Chapter Five

The Lathe of Heaven, "Vaster Than Empires and More Slow," and *The Word for World Is Forest*

The novel *The Lathe of Heaven* and the short story "Vaster Than Empires and More Slow" were published in 1971, followed by the novella *The Word for World Is Forest* in 1972.[1] These three works demonstrate a continuity with the Hainish and the Earthsea trilogies, but at the same time they also reveal strikingly new themes and techniques. Central to the continuity they represent is the prevailing Taoist vision of life. *The Lathe of Heaven* is, in fact, the most explicitly Taoist work in the Le Guin canon. The predominantly new themes, on the other hand, are essentially two: the dream in *The Lathe of Heaven* and *The Word for World Is Forest*, and the vegetable world in *The Word for World Is Forest* and "Vaster Than Empires and More Slow." The new techniques, involving both style and narrative structure, are evident only in *The Lathe of Heaven*.

The Lathe of Heaven

What is most familiar about *The Lathe of Heaven* to the Le Guin reader is the philosophical perspective of Taoism. Each of the eleven chapters in the book is introduced with a quotation, seven of which are taken from the writings of Chuang Tse and Lao Tse. The title is taken from Chuang Tse: "To let understanding stop at what cannot be understood is a high attainment. Those who cannot do it will be destroyed on the lathe of heaven" (25). Both the plot and the characterization in the book function as realization of this precept. What is new to the reader of this book—and there is much that is—distinguishes it not only from the preceding works but also from those which follow. *The Lathe of Heaven* remains somewhat of an anomaly in the fiction of Le Guin.[2]

To begin with, unlike the earlier novels *The Lathe of Heaven* is set in this world. Specifically the setting is Portland, Oregon, in the apocalyptic year 1998.[3] The descriptions of Portland throughout the novel are a compound of realistic precision and satiric exaggeration. The rainy weather, the view of Mt. Hood, the Willamette River, and Reed College all help to authenticate the location. But the Portland of 1998 is drastically changed in many ways. Like most American cities at that time, it has suffered irrevocably from the greenhouse effect. The skies are no longer blue, and the snows have disappeared from the mountain peaks, here, as everywhere else in the world. Portland has also become a densely populated city, where food supplies are short, bureaucratic procedures are long, and where "undernourishment, overcrowding, and pervading foulness of the environment were the norm" (26).

In the larger world at this turn in the millennium a war is in progress. The exact alignment of nations is not clear, but one of the involved countries is "Isragypt," a new Arab-Israeli amalgam. Into this grim, futuristic world Le Guin introduces her perturbed protagonist, George Orr, a very ordinary young man in every way but one. George has one extraordinary ability: his dreams materialize in the real world. His dreams come true not only for himself but for the whole world, in effect altering all human history. This uncanny gift for what he calls "effective" dreaming sends George to a psychiatrist for help, after his experiments with dream-suppressing drugs have failed. The confrontation of patient and psychiatrist establishes the dialectic of character and theme which shapes the structure of the book.

George the dreamer is in every way the opposite of Dr. Haber the psychiatric dream specialist. Whereas George is the perfect, passive Taoist hero, Haber is a Faustian figure, driven by a ruthless ambition for power. When the psychiatrist first meets George, he sums up his new patient somewhat contemptuously as "unaggressive, placid, milquetoast, repressed, conventional" (6). He soon learns, however, that the young man's unaggressiveness does not mean a milquetoast personality. George Orr possesses the strength of a Taoist ideal: "the natural integrity of uncarved wood" (*Tao*, 28). And, as Haber discovers, "though the uncarved wood is small,/ It cannot be employed (used as vessel) by anyone" (*Tao*, 32).[4] George ranks "right in the middle of the graph" (17) in regard to all of his physical and mental attributes, in no way unbalanced, extreme, or outstanding. Above all, he does not want to change anything, either himself or the world.

In sharp contrast Dr. Haber sees the young man's ability to dream

effectively as an opportunity to reshape the world and to alter the human condition. He interprets man's purpose on earth "to do things, change things, run things, make a better world" (81). Although his own purposes are ultimately humanitarian, when he tries to induce specific dreams in his patient through hypnosis, the results are often catastrophic. When he asks George to dream of a world free from the problems of overpopulation, what results is a carcinomic plague which wipes out six billion people. As he becomes more and more intensely involved in his determination to "improve" the world by controlling George's dreams, Dr. Haber inevitably takes the final leap into assuming the role of effective dreamer himself. He is able to do so because of his careful study of George's dream patterns as recorded on the electroencephalograph, or Augmentor. Having started out as a bluff, hearty, outgoing psychiatrist, who feels superior to his quiet and unassertive patient, Dr. Haber becomes transformed into an almost parodic "mad scientist" in his megalomaniacal desire to change the world. His last appearance in the novel shows him as a patient in an insane asylum, staring silently, mindlessly, into the void.

