

A Taoist Interpretation of Kosinski's *Being There*

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Shu and Hu from time to time came together for a meeting in the territory of Hun-tun and Hun-tun treated them very generously. Shu and Hu discussed how they could repay his kindness. "All men," they said, "have seven openings so they can see, hear, eat and breathe. But Hun-tun alone doesn't have any. Let's try boring him some!" Every day they bored another hole, and on the seventh day Hun-tun died.

Chapter 7, *Chuang Tzu* (Watson, p. 97)

Philosophical Inquiry of the Self

As multiple interpretations engulf a simple reality, as concepts and names overshadow a lucid identity, as conventions and knowledge suffocate unsullied instinct, the survival of the autonomous being is threatened and the true self is lost. Jerzy Kosinski's 1971 fictional work, *Being There*, engages in a philosophical inquiry of the self: it illustrates how subtly and even amicably external forces override the self. Through Chance and other characters in *Being There*, Kosinski illustrates the destruction of a natural being in the environment of human interactions. Similarly, early Chinese Taoism represents a spiritual vision of the original oneness of the self and the ultimate truth, or the Tao. It recognizes those intervening forces which corrupt that oneness, and calls upon the individual to neutralize those forces in order to reunite the self and truth. Thus, basic concepts of early Chinese Taoism, though not necessarily a conscious feature of Kosinski's mentality in creating *Being There*, broadly correspond to the fundamental ideas expressed in his novel and provide a guide to understanding the philosophy

enunciated there.

According to early Taoism – the structure of ideas found in the two classics *Tao Te Ching* and *Chuang Tzu* – the basis of human existence is *tzu jan* (literally, self-so), or naturalness. Since human beings as well as other beings are believed to have derived their existences from the Tao, the substance of life lies in the individual's spiritual, or transcendental, ties to the Tao rather than the ephemeral physical form developed in the life-obtaining process. The essence of the integral self exists in its inborn nature, its identification and unity with the Tao. The Tao is mysterious and deep: while it is eternal and infinite, its substance reposes in the state of "emptiness, stillness, limpidity, silence and inaction."¹ These qualities must be maintained in the self through its emulation of the Tao. In other words, the self must manifest tranquility of mind and body, without intention or action, in order to preserve that unity. Only by adhering to the Tao spontaneously can the self rest in its original naturalness, share the Tao's vital force, and be complete and eternal.

However, as the Taoist philosophers Lao Tzu (?6th century B.C. or 4th century B.C.) and Chuang Tzu (Bet. 399 and 295 B.C.) – the putative authors of the Taoist classics *Tao Te Ching* and the *Chuang Tzu* – observed, people destroy their naturalness, alter their inborn natures and thus separate themselves from ultimate truth. Having lost their spiritual vision of the original oneness of the self and truth, they search outwardly for their own identities. As a result, they depend on the limited perception of the sense organs, assuming that what they see or hear is total reality, and they define the self in terms of superficial knowledge and extrinsic values.

The Limitations of Sense Perception

The senses are a potential source of danger because they expose one to the confusions of the external world and prevent a peaceful union with ultimate truth. In the peaceful union of self and truth, one sees without looking, hears without listening. This intuitive insight reflects an inward vision of spiritual harmony with the Truth, a state which allows one's mind "to resonate directly with the cosmic pulse of life and nature."² With sense organs and outward perception, people become attracted to the external world and depart from the state of harmonious oneness. The reality that has heretofore remained an undifferentiated totality now becomes complex forms – all distinctively marked and named on the basis of sense perceptions.

Human sense perception is, nevertheless, limited. In their physically restricted existence, people are unable to perceive the eternal truth or comprehend infinity. Due to these limitations and their unawareness of them, people trust their senses and equate truth with that small portion of reality which they can readily perceive. They suppose that forms, sounds, marks, and names are "sufficient to convey the truth of a thing"³ and define reality on the basis of these outward signs. Hence, by gaining the senses, people actually become confused by external signs and lose their natural insights, or their true sense of reality.⁴

In *Being There* Kosinski illustrates the limitations of sense perception and portrays it as a source of danger which destroys the true self. Chance, the protagonist of *Being There*, is instrumental to Kosinski's illustration. He is a gardener working on the Old Man's estate. Gardening and watching TV comprise his entire daily agenda. Gardening keeps him close to Nature: his insights into the seasonal growth and death of plants reflect a true knowledge of being. TV watching, on the other hand, exposes him to the outside world, cultivates his senses of seeing and hearing, and thus leads to confusion. This confusion is aggravated as he leaves the garden and enters the external world of human action.

