

for the time being they willingly put back the helmets that hold their eyes to the prescribed horizontal. The analogy to our own society is only too clear.

The marriage of Al-Ith and Ben Ata comes to a surprising end when it is discovered that Ben Ata, much changed by life with Al-Ith, must now in turn marry into a lower zone, whose wild Amazonian queen is in all her ways exactly the opposite of Al-Ith. There is only a brief and amusing description of Vahshi, arms heavy with plundered gold, fingers probing the carcasses of two chickens she has devoured for a snack. But we learn that her attitude to sex is much what Ben Ata's used to be and that she appears willing to learn some subtleties from him.

Meanwhile, Al-Ith returns to her realm, but, "no longer at ease here, in the old dispensation," she is unrecognized by her people and gradually moves beyond them up to the borders of Zone Two. In a life of increasing asceticism, she is occasionally able to travel into the higher zone and perceive the shadowy angelic forms who live in that fiery blue atmosphere. Gradually she becomes acclimatized to it, develops the essential organs of perception and is not seen in Zone Three again.

In the story of Al-Ith we may read a Jungian allegory of the individual's progress towards integration. Her journey into Zone Four is spoken of as her "descent into the dark," and it is clear that in her union with Ben Ata she accepts the shadowy part of her nature, "possibilities of herself she had not believed open to her." So, in reverse, Ben Ata is awakened to his spiritual possibilities before he too must descend to darker depths. Opposites, contraries, must be acknowledged and integrated.

Like all potent allegories, the story can be explored on many levels. If we consider the relationship of the four zones to the elements, from earthy Zone Five, Watery Four, Airy Three to Fiery Two, we have a further image of the spiral of the mystic way, as it used to be depicted in visual terms. The necessary progress for the evolving

spirit is upwards, but as Blake says, "Without Contraries is no progression," and the downward path, however terrifying, must also be taken. The zones may also be seen as aspects of the individual human entity, another version of the metaphor Lynda offered in *Shikasta*: "We are several people fitted inside each other. Chinese boxes. Our bodies are the outside box. Or the inside one if you like."

Chinese boxes. Onion layers. These have become almost clichés of psychiatric jargon. But clichés may well embody truths and it is one of the points reiterated in this novel that truths are to be found in the most unlikely and most familiar places, in songs and children's games, in jokes, in romantic stories, in intergalactic fantasies. *The Marriages Between Zones Three, Four and Five* is a more cheerful, humorous and feminist novel than *Shikasta* but they are of the same kind, call it what you will: Science Fiction, Speculative Fiction, Soul Fiction. The genre may not be to everyone's taste and there are times, perhaps, when Lessing hammers a point too insistently, overworks a metaphor, or makes the allegory too explicit. But the imaginative sweep and intellectual range of both novels are staggering, as always in Lessing's major work, and they draw one back again and again to ponder their implications. The third volume of the series, called *The Sirian Experiments*, will soon be out, making another zone, circle, or layer in the fabric of what will surely be a grand and unified design.

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**ANAIIS NIN: AN INTRODUCTION.**  
**BENJAMIN FRANKLIN V AND DUANE SCHNEIDER.** Athens, Ohio: Ohio University Press, 1979. Pp. 309.

Anais Nin is a cult figure today; a role model for many

young people who have not yet found their way in life and have known both rebuff and rejection, as creative writers or simply as human beings. Nin's works give strength and courage to those in need of it and inject them with the energy necessary to strengthen their will, or to force out unproductive negative views which might otherwise engulf the unsuspecting. Important, too, is the struggle itself. The notion of the quest, integrated by Nin into her work, should be looked upon as a *rite de passage*, an initiation into a more profound and larger frame of reference. Effort, exertion, and opposition against opponents in the workaday world sharpen wit, render edges keener, insights more profound and resiliency increasingly powerful. Although life's way may be arduous, and the pain involved in multiple rejections excoriating, Nin counsels the pursuit of one's vision—if it is authentic—and the importance involved in guarding against the loss of essence and identity. To probe, to understand, to become sensitized to Self is part of an individual's forward step; it is vital in the shaping of careers and in the continuation of the individuation process.

Nin reveals her philosophical and psychological views in her fiction, diary and critical works, the three divisions of Franklin's and Schneider's volume. The authors, both professors of English, the former at the University of South Carolina and the latter, at Ohio University, display their very fine and cogent scholarship. *Anais Nin: An Introduction* is valuable in that it familiarizes readers with the events, steps and peregrinations involved in the birth process of each of Nin's works, their repercussions on reviewers, friends, foes and the reading public in general. Nin's fame began, not as a novelist or short story writer we are informed, but strangely enough, as the author of the *Diary* which she started at the age of eleven. Critics were negative in their assessment of her fiction, virtually ignoring it for thirty years.