Ironically it is George's one real action which ultimately reduces Haber to total and permanent inaction. Initiating action is not Orr's natural bent: "He had never known what to do. He had always done what seemed to want doing, the next thing to be done, without asking questions, without forcing himself, without worrying about it" (73). But although by temperament a born victim, Orr is never a willing tool. The necessary action he will and does perform. What it is the reader must find out for himself. Suffice it to say that it is an action which saves the world.

Only two other significant characters appear in *The Lathe of Heaven*, a woman and an alien race. The woman is a young black lawyer, Heather Lelache, who falls in love with George and shares some of his dream existences. Her personality, like her racially mixed ancestry, is paradoxical. She is at once "fierce" and "fragile," brave and frightened, tough and soft. Her first reaction to George is negative: "If she stepped on him he wouldn't even crunch" (41). Sensing his vulnerability, she imagines herself a black widow spider about to consume her victim. Neither passive like George nor power-hungry like Haber, she is an active person willing to go out on a limb to help her lover. She even undertakes to direct one of his effective dreams.

The other major character, an alien race, is the result of this dream. In an earlier dream, aliens had landed on the moon; in this

one, they come to earth. These Aldebaranians, as they are called, represent even more than George the Taoist ideal of inaction. Completely unaggressive, they arrive on Earth unarmed. They are also sensitive dreamers, with a deeper understanding of what dreaming means in the universe as a whole than Haber, the supposed oneirologist, can recognize. As George explains, "Everything dreams. The play of form, of being, is the dreaming of substance. Rocks have their dreams, and the earth changes" (168).

In appearance the Aldebaranians are very strange indeed. One is described in this fashion: "it was encased in a suit of some kind, which gave it a bulky, greenish, armored, inexpressive look like a giant sea turtle standing on its hind legs" (121). At several points, individual aliens are likened to giant sea turtles. When George meets the alien store proprietor, Tiua'k Ennbe Ennbe, "the right hand, a great, greenish, flipper-like extremity" (154) comes forward for an introductory handshake. The voices of the aliens are metallic and toneless, emanating from the left elbow joint. What they speak, however, is always conciliatory and often platitudinous. With fine irony, the first words spoken by an invading alien—the invasion has, of course, terrified the entire human race into a state of hysteria—are a paraphrase of the golden rule: "Do not do to others what you wish others not to do to you" (121). Throughout the book they show a fondness for uttering proverbial wisdom. When George attempts to question one of them, the response is charmingly irrelevant: "One swallow does not make a summer. Many hands make light work" (155). Eventually George accepts employment with an alien merchant, who obligingly murmurs, "To go is to return."[5]

The narrowly focused dialectic between the passive patient and the assertive psychiatrist widens into a larger dialectic involving all four characters. Like George, Heather and the aliens see themselves as parts of the whole. George is not only a patient, he is also a draftsman, a designer, who likes to fit things together. The balance he has achieved within himself he likes to find in things as well, as when he browses in an antique shop and picks up a hammer, admiring its balance. Heather, too, believes in the whole of which she is a part, "and that in being a part one is whole: such a person has no desire whatever, at any time, to play God" (108). And the aliens, congenial and unaggressive, flow with the world, making no attempt to impose their own will on it or to change its direction. George, Heather, and the aliens all agree that "What does matter is that we're a part. Like

a thread in a cloth or a grass-blade in a field. It *is* and we *are*" (81). All oppose Haber's willful determination to change the world, to play God.

