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Ursula K. Le Guin
Is Gender Necessary? Redux
1976/1987

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“Is Gender Necessary?” first appeared in Aurora, that splendid first anthology of science fiction written by women, edited by Susan Anderson and Vonda N. McIntyre. It was later included in The Language of the Night. Even then I was getting uncomfortable with some of the statements I made in it, and the discomfort soon became plain disagreement. But those were just the bits that people kept quoting with cries of joy.

It doesn't seem right or wise to revise an old text severely, as if trying to obliterate it, hiding the evidence that one had to go there to get here. It is rather in the feminist mode to let one's changes of mind, and the processes of change, stand as evidence—and perhaps to remind people that minds that don't change are like clams that don't open. So I here reprint the original essay entire, with a running commentary in bracketed italics. I request and entreat anyone who wishes to quote from this piece henceforth to use or at least include these reconsiderations. And I do very much hope that I don't have to print re-reconsiderations in 1997, since I'm a bit tired of chastising myself.

In the mid-1960s the women's movement was just beginning to move again, after a fifty-year halt. There was a groundswell gathering. I felt it, but I didn't know it was a groundswell; I just thought it was something wrong with me. I considered myself a feminist; I didn't see how you could be a thinking woman and not be a feminist; but I had never taken a step beyond the ground gained for us by Emmeline Pankhurst and Virginia Woolf.

[Feminism has enlarged its ground and strengthened its theory and practice immensely, and enduringly, in these past twenty years; but has anyone actually taken a step "beyond" Virginia Woolf? The image, implying an ideal of "progress," is not one I would use now.]

Along about 1967, I began to feel a certain unease, a need to step on a little farther, perhaps, on my own. I began to want to define and understand the meaning of sexuality and the meaning of gender, in my life and in our society. Much had gathered in the unconscious—both personal and collective—which must either be brought up into consciousness or else turn destructive. It was that same need, I think, that had led Beauvoir to write *The Second Sex*, and Friedan to write *The Feminine Mystique*, and that was, at the same time, leading Kate Millett and others to write their books, and to create the new feminism. But I was not a theoretician, a political thinker or activist, or a sociologist. I was and am a fiction writer. The way I did my thinking was to write a novel. That novel, *The Left Hand of Darkness*, is the record of my consciousness, the process of my thinking.

Perhaps, now that we have all *[well, quite a lot of us, anyhow]* moved on to a plane of heightened consciousness about these matters, it might be of some interest to look back on the book, to see what it did, what it tried to do, and what it might have done, insofar as it is a "feminist" *[strike the quotation marks, please]* book. (Let me repeat that last qualification, once. The fact is that the real subject of the book is not feminism or sex or gender or anything of the sort; as far as I can see, it is a book about betrayal and fidelity. That is why one of its two dominant sets of symbols is an

extended metaphor of winter, of ice, snow, cold: the winter journey. The rest of this discussion will concern only half, the lesser half, of the book.)

[This parenthesis is overstated; I was feeling defensive, and resentful that critics of the book insisted upon talking only about its “gender problems,” as if it were an essay not a novel. “The fact is that the real subject of the book is ...” This is bluster. I had opened a can of worms and was trying hard to shut it. “The fact is,” however, that there are other aspects to the book, which are involved with its sex/gender aspects quite inextricably.]

It takes place on a planet called Gethen, whose human inhabitants differ from us in their sexual physiology. Instead of our continuous sexuality, the Gethenians have an oestrus period, called *kemmer*. When they are not in kemmer, they are sexually inactive and impotent; they are also androgynous. An observer in the book describes the cycle:

In the first phase of kemmer [the individual] remains completely androgynous. Gender, and potency, are not attained in isolation.... Yet the sexual impulse is tremendously strong in this phase, controlling the entire personality.... When the individual finds a partner in kemmer, hormonal secretion is further stimulated (most importantly by touch—secretion? scent?) until in one partner either a male or female hormonal dominance is established. The genitals engorge or shrink accordingly, foreplay intensifies, and the partner, triggered by the change, takes on the other sexual role (apparently without exception).... Normal individuals have no predisposition to either sexual role in kemmer; they do not know whether they will be the male or the female, and have no choice in the matter.... The culminant phase of kemmer lasts from two to five days, during which sexual drive and capacity are at maximum. It ends fairly abruptly, and if conception has not taken place, the individual returns to the latent phase and the cycle begins anew. If the individual was in the female role and was impregnated, hormonal activity of course continues, and for the

gestation and lactation periods this individual remains female... With the cessation of lactation the female becomes once more a perfect androgyne. No physiological habit is established, and the mother of several children may be the father of several more.

