 |
| Klee's Modernist Creativity                              | 76 |



| CONTENTS  |
|-----------|
| OONILIVIO |

vi

| Summary of Part III                                       | 91  |
|---|-----|
| Literary Ontology and Narrative Studies                   | 97  |
| Literary Ontology   | 97  |
| Vico, Ingarden, Bakhtin                                   | 97  |
| Narrative Construction                                    | 110 |
| Ricoeur, Bruner, McIntyre                                 | 110 |
| How Narratives Differ from Reality                        | 118 |
| Flanagan, Roemer, White                                   | 118 |
| Summary of Part IV  | 123 |
| Metaphor and Meaning                                      | 129 |
| Aristotle's and Nietzsche's Contrasting Views on Metaphor | 129 |
| Heidegger on Metaphor                                     | 134 |
| Derrida and Ricoeur on Metaphor                           | 138 |
| Summary of Part V   | 142 |
| Thinking Otherwise  | 145 |
| Bachelard's Creative Approach to Knowing and Imagining    | 145 |
| Derrida's Notions of Difference and Différance            | 156 |
| Deleuze's Philosophy of Creative Becoming                 | 159 |
| Summary of Part VI  | 166 |
| A New Model for Thinking                                  | 169 |
| Gendlin's Focus on Felt Meaning                           | 169 |
| Kleinberg-Levin and the Four Stages of the Listening Self | 172 |
| Rosen's Notion on the Creative Challenge of Apeiron       | 177 |
| Summary of Part VII                                       | 186 |
| Creative Brains   | 189 |
| Becoming Immortal—Like a Machine                          | 189 |
| Thinking with a Machine                                   | 196 |
| Altered States  | 197 |
| Transformed Consciousness: Issues in Science Fiction      | 203 |
| Summary of Part VIII                                      | 209 |

| CONTENTS |      |   |
|----------|------|---|
|          | <br> | ~ |

vii

| The Creative Process                         | 213 |
|--|-----|
| The Creative Process and Modern Physics      | 213 |
| Rovelli, Kuhn, Bohm, Rosen                   | 213 |
| The Creative Process and the Human Sciences  | 222 |
| The Creative Process and the Social Sciences | 229 |
| Rank, Arnheim, Gardner                       | 229 |
| The Creative Process and the Arts            | 232 |
| Poetry: Mallarmé and Rothenberg              | 232 |
| Literature: Beckett and Borges               | 237 |
| Sculpture: Brancusi and Hanson               | 245 |
| Painting: Picasso and Klee                   | 248 |
| Music: Cage and Riley                        | 253 |
| Summary of Part IX                           | 257 |
| Concluding Remarks                           | 265 |
| Bibliography                                 | 277 |
| Index  | 285 |