Supplementing this thematic structure, based on a dialectical tension of opposites, is a complex and dynamic narrative structure. The narrative movement of the book offers a continually shifting continuum of present events, along with their related pasts. In one continuum, for example, Heather exists; in another, she does not. In one, racial problems are eliminated by turning everyone's skin grey, but in a subsequent one, color variations return. Each dream which alters the reality of the present shifts the past accordingly. Although these startling shifts in the continuum are clearly delineated, they can be confusing to a careless reader, for the pace is fast and each word counts. Both "sure-handed" and "beautifully wrought," as one reviewer described it, *The Lathe of Heaven* demands an attentive and concentrated reading.[6]

Along with the unusual narrative time scheme, the tone of the novel is also a new feature to the reader who comes from the more solemn speculative worlds of Earthsea and Hainish high fantasy. *The Lathe of Heaven* is a satiric work, and its tone is frequently sardonic, colloquial, breezy, with occasional sentence fragments, conversational incoherence, and stream-of-consciousness. As the time shifts with the dreams, so the point of view shifts with the characters, often resulting in subjective distortions. When George is regaining consciousness after an overdose of drugs, for example, he hears voices "through the roar of breaking seas," and when he tries to hold onto the wall, "there was nothing to hold on to, and the wall turned into the floor" (2). Similarly, Heather's waking up during the alien invasion reflects a slowly growing awareness: "Cold, cold. Hard. Bright, Too bright. Sunrise in the window through shift and flicker of trees. Over the bed. The floor trembled. The hills muttered and dreamed of falling in the sea, and over the hills, faint and horrible, the sirens of distant towns howled, howled, howled" (111).

The objective satirical style blends humor with incisive exaggeration. The hero's ride on a crowded subway is described this way: "The headline . . . stared Orr eye to I for six stops. The newspaper-holder fought his way off and was replaced by a couple of tomatoes on a green plastic plate, beneath which was an old lady in a green plastic coat, who stood on Orr's left foot for three more stops" (25). The disappearance of American forests is wryly lamented: "Van Duzer Forest Corridor, ancient wooden road sign: land preserved long ago from the logging companies. Not quite all the forests of America had gone for grocery bags, split-levels, and Dick Tracy on Sunday morning. A few remained" (94). But at times the humor gives way to nightmare in this millennial world: "This was Thursday; it would be the hand-to-hands, the biggest attraction of the week except for Saturday night football. More athletes actually got killed in the hand-to-hands, but they lacked the dramatic, cathartic aspects of football, the sheer carnage when 144 men were involved at once, the drenching of the arena stands with blood. The skill of the single fighters was fine, but lacked the splendid abreactive release of mass killing" (134).

The diction of the novel is also influenced by its scientific subject matter. Although *The Lathe of Heaven* is a satiric vision of the future with a strong undercurrent of Taoist philosophy, it is fundamentally a classic work of "what-if" science fiction. The book offers a speculative answer to the question: What if dreams could change reality? Le Guin's handling of the question is not irresponsibly speculative but is based on a solid knowledge of both recent dream research and other sciences. Theodore Sturgeon noted the scientific integrity of the book: "The author has done some profound research in psychology, cerebro-physiology and biochemistry, and is familiar with some very recent findings in the field of dream research. In addition, her perceptions of such matters as geopolitics, race, socialized medicine and the patient-shrink relationship are razor sharp and more than a little cutting."[7] When Dr. Haber discusses the pioneers in dream research—Dement, Aserinsky, Berger, Oswald, and Hartmann—his list is an accurate one. When he explains that alcoholism can cause "central pontine myelinolysis" the terms are precisely accurate, based on the anatomical words "pons" and "myelin," referring to connections between the encasings of nerve fibers in the spinal column.

On the other hand, Le Guin invents suitable phrases for the aliens' references to dreaming. The aliens immediately recognize the ability of George Orr (whom they call JorJor) to dream effectively. They realize that he is capable of what they call "iakhlu." They also use the mystical phrase "Er Perehnne," which is never defined but which should be spoken before dreaming. Scientist Haber, typically, does not follow George's advice to speak the phrase prior to entering the dream state.

Along with the subjective, satiric, and scientific uses of language,

a strain of poetic imagery is also found in the finely crafted prose of *The Lathe of Heaven*, as well as recurring images of the sea and of sea creatures. From the start, George is identified with the jellyfish. On the most obvious level, his unassertive nature makes him seem a moral jellyfish to more aggressive people. When Heather first sees him, for example, she compares his soft skin to a fish's belly. But, as the opening words of the book make clear, the jellyfish adrift in the ocean is also a paradoxical image of strength. "Current-borne, wave-flung, tugged hugely by the whole might of ocean, the jellyfish drifts in the tidal abyss. . . . Hanging, swaying, pulsing, the most vulnerable and insubstantial creature, it has for its defense the violence and power of the whole ocean, to which it has entrusted its being, its going, and its will" (1). The jellyfish image also serves subtly to connect George with the aliens who so nearly resemble sea turtles. Near the end of the book, Orr's first noneffective dreams are compared to waves of the sea far from shore: "profound and harmless, breaking nowhere, changing nothing." And as the alien E'hememen Asfah watches over him, he dreams of sea turtles diving and swimming, with "heavy inexhaustible grace through the depths, in their element" (179).