In the world of action, Chance depends on imitation and analogy to respond to his environment while TV images, gardening experiences, and people's actions function as his source of information and instruction. For example, although Chance has no reading knowledge, he imitates TV characters' manner of reading when he is presented with documents — because he has learned from TV programs that "people who did not know how to read or write were often mocked and ridiculed."⁵ In conversations with other people he repeats parts of sentences he has heard to indicate his comprehension and interest despite the fact that he does not understand their meaning. When asked about his views on "the bad season on the Street," he responds by stating the facts of seasonal growth in plants, totally unaware of the economic context of the conversation.⁶ Patterning his actions on sample situations, Chance equates the significance of human behavior with its overt presentation. To him, even human relationships are taken to be no more than mere sensory contact. Since he does not remember any scene of an intimate relationship which he can imitate, all he can do in the act of love-making is respond to his partner's touches by touching her in return and saying, "I like to watch you."⁷

Chance is mentally retarded. But Kosinski implies that all human beings

actually share this retardation, though to different degrees and in different ways.⁸ Thus, Chance's superficiality exemplifies, though in an exaggerated fashion, human mental deficiencies in general. Once sight and sound have initiated an outward pursuit of knowledge, a person's intuitive understanding is modified by external circumstances and is thus distorted and confused. Also, in deliberately imitating the actions of others, a person denies his own being. He submits himself to social sanctions and conforms to his environment. Thus, in his contact with other human beings, he identifies with the external world, defines himself in those terms, and lets his true self become submerged and hidden. Like Chance, people in general are superficial and take things at face value. They confirm their existence through their sense faculties of sight, hearing and touch and associate life and value with the tangible.

The Ephemeral World of the Material and Artificial

When this outward affiliation continues, people become dependent on the extrinsic while ignoring the intrinsic. They move farther and farther away from the essence and eventually enter the material sphere of artificiality. The gardener's story in *Chuang Tzu* posts a warning against this orientation. In that story, the gardener is told that by using a certain machine he could produce better results with less effort. The gardener sternly refuses the suggestion and says:

Where there are machines, there are bound to be machine worries: where there are machine worries, there are bound to be machine hearts. With a machine heart in your breast, you've spoiled what was pure and simple: and without the pure and simple, the life of the spirit knows no rest. Where the life of the spirit knows no rest, the Way (*Tao) will cease to buoy you up.⁹

Clearly, there is a difference of views on value between Chuang Tzu's gardener and his "machine-hearted" advisor. The advisor's suggestion that he use a machine derives from a concern as to the effect and outcome of the work. However, from the gardener's point of view, better performances and better results, which depend on external matters and which are in turn measured by material signs, are not only irrelevant to gardening itself but also harmful to the purity and simplicity of gardening and to the tranquility

of the gardener's spirit. A Taoist believes that as soon as one betrays one's spiritual union with the Tao and associates oneself with external matters, one abandons one's natural autonomy. Both the gardener and his work, gardening, are complete in their own original beings of *tzu jan*, or naturalness. Any material modification would be considered from a Taoist standpoint as not only unnecessary but also disruptive. By the same token, if one depends on external aspects and material qualities to fathom reality, one merely perceives superficialities and coverings, not the reality. When one defines reality in terms of superficial aspects, reality itself becomes unfathomable.

In *Being There*, Kosinski demonstrates the farce caused by this extrinsic approach in defining reality on the basis of material aspects. For example, Thomas Franklin recognizes an individual's identity and reality only on the basis of paper documents. Thomas Franklin, an agent from the law firm of Hancock, Adams and Colby, has difficulty in verifying Chance's existence due to a lack of legal documentation. When he meets Chance, Chance tells him that he has been living on the estate since his youth and has been working in the garden for many years. But since Chance's name "does not appear anywhere" on the "complete record" of the Old Man's estate, Franklin is beset by doubts: "Are you certain, Mr. Chance — truly certain — that you have indeed been employed in this house?"¹⁰ Since no document exists to indicate his employment in that garden, it is clear to Franklin that at no time during the past did a gardener work or reside on the Old Man's estate. To Franklin, there is no evidence of Chance's existence in the house. Furthermore, since Chance fails to produce any personal identification such as a driver's license, a credit card . . . , or simply a check book with his name and address on it, he is certainly a nobody to Franklin.

Thomas Franklin, like most of his contemporaries, has a machine heart! Sunk in the world of material-dependency, he is ignorant of the essence of life. He abandons people's physical as well as spiritual beings. He sees only recorded names, written documents, and identification cards, and he considers these the sole evidence of human existence. Like most of his contemporaries, Thomas Franklin depends on external evidence to distinguish one person from another, and regards external realities as not only sufficient to establish a person's identity but also the total meaning of a person's existence.