Why did I invent these peculiar people? Not just so that the book could contain, halfway through it, the sentence “The king was pregnant”—though I admit that I am fond of that sentence. Not, certainly not, to propose Gethen as a model for humanity. I am not in favor of genetic alteration of the human organism—not at our present level of understanding. I was not recommending the Gethenian sexual setup: I was using it. It was a heuristic device, a thought-experiment. Physicists often do thought-experiments. Einstein shoots a light ray through a moving elevator; Schrödinger puts a cat in a box. There is no elevator, no cat, no box. The experiment is performed, the question is asked, in the mind. Einstein’s elevator, Schrödinger’s cat, my Gethenians, are simply a way of thinking. They are questions, not answers; process, not stasis. One of the essential functions of science fiction, I think, is precisely this kind of question-asking: reversals of a habitual way of thinking, metaphors for what our language has no words for as yet, experiments in imagination.

The subject of my experiment, then, was something like this: Because of our lifelong social conditioning, it is hard for us to see clearly what, besides purely physiological form and function, truly differentiates men and women. Are there real differences in temperament, capacity, talent, psychic processes, etc.? If so, what are they? Only comparative ethnology offers, so far, any solid evidence on the matter, and the evidence is incomplete and often contradictory. The only going social experiments that are truly relevant are the kibbutzim and the Chinese communes, and they too are inconclusive—and hard to get unbiased information about. How to find out? Well, one can always put a cat in a box. One can send an imaginary, but conventional, indeed rather stuffy, young man from Earth into an imaginary culture which is totally free of sex

for balance and integration, there is a struggle for dominance. Divisions are insisted upon, interdependence is denied. The dualism of value that destroys us, the dualism of superior/inferior, ruler/ruled, owner/owned, user/used, might give way to what seems to me, from here, a much healthier, sounder, more promising modality of integration and integrity.

and women, whose willingness to participate in the experiment led them to fill in that omission with the work of their own imagination, and to see Estraven as I saw him [*read: as I did*], as man and woman, familiar and different, alien and utterly human.

It seems to be men, more often than women, who thus complete my work for me: I think because men are often more willing to identify as they read with poor, confused, defensive Genly, the Earthman, and therefore to participate in his painful and gradual discovery of love.

[I now see it thus: Men were inclined to be satisfied with the book, which allowed them a safe trip into androgyny and back, from a conventionally male viewpoint. But many women wanted it to go further, to dare more, to explore androgyny from a woman's point of view as well as a man's. In fact, it does so, in that it was written by a woman. But this is admitted directly only in the chapter "The Question of Sex," the only voice of a woman in the book. I think women were justified in asking more courage of me and a more rigorous thinking-through of implications.]

Finally, the question arises, Is the book a Utopia? It seems to me that it is quite clearly not; it poses no *practicable* alternative to contemporary society, since it is based on an imaginary, radical change in human anatomy. All it tries to do is open up an alternative viewpoint, to widen the imagination, without making any very definite suggestions as to what might be seen from that new viewpoint. The most it says is, I think, something like this: If we were socially ambisexual, if men and women were completely and genuinely equal in their social roles, equal legally and economically, equal in freedom, in responsibility, and in self-esteem, then society would be a very different thing. What our problems might be, God knows; I only know we would have them. But it seems likely that our central problem would not be the one it is now: the problem of exploitation—exploitation of the woman, of the weak, of the earth. Our curse is alienation, the separation of yang from yin [*and the moralization of yang as good, of yin as bad*]. Instead of a search

roles because there is no, absolutely no, physiological sex distinction. I eliminated gender, to find out what was left. Whatever was left would be, presumably, simply human. It would define the area that is shared by men and women alike.