The words of a popular song also function as a thematic motif in the book. When the alien proprietor gives George a record of the Beatles' song, "With A Little Help from My Friends," he borrows his friend Mannie's old phonograph in order to hear it. Along with Heather, George listens to the "nutty and subtle" song eleven times and falls asleep. From the moment he wakes up, many things have changed. Heather notices that he seems much more relaxed, as if a burden had been removed from him. Then, when he visits Haber's office for one more dream session, he wakes up while still supposedly under hypnosis and attached to the Augmentor. His dream has told him that he is normal again.

The refrain "a little help from my friends" also intimates the theme of relationships that is important in the novel. Haber and Orr are the opposite in respect to their attitude toward others. Haber avoids human involvement: "He had never wanted marriage nor close friendships, he had chosen a strenuous research carried out when others sleep, he had avoided entanglements. He kept his sex life almost entirely to one-night stands" (114). Orr, on the other hand, seeks intimacy. Not a reasoner like scientist Haber, he feels connections, both in his work as draftsman and in his personal life. When he first

meets Heather, he immediately and intuitively likes her, and their handshake becomes the inauguration of a close bond between them. He also likes the aliens, finding them agreeable and easy to talk to. The gift of a record from one of them touches him deeply. For George as for Heather, love means sharing. When they find one morning that they have only five eggs, they decide to scramble them as the only equitable basis for sharing. The friendly gesture of the handshake closes the novel, as George shakes the alien's big green flipper and joins Heather in a coffee break.

With help from his friends, George is finally able to "enter the eye of the nightmare" and save the world from dissolution, in one of the most vividly exciting scenes in science fiction. Not only is the world thus restored to normal after a succession of nightmares, but the entire story comes full circle, with the ending recapitulating the beginning. "To go is to return," murmurs the alien, reiterating the theme of the circular journey that Le Guin introduced in the Hainish trilogy. The end is a new beginning, at least for everyone but Haber, and George sets out to win Heather once more as if for the first time.

The Lathe of Heaven was successfully produced on public television in 1979. The screening of the spectacular shifts in reality was convincing without being melodramatic, and the acting was effective. Sleep-researcher William C. Dement participated in the production. Commenting on the challenges of filming the book, Le Guin explained that the greatest problem was in deciding how to film the dream sequences. Fortunately the decision was to present them exactly the same as the waking scenes, an approach in keeping with the book.[8] The apocalyptic mood, however, was less successfully communicated than on the printed page, where the reader's imagination is free to play a larger role.

The Word for World Is Forest

The novella *The Word For World Is Forest* has two features in common with *The Lathe of Heaven*, the theme of dreaming and the dialectical structure based on diametrically opposed characters. In spite of these major similarities, however, the two works are drastically different in conception. Whereas *The Lathe of Heaven* is set in Portland only a generation from now, *The Word for World Is Forest* takes place on a distant planet in 2368 A.D.[9] While *The Lathe of Heaven* is breezy and often comic in tone, *The Word for World Is Forest* is both a serious

of the suitors. In the prophecy offered in his journey to the land of the dead, however, he is told that he will leave home again and go on to a land where the people have never known the sea and never use salt with their food.

Chapter Four

1. I am relying here on the ingenious but convincing chronology worked out by Ian Watson, "Le Guin's *Lathe of Heaven* and the Role of Dick: The False Reality as Mediator," *Science-Fiction Studies* 2 (March 1975):67–75. See chart, p. 68.

2. *The Left Hand of Darkness* (New York, 1969). Page references in text.

3. For discussion of the novel's unity see Martin Bickman, "Le Guin's *Left Hand of Darkness:* Form and Content," *Science-Fiction Studies* 4 (March 1977):42–47.

4. "Winter's King" was originally published in *Orbit V* (1969). It is reprinted in *The Wind's Twelve Quarters* (New York, 1975), pp. 85–108.

5. David Ketterer, "*The Left Hand of Darkness:* Ursula Le Guin's Archetypal 'Winter Journey,' " *New Worlds for Old* (Garden City, N.Y.: Doubleday, 1974), pp. 76–90.

6. Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957), pp. 131–242.