"Machine worries" come hand in hand with "machine hearts" when people stress the external. Forgetting that all physical beings are ephemeral,

man is deluded into believing that material objects can be grasped and are worth pursuing. Both Lao Tzu and Chuang Tzu warn us that if a person allows himself to become enmeshed in worldly matters, he will eventually be exhausted by his desires, his efforts, and his fears and become "the servant of causes, the victim of things."¹¹ In a world filled with effort-ridden people, simple matters become very complex and confusing. It is not surprising therefore to see that a person like Thomas Franklin is too busy to remember hanging his trousers "in the automatic trouser-press." He has to work overtime just to find that "his savings [are] gone," "his share of profit [has] diminished," and "his stock market holdings [have] fallen to one third of their value."¹² Not only has he failed to identify Chance, he has lost his own self in his involvement in the material world. He is so overwhelmed by external pressures that he has to rely on pills for such a natural thing as falling asleep, and when he awakes he is faced with more work and more worries.¹³

Human Intelligence: A Disruptive Force

Work, worry, and other human activities, according to Taoism, are the source of disturbance. This idea is well expressed in a common Chinese saying, "The world was originally eventless but the fools have made a mess of it." Originally, the world was one with the Tao. It was tranquil and simple, yet infinite and eternal. It was the world of Hun-tun. After holes were bored in it, however, it entered the realm of senses and forms, of boundaries and limitations. Guided by their differentiating and evaluating minds – or the "ephemeral part of human endowment" as Donald Munro puts it – people forsake the aspect of their timeless "innate endowment."¹⁴ Relying on their senses and attached to forms, people develop a chain of activities: to discriminate, to evaluate, to desire, to pursue, and to strive.¹⁵ People strive to comprehend matters, to define things, to clarify ideas, to adjust themselves to circumstances, and to rationalize the outcome of events. In sum, people honor human intelligence and involve themselves in ceaseless labors which serve only to lead them away from the truth. Their intelligence is precisely what makes them fools! And these are the fools who have made a mess of the world.

In *Being There*, human activities guided by intelligence are portrayed as not only futile but also ridiculous. Trying to understand Chance's place in their world, EE, Thomas Franklin, and others, fall into the trap of human

intelligence. And, defining reality by associating one being with another, they become victims of machine hearts and machine worries. EE, the wife of a financier, erases Chance's true identity as soon as she meets him. Chance's appearance, a well-built body dressed in a handsomely hand-tailored suit and top quality shoes, leads EE's "logical" mind to conclude that he is a well-to-do businessman. Because of her preconceptions about Chance, she misunderstands "Chance, the gardener" as Chancey Gardiner, who is presumably related to the prominent Gardiners. Thus, she imposes a status on Chance based on his appearance and then attaches a name to him corresponding to that assumed status. Making similar assumptions, EE's husband, Benjamin Rand, sees in Chance the qualities of a businessman. He labels Chance's garden analogies intelligent metaphors for good business practice and economic sense. Appreciating the wisdom he has attributed to Chance, Rand provides Chance with yet another identity: Benjamin Rand's dear friend.

Misconceptions snowball as efforts induce further efforts, and one situation gives rise to another. Chance is soon known to the nation as a presidential advisor, a financier, a statesman, a man of vast political wisdom, of great literary talent, and an ideal lover. EE, fascinated by Chance's, or rather Chancey Gardiner's "wisdom and charm," tries to gain his affection. She is initially frustrated by his failure to respond to her advances, but she soon assigns this to self-restraint, as "proof" of his cerebral nature and personal moral strength. In like manner, EE views her own loss of composure as a sign of her newly gained freedom, and as a purgation which only a person of Chancey's caliber could bring about. Rand, depressed by the thoughts of human mortality, intends to make the apparently intelligent and healthy Gardiner his successor in business as well as in EE's love life. He also supports Chance's candidacy as a board member of the American Financial Institute. The Soviet Ambassador, in need of reassurance of his own personal worth, wishes to become intimate with this supposedly influential figure so as to consolidate his own position. Consciously or unconsciously, he has made Chance known as a scholar on Krylov and Russian culture. The intelligence agencies of the US and the USSR, pressed by the demands of their jobs, exhaust all possible resources in tracing the past of this eminent yet mysterious Chancey Gardiner.