Beginning with *House of Incest*, the reader learns, for example, the heartrending difficulties with which Nin had to cope when attempting the writing and publication of this prose poem. An explication of the Surrealistic

elements in this autobiographical/fictitious work is offered the reader. A minute probing of the symbols involved, and a virtually line-by-line description of the motivations and meanderings of the protagonists' journey, adds to the scope and understanding of the *House of Incest*. Yet, there are certain unsatisfying elements which emerge during this probing. Words, for example, such as "subconscious" (p. 4) should not be used. Psychoanalytic terminology has abandoned it for its deprecating innuendoes (as in "sub-normal"). The word "unconscious" has been substituted for it, lending a mysterious and potent thrust to the inner meanderings of a soul in flight as it breaks out of captivity and mirroring Nin's case at this time.

This *Introduction* offers Nin scholars and those who seek to be initiated into her world of fantasy, revelry and wisdom a very positive and down-to-earth exploration of the facts involved in the publication of her writings, and a synoptic view of the plots and characters. These details are given with tact, sensitivity and complexity. Step by step we are led, stealthily and succinctly, into the very fabric of Nin's works: *Winter of Artifice*, *Under a Glass Bell*, *Ladders to Fire*, *Children of the Albatross*, *The Four-Chambered Heart*, *A Spy in the House of Love*, *Seduction of the Minotaur*, and *Collages*. The ideations, visions, needs and desires of each of the protagonists are descanted and fleshed out so that readers may be lured into an understanding of Nin's arcana, her febrile and titillating universe. The writing is pithy and offers valuable aid to readers as they follow Nin into her frequently obscure oniric domain. It is within these subliminal depths that we glimpse the collective unconscious as revealed in archetypal imagery, metaphors which respond, replicate, reveal her concerns as woman and artist. Unfortunately, Nin, the artist, does not emerge from the Franklin and Schneider volume. Her ability to capture sound, clasp feeling, and experience those sentient qualities which make her work unique today and escape notice.

Section II focuses on the first six volumes of the *Diary*

(1931-66). Comparisons with the works of other diarists and autobiographers (Coleridge, Wordsworth, De Quincey, Lamb, and Yeats) give a panoramic view of the worth of Nin's *Diary*, and enrich it. The syntheses offered readers familiarize them at a glance with the events and personalities involved in the various volumes under scrutiny, enabling them to pick out the particular volumes they would like to read. Yet here, too, the sensitive artist, the poet, the moving and poignant force behind the objective and cogent descantations, is nowhere to be found.

Section III devoted to Nin's critical works: *D.H. Lawrence: An Unprofessional Study* and *The Novel of the Future*; and to her nonfiction: *A Woman Speaks* and *In Favour of the Sensitive Man*, is unfortunately inadequate. Important with regard to Nin's literary, aesthetic, and spiritual evolution, these relatively objective appraisals are given short shrift and little critical analysis.

As reflected by its title, *Anais Nin: An Introduction* is best read and studied by those beginners who seek to learn more about the outpourings of this phenomenal woman and artist. The plots are masterfully summarized, the characters expertly delineated, and the events sharply underscored. For those deeply involved in Nin's writings, however, a serious omission will be found: the life blood of this ethereal visionary—musicologist of words and form, painter of images—whose creative power was hypnotic, crystalline, as well as lunar, compelling those with whom it came into contact to experience greater awareness and deeper consciousness into Self: as microcosm and macrocosm.

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**IN TRANSITION: HOW FEMINISM, SEXUAL LIBERATION AND THE SEARCH FOR SELF-FULFILLMENT HAVE ALTERED OUR LIVES. JUDITH M. BARDWICK. New York: Holt, Rinehart and Winston, 1979. Pp. 203.**

*In Transition* presents the author's view of the attitude changes of the 1970s and the psychological consequences of these changes. Bardwick's main thesis is that feminism, the human potential movement and the sexual revolution have challenged many of the basic attitudes of our culture, especially attitudes about women's place in society. All three movements are rooted in and have served to further develop an orientation of egocentric hedonism which characterized the 1970s. Although all three movements are discussed, the book focuses primarily on feminism and the effects of an increasing awareness of feminist issues on work, motherhood, sexuality, marriage, divorce, women's relationships with women and our sense of our femininity or masculinity. Throughout the book, Bardwick emphasizes the necessity of a wide range of human activities and commitments for the development of healthy individuals and a healthy society. She defines sexism as ". . . not only disparagement of what women do but also disparagement of what women are."<sup>1</sup> She emphasizes that it is not enough, indeed it is sexist, to assume that the only route to self esteem and competence for women is through paid employment. We must also revalue activities and qualities that have traditionally been done by and assigned to women. People need both a sense of autonomy and a connection to others through relationship.

The strengths of *In Transition* lie in the intensity of personal vision presented and in a number of psychological insights that provide a basis for further discussion, analysis and research. In the Introduction,