7. For fuller discussion of this myth see N. B. Hayles, "Androgyny, Ambivalence, and Assimilation in *The Left Hand of Darkness," Ursula K. Le Guin,* ed. Joseph D. Olander and Martin Henry Greenberg (New York, 1979), pp. 97–115.

8. "Ketterer on *The Left Hand of Darkness" Science-Fiction Studies* 1 (July 1975):139.

9. The phrase is from Peter Brigg, "The Archetype of the Journey in Ursula K. Le Guin's Fiction," Olander and Greenberg, *Le Guin,* p. 49.

10. For discussion of the symbolism of sacred space and the sacred Center of the World, see Mircea Eliade, *The Sacred and the Profane,* trans. Willard R. Trask (New York: Harcourt Brace, 1959), pp. 20–67. Eliade develops the idea that "the true world is always in the middle, at the Center, for it is here that there is a break in plane and hence communication among the three cosmic zones" (p. 42).

11. Jeanne Murray Walker, "Myth, Exchange and History in *The Left Hand of Darkness," Science-Fiction Studies* 6 (1979):180–89.

12. Stanislaw Lem, "Lost Opportunities," *SF Commentary* 24 (November 1971):22–24. Reprinted in *Women of Wonder,* ed. Pamela Sargent (New York: Vintage, 1975).

13. *SF Commentary* 26 (April 1972):90–92. Reprinted in *Women of Wonder.*

14. "Is Gender Necessary?" *The Language of the Night,* p. 168. This essay first appeared in *Aurora: Beyond Equality* (Greenwich, Conn.: New Directions, 1976).

15. Introduction to *The Altered I: An Encounter with Science Fiction,* ed. Lee Harding (Carlton, Victoria, Australia: Nostrilia Press, 1976). See also the poem "Amazed" in *Hard Words* (New York: Harper & Row, 1981), p. 75. The last two lines of the poem read: "I am not I/but eye."

Chapter Five

1. *The Lathe of Heaven* was first published in 1971 in *Amazing Stories Magazine* when "Vaster Than Empires and More Slow" first appeared in *New Dimensions 1. The Word for World Is Forest* first appeared in editor Harlan Ellison's anthology *Again, Dangerous Visions* (1972). Page references are from the following editions: *The Lathe of Heaven* (New York, 1971); "Vaster Than Empires and More Slow," the reprint in *The Wind's Twelve Quarters; The Word for World Is Forest* (New York, 1976).

2. Douglas Barbour discusses Taoist ideas in *The Lathe of Heaven* in "*The Lathe of Heaven:* Taoist Dream," *Algol* 21 (November 1973):22–24. Ian Watson attributes some of the distinctive features of this book to the influence of Philip Dick. See his "Le Guin's *The Lathe of Heaven* and the Role of Dick: The False Reality as Mediator," *Science-Fiction Studies* 2 (March 1975), 67–75.

3. According to one popular tradition, the year 1998 will be the fateful one because Christ died in the 1998th week of his life. See *The People's Almanac,* ed. David Wallechinsky and Irving Wallace (New York: William Morrow & Co., 1978), p. 639.

4. Quotations are from *The Wisdom of Laotse,* ed. and trans. Lin Yutang (New York: Random House, 1948).

5. The cyclical journey is a continually recurring motif in the fiction of Le Guin, both stated and enacted in narrative structure. Ged returns home to the isle of Gont at the end of the Earthsea journey. Shevek and Falk-Ramarren return to their home planets. The Odonian revolutionary maxim in *The Dispossessed,* "True journey is return," echoes the alien's "to go is to return."

6. Theodore Sturgeon, *National Review,* 4 February 1972, p. 106.

7. Ibid.

8. Le Guin's short commentary on the television production appears in *TV Guide* (5 January 1980).

9. A chart providing dates for each of the Hainish works appears in Watson, "Le Guin's *Lathe,*" p. 68.

10. Although Le Guin did not know it at the time of writing, the Athshean attitude toward dreaming closely resembles that of the Senoi people of Malaya. The Senoit culture is largely based on training in and use of the dream. Not only are their dreams seen as meaningful and as the basis for solving personal and social problems, but also their dream state and waking state are regarded as equal. It is particularly interesting to note that the

Senoi have not had a murder or a war for centuries. See "Synchronicity Can Happen at Almost Any Time," *The Language of the Night*, pp. 152–54.

11. For further discussion see Sneja Gunew, "Mythic Reversals: The Evolution of the Shadow Motif," Olander and Greenberg, pp. 178–99.