Those who surround Chance seek to define Chance's identity and their own by relating one to another and by assigning extrinsic meanings to the relationships. They define their goals in life on the basis of their immediate

environment. They rely on their senses to comprehend reality, and they interpret events in terms familiar and convenient to them. Dependent upon personal experience, they interpret new circumstances by forcing them into a framework of preconceived notions. Assumptions are then followed by signification. They seek to fulfill their desires by various schemes and actions, which they rationalize when frustrated or defeated. Thus, they fabricate a Chancey Gardiner on the basis of their own assumptions and values, and establish the significance of their own existence by relating themselves to a non-existent Chancey Gardiner. In these very efforts, they lose their own true selves. And because of their meddling, a simple Chance becomes a multitude of spurious images.

Chance and the people surrounding him are all victims of human artificiality. The ancient Taoist philosophers viewed human artificiality as the most powerful corrosive force in the destruction of the true self. Chuang Tzu detested the artisan who shaped clay into round or square, or made wood curved or straight. He loathed the master trainer who harnessed the horses with poles and yokes and forced them between crossbars and shafts.¹⁶ As far as Chuang Tzu was concerned, the artisan and the master trainer committed the crime of destroying the inborn nature of the clay, the wood, and the horses. Those who exert themselves to acquire knowledge and confuse the simplicity of human beings are similarly at fault. Lao Tzu expresses it this way: "When the Great Tao is abandoned, there are human-heartedness and righteousness. When knowledge and wisdom arise, there is great hypocrisy."¹⁷ Thus, with the cangues of intelligence and human striving, the great power of artificiality has fastened itself on the human spirit and blighted its most precious quality, naturalness.

Chance, the Sage

The Taoist sage, therefore, "learns from the unlearned." He "dulls the sharpness" and "loosens the tangles." He abandons misguided knowledge and arbitrary judgements. He does away with seeing and hearing and "drives out perception and intellect." He "smashes up" the body that strives and struggles and he "fasts" the mind that distinguishes and discriminates.¹⁸ In his sagacious vision, the fleeting physical differences brought about by constant change yield to the "natural equality"¹⁹ of all. He harmonizes with all opposites in naturalness. Passionless and indifferent, he returns to the original simplicity of inaction. Without destination, he wanders freely in

the world. Without entanglement, his integral self is one with the truth.²⁰

Though Chance of *Being There* exemplifies the superficiality of people in general, he is different from the others. Chance does not strive for anything. He lives with others but does not participate in their schemes. In contrast to those who surround him, Chance is a person of poise and balance. Though not completely independent of social demands, he is not restrained by their influence. He merely mirrors or reflects. Unlike the others, Chance is a silent observer without purposeful goals. He has no expectations and he makes no assumptions. Thus, his mind is not laden with concepts and desires. He does not tinker with human affairs: he experiences no frustration and has no need to rationalize. Thus, he is not wearied by efforts to gain or to possess, nor is he disturbed by external judgments. He is not restrained by the arbitrary social structure, nor is he driven by personal concerns about profit or achievement. Even death, the subject which depresses so many others, he views as a part of natural transformation.²¹

Chance comes in contact with the world of human activities without a definite purpose and leaves it without attachment. He "steps out into the garden" from "the grand ballroom"²² in the same spontaneous manner as he once walked out of the garden and entered the world of human activities. EE's affection, Benjamin Rand's trust, and eulogies of others, as well as material comfort and political power are merely chance encounters on his passing journey. Like a Taoist sage, he occupies a place in the world but is not affected by the external environment. He makes no artificial distinctions and seeks no changes in his world. Moving from event to event with open-mindedness and ease, he deals with new circumstances intuitively and spontaneously. He believes that "it was he, Chance, and no one else who made himself be."²³ In *essence*, he is very much like the plants in the garden. He moves in his own time and grows with the season. He may be unable to think or dream, yet he has the unique qualities of simplicity and peace of mind. Unaffected by "normal" standards of value and convention, he demonstrates an ability to remain free from entanglement and to retain his personal autonomy. He is not bound by "human predicament" and he enjoys the "privileged vacuum of 'being'."²⁴ In substance, Chance is the closest of all to nature, or *tzu-jan* (self-so).