I still think that this was a rather neat idea. But as an experiment, it was messy. All results were uncertain; a repetition of the experiment by someone else, or by myself seven years later, would probably give quite different results. [*Strike the word "probably" and replace it with "certainly."*] Scientifically, this is most disreputable. That's all right; I am not a scientist. I play the game where the rules keep changing.

Among these dubious and uncertain results, achieved as I thought, and wrote, and wrote, and thought, about my imaginary people, three appear rather interesting to me.

First: the absence of war. In the thirteen thousand years of recorded history on Gethen, there has not been a war. The people seem to be as quarrelsome, competitive, and aggressive as we are; they have fights, murders, assassinations, feuds, forays, and so on. But there have been no great invasions by peoples on the move, like the Mongols in Asia or the Whites in the New World: partly because Gethenian populations seem to remain stable in size, they do not move in large masses, or rapidly. Their migrations have been slow, no one generation going very far. They have no nomadic peoples, and no societies that live by expansion and aggression against other societies. Nor have they formed large, hierarchically governed nation-states, the mobilizable entity that is the essential factor in modern war. The basic social unit all over the planet is a group of two hundred to eight hundred people, called a *hearth*, a structure founded less on economic convenience than on sexual necessity (there must be others in kemmer at the same time), and therefore more tribal than urban in nature, though overlaid and interwoven with a later urban pattern. The hearth tends to be communal, independent, and somewhat introverted. Rivalries between hearths, as between individuals, are channeled

into a socially approved form of aggression called *shifgrethor*, a conflict without physical violence, involving one-upsmanship, the saving and losing of face—conflict ritualized, stylized, controlled. When *shifgrethor* breaks down there may be physical violence, but it does not become mass violence, remaining limited, personal. The active group remains small. The dispersive trend is as strong as the cohesive. Historically, when hearths gathered into a nation for economic reasons, the cellular pattern still dominated the centralized one. There might be a king and a parliament, but authority was not enforced so much by might as by the use of *shifgrethor* and intrigue, and was accepted as custom, without appeal to patriarchal ideals of divine right, patriotic duty, etc. Ritual and parade were far more effective agents of order than armies or police. Class structure was flexible and open; the value of the social hierarchy was less economic than aesthetic, and there was no great gap between rich and poor. There was no slavery or servitude. Nobody owned anybody. There were no chattels. Economic organization was rather communistic or syndicalistic than capitalistic, and was seldom highly centralized.

During the time span of the novel, however, all this is changing. One of the two large nations of the planet is becoming a genuine nation-state, complete with patriotism and bureaucracy. It has achieved state capitalism and the centralization of power, authoritarian government, and a secret police; and it is on the verge of achieving the world's first war.

Why did I present the first picture, and show it in the process of changing to a different one? I am not sure. I think it is because I was trying to show a balance—and the delicacy of a balance. To me the “female principle” is, or at least historically has been, basically anarchic. It values order without constraint, rule by custom not by force. It has been the male who enforces order, who constructs power structures, who makes, enforces, and breaks laws. On Gethen, these two principles are in balance: the decentralizing against the centralizing, the flexible against the rigid, the circular