12. Le Guin admits an obsession with trees. In her introduction to "The Word of Unbinding" in *The Wind's Twelve Quarters*, she remarks, "I think I am definitely the most arboreal science fiction writer" (p. 65). Reflecting this preoccupation, her short story "Direction of the Road" is told from the viewpoint of the tree. *The Wind's Twelve Quarters*, pp. 244–50.

13. The stanza of "The Garden" relevant to Osden's remark is as follows:

> Meanwhile the Mind, from pleasures less,
> Withdraws into its happiness:
> The Mind, that Ocean where each kind
> Does straight its own resemblance find;
> Yet it creates, transcending these,
> Far other Worlds, and other Seas;
> Annihilating all that's made
> To a green Thought in a green Shade.

Chapter Six

1. *The Language of the Night*, p. 111.

2. See Le Guin's introduction to "The Day Before the Revolution," *The Wind's Twelve Quarters*, p. 260.

3. Ibid.

4. All page references are from *The Dispossessed* (New York: Avon Books, 1975).

5. See "Taoist Configurations: *The Dispossessed*," de Bolt, *Le Guin: Voyager*, pp. 153–79.

6. Shevek originated in Le Guin's childhood memory of Robert Oppenheimer as a young man. She recalled "a thin face, large clear eyes, and large ears," and a personality that was attractive: "attractive, I mean, as a flame to a moth." *The Language of the Night*, p. 111.

7. Robert C. Elliott, "A New Utopian Novel," *Yale Review* 65 (December 1975): 257.

8. Peter Brigg, "The Archetype of the Journey in Ursula K. Le Guin's Fiction," Olander and Greenberg, p. 55.

9. Lasseter, "Four Letters," de Bolt, *Le Guin: Voyager*, p. 109.

10. *Time*, 5 August 1974, p. 84. Although brief, this anonymous review has high praise for the style of the novel, "remarkable for its sinewy grace."

11. See Le Guin's introduction to the story in *The Wind's Twelve Quarters*, p. 251.

12. All page references are from "The Ones Who Walk Away from Omelas," *The Wind's Twelve Quarters*, pp. 251–59.

13. All page references are from "The Day Before the Revolution," *The Wind's Twelve Quarters*, pp. 261–77.

14. All page references are from *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (New York: W. W. Norton, 1978), pp. 397–416. The original publication in 1975 (see bibliography) was not available to me at the time of writing.

15. The number seven, comprising the ternary and the quaternity, is symbolically associated with completeness and perfection. J. C. Cooper, *Encyclopedia of Traditional Symbols* (London: Thomas & Hudson, 1978), summarizes the number seven as follows: "The number of the universe, the macrocosm. Completeness; a totality. With the three of the heavens and the soul and the four of the earth and the body, it is the first number which contains both the spiritual and temporal" (p. 117).

16. Lasseter, "Four Letters," de Bolt, *Le Guin: Voyager*, p. 109.

17. Slusser, *The Farthest Shores of Le Guin*, p. 9.

18. Darko Suvin, "Parables of De-Alienation: Le Guin's Widdershins Dance," *Science-Fiction Studies* 2 (November 1975): 257.

19. For further discussion of this idea see Timothy R. O'Neill, *The Individuated Hobbit* (Boston: Houghton Mifflin, 1979). The loss of Atlantis (or, in Tolkien's case, Numenor) signifies the "real beginning of Man's movement to one-sidedness, and the powerful affect-image associated with renewal" (p. 163).

Chapter Seven

1. All references to the three Le Guin works are from the following editions: *The Wind's Twelve Quarters* (1975); *Orsinian Tales* (New York: Harper & Row, 1976); and *Very Far Away from Anywhere Else* (New York: Atheneum, 1976).

2. "Semley's Necklace," for example, is a prologue to *Rocannon's World;* "The Rule of Names" and "The Word of Unbinding" are the germinal stories for *A Wizard of Earthsea* and *The Farthest Shore;* "Winter's King" introduces *The Left Hand of Darkness*.

3. Le Guin quotes Carl Gustav Jung in *The Wind's Twelve Quarters*, p. 201.

4. Henry Vaughn, an early seventeenth-century mystical poet, is best known for his visionary poem, "The World." Besides the opening lines, two lines from the last stanza, although not quoted, are paraphrased by Hughes, "O fools (said I), thus to prefer dark night / Before true light."

5. *Atlantic Monthly* (December 1975), p. 118.

6. *New Republic* (7 February 1976), pp. 28–29.

URSULA K. LE GUIN
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