lapsed, utterly, within a couple of years more. I still dislike invented pronouns, but I now dislike them less than the so-called generic pronoun he/him/his, which does in fact exclude women from discourse; and which was an invention of male grammarians, for until the sixteenth century the English generic singular pronoun was they/them/their, as it still is in English and American colloquial speech. It should be restored to the written language, and let the pedants and pundits squeak and gibber in the streets. In a screenplay of The Left Hand of Darkness written in 1985, I referred to Gethenians not pregnant or in kemmer by the invented pronouns a/un/a's, modeled on a British dialect. These would drive the reader mad in print, I suppose; but I have read parts of the book aloud using them, and the audience was perfectly happy, except that they pointed out that the subject pronoun, “a” pronounced “uh” [ə], sounds too much like “I” said with a Southern accent.] “He” is the generic pronoun, damn it, in English. (I envy the Japanese, who, I am told, do have a he/she pronoun.) But I do not consider this really very important. [I now consider it very important.] The pronouns wouldn't matter at all if I had been cleverer at showing the “female” component of the Gethenian characters in action. [If I had realized how the pronouns I used shaped, directed, controlled my own thinking, I might have been “cleverer.”] Unfortunately, the plot and structure that arose as I worked the book out cast the Gethenian protagonist, Estraven, almost exclusively in roles that we are culturally conditioned to perceive as “male”—a prime minister (it takes more than even Golda Meir and Indira Gandhi to break a stereotype), a political schemer, a fugitive, a prison-breaker, a sledge-hauler.... I think I did this because I was privately delighted at watching, not a man, but a manwoman, do all these things, and do them with considerable skill and flair. But, for the reader, I left out too much. One does not see Estraven as a mother, with his children [strike “his”], in any role that we automatically perceive as “female”: and therefore, we tend to see him as a man [place “him” in quotation marks, please]. This is a real flaw in the book, and I can only be very grateful to those readers, men

ation (one who might be your own parent or child); second, you may mate, but not vow kemmering, with your own sibling. These are the old incest prohibitions. They are so general among us—and with good cause, I think, not so much genetic as psychological—that they seemed likely to be equally valid on Gethen.

These three “results,” then, of my experiment, I feel were fairly clearly and successfully worked out, though there is nothing definitive about them.

In other areas where I might have pressed for at least such plausible results, I see now a failure to think things through, or to express them clearly. For example, I think I took the easy way in using such familiar governmental structures as a feudal monarchy and a modern-style bureaucracy for the two Gethenian countries that are the scene of the novel. I doubt that Gethenian governments, rising out of the cellular hearth, would resemble any of our own so closely. They might be better, they might be worse, but they would certainly be different.

I regret even more certain timidities or ineptnesses I showed in following up the psychic implications of Gethenian physiology. Just for example, I wish I had known Jung’s work when I wrote the book: so that I could have decided whether a Gethenian had *no* animus or anima, or *both*, or an animus.... [*For another example (and Jung wouldn’t have helped with this, more likely hindered) I quite unnecessarily locked the Gethenians into heterosexuality. It is a naively pragmatic view of sex that insists that sexual partners must be of opposite sex! In any kemmerhouse homosexual practice would, of course, be possible and acceptable and welcomed—but I never thought to explore this option; and the omission, alas, implies that sexuality is heterosexuality. I regret this very much.*] But the central failure in this area comes up in the frequent criticism I receive, that the Gethenians seem like men, instead of menwomen.

This rises in part from the choice of pronoun. I call Gethenians “he” because I utterly refuse to mangle English by inventing a pronoun for “he/she.” [*This “utter refusal” of 1968 restated in 1976 col-*

against the linear. But balance is a precarious state, and at the moment of the novel the balance, which had leaned toward the “feminine,” is tipping the other way.

[*At the very inception of the whole book, I was interested in writing a novel about people in a society that had never had a war. That came first. The androgyny came second. (Cause and effect? Effect and cause?)*

I would now write this paragraph this way: ... The “female principle” has historically been anarchic; that is, anarchy has historically been identified as female. The domain allotted to women—“the family,” for example—is the area of order without coercion, rule by custom not by force. Men have reserved the structures of social power to themselves (and those few women whom they admit to it on male terms, such as queens, prime ministers); men make the wars and peaces, men make, enforce, and break the laws. On Gethen, the two polarities we perceive through our cultural conditioning as male and female are neither, and are in balance: consensus with authority, decentralizing with centralizing, flexible with rigid, circular with linear, hierarchy with network. But it is not a motionless balance, there being no such thing in life, and at the moment of the novel, it is wobbling perilously.]

Second: the absence of exploitation. The Gethenians do not rape their world. They have developed a high technology, heavy industry, automobiles, radios, explosives, etc., but they have done so very slowly, absorbing their technology rather than letting it overwhelm them. They have no myth of Progress at all. Their calendar calls the current year always the Year One, and they count backward and forward from that.

In this, it seems that what I was after again was a balance: the driving linearity of the “male,” the pushing forward to the limit, the logicity that admits no boundary—and the circularity of the “female,” the valuing of patience, ripeness, practicality, livableness. A model for this balance, of course, exists on Earth: Chinese civilization over the past six millennia. (I did not know when I wrote the book that the parallel extends even to the calendar; the Chinese

historically never had a linear dating system such as the one that starts with the birth of Christ.)

[A better model might be some of the pre-Conquest cultures of the Americas, though not those hierarchical and imperialistic ones approvingly termed, by our hierarchical and imperialistic standards, "high." The trouble with the Chinese model is that their civilization instituted and practiced male domination as thoroughly as the other "high" civilizations. I was thinking of a Taoist ideal, not of such practices as bride-selling and foot-binding, which we are trained to consider unimportant, nor of the deep misogyny of Chinese culture, which we are trained to consider normal.]

Third: the absence of sexuality as a continuous social factor. For four-fifths of the month, a Gethenian's sexuality plays no part at all in his social life (unless he's pregnant); for the other one-fifth, it dominates him absolutely. In kemmer, one must have a partner, it is imperative. (Have you ever lived in a small apartment with a tabby-cat in heat?) Gethenian society fully accepts this imperative. When a Gethenian has to make love, he does make love, and everybody expects him to, and approves of it.

[I would now write this paragraph this way: ... For four-fifths of the month, sexuality plays no part at all in a Gethenian's social behavior; for the other one-fifth, it controls behavior absolutely. In kemmer, one must have a partner, it is imperative. (Have you ever lived in a small apartment with a tabby-cat in heat?) Gethenian society fully accepts this imperative. When Gethenians have to make love, they do make love, and everybody else expects it and approves of it.]

But still, human beings are human beings, not cats. Despite our continuous sexuality and our intense self-domestication (domesticated animals tend to be promiscuous, wild animals pair-bonding, familial, or tribal in their mating), we are very seldom truly promiscuous. We do have rape, to be sure—no other animal has equaled us there. We have mass rape, when an army (male, of course) invades; we have prostitution, promiscuity controlled by economics; and sometimes ritual abreactive promiscuity controlled by religion;

but in general we seem to avoid genuine license. At most we award it as a prize to the Alpha Male, in certain situations; it is scarcely ever permitted to the female without social penalty. It would seem, perhaps, that the mature human being, male or female, is not satisfied by sexual gratification without psychic involvement, and in fact may be *afraid of it*, to judge by the tremendous variety of social, legal, and religious controls and sanctions exerted over it in all human societies. Sex is a great mana, and therefore the immature society, or psyche, sets great taboos about it. The maturer culture, or psyche, can integrate these taboos or laws into an internal ethical code, which, while allowing great freedom, does not permit the treatment of another person as an object. But, however irrational or rational, there is always a code.

Because the Gethenians cannot have sexual intercourse unless both partners are willing, because they cannot rape or be raped, I figured that they would have less fear and guilt about sex than we tend to have; but still it is a problem for them, in some ways more than for us, because of the extreme, explosive, imperative quality of the oestrous phase. Their society would have to control it, though it might move more easily than we from the taboo stage to the ethical stage. So the basic arrangement, I found, in every Gethenian community, is that of the kemmerhouse, which is open to anyone in kemmer, native or stranger, so that he can find a partner [*read: so that they can find sexual partners*]. Then there are various customary (not legal) institutions, such as the kemmering group, a group who choose to come together during kemmer as a regular thing; this is like the primate tribe, or group marriage. Or there is the possibility of vowing kemmering, which is marriage, pair-bonding for life, a personal commitment without legal sanction. Such commitments have intense moral and psychic significance, but they are not controlled by Church or State. Finally, there are two forbidden acts, which might be taboo or illegal or simply considered contemptible, depending on which of the regions of Gethen you are in: first, you don't pair off with a relative of a different gener-