Conclusion: Survival of the Self in Tranquility and the Void

Being There is called by some critics the final part of Kosinski's autobiography, preceded by *the Painted Bird* (1965) and *Steps* (1968).²⁵ All three of Kosinski's early novels engage in a philosophical inquiry of the self. But *Being There* is generally viewed as different from its predecessors. In addition to the obvious change of background from totalitarian post-war Europe to contemporary America, there is a difference in style. Some critics comment that they regret to see the "falling off" of the "radical energy" which has been so prevalent in Kosinski's earlier novels, and they consider the disappearance of the earlier dramatic tension as most unfortunate.²⁶ Apparently, what these critics refer to as the sources of dramatic tension are the confrontation of the self by powerful collective forces and the struggle of the self to be free of imprisoning collective ideals, all so intensively portrayed in Kosinski's two earlier novels but seemingly no longer existent or relevant in *Being There*.²⁷ Actually, closer scrutiny reveals that neither confrontation nor mistreatment disappears from the world of *Being There*. The necessity to protect the integral self is ever urgent. What sets *Being There* apart from Kosinski's earlier novels is this: while the earlier novels illustrate the tangibly vehement aspects of the external forces which cruelly and even savagely oppose the self, *Being There* points to these same forces in their subtler stances. Just like Emperor Hun-tun's friends Hu and Shu whose good intention bored Emperor Hun-tun to death, the people who surround Chance threaten to destroy his true self with humanity. While Kosinski denies that the content of his first three novels is autobiographical, *Being There* apparently marks the conclusion of his search for the self. Kosinski has become aware of the corrosive nature of human interaction not only in exploitative situation but also in its benevolent moments. Kosinski realizes that "the institutions of our daily, familiar environment entrap us more effectively than do all federal and state internal security agencies."²⁸ He has discovered that a human being is not only deprived of the privilege of maintaining the integral self in a totalitarian society but is deprived of this privilege in any society.

Kosinski and the Chinese Taoists challenge the common notion that man is a social being. Both discredit the generally acknowledged value of emotional attachment and disparage the widely accepted significance of rational intelligence. Their vision of reality transcends the human world.

They view physical human existence as a temporary passage in the constant flux of transformation but regard the essence of the self as transcending that physical framework. To them, the true self is not the human ego that depends on the reassurances of human interaction but the independent and perpetual being that flourishes in the natural universe.

To Kosinski and to a Chinese Taoist, what is commonly accepted as substantial is not reality. Emptiness is, on the other hand, the substance and ultimate reality. Emptiness is where utility resides: things such as bellows, a hollow utensil, or a room, Lao Tzu tells us, exemplify this. Chuang Tzu's Perfect Man wanders freely and easily in "Not-Even-Anything Village." The ultimate example of emptiness is the Tao itself. The Tao is empty. It is like the bellows: while vacuous, its capacity is "inexhaustible." It is formless, invisible and inaudible, yet, it is the all-embracing totality of all things.²⁹

The two code names Kosinski assigned to this novel before it reached its final form seem to suggest this idea of emptiness. *Being There* was originally called "Blank Page" and later "Dasein," meaning the state in which "one *is* and *is not* at the same time."³⁰ Together, they point to this underlining concept of emptiness: essential existence lies in emptiness, yet what seems to be empty is not empty while what seems to be full is actually empty. Thus, what appears to be intelligent is actually nonsense and what is generally considered to be nonsense is, on the other hand, the ultimate truth. While this concept of emptiness is clearly exemplified in the characters and situations of *Being There* as the preceding discussion readily demonstrates, the prime example is the protagonist of the story. Chancey Gardiner's past may be a "blank page" to the President's men, to the intelligence agencies, and to Thomas Franklin, but it is essentially the natural existence of Chance. Conversely, the glamorous being of Chancey Gardiner is no more than a mirage.

Kosinski also seems to agree with Taoism that human beings are an end, not a means: to live is to be, not to act or to become.³¹ The generally acknowledged value of intelligence, human institutions, and even civilization itself thus become the hallmarks of human artificiality. Taoism "seek to recapture a sense of cosmic context of human life — that man's well being is primarily related to and defined by nature."³² Kosinski's narrator of *Being There* also claims, "In this colored world of television, gardening was the white cane of a blind man."³³ Therefore, people should be allowed to live just as plants should be allowed to grow. Only in his elementary state as an

independent natural being, or as a "biological entity,"³⁴ is a human being the true form of himself. Only when a person is detached from the extrinsic vanities: knowledge, emotion, desire, name, convention, etc., can he transcend society's entanglements and be free from human artificiality. In other words, the true self can only exist in absolute tranquility and void. Only then can the self be natural, be one with the truth and be eternal.

Notes

1. Burton Watson, *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), p. 142. Also see *Chuang Tzu*, Ch. 13 and *Tao Te Ching*, Nos. 1, 14 and 42.
2. N. J. Girardot, *Myth and Meaning in Early Taoism* (Berkeley, Los Angeles, London: University of California Press, 1983), p. 267.
3. Watson, p. 152 (in *Chuang Tzu*, Chapter 13).
4. Watson, pp. 30-33 (in *Chuang Tzu*, Ch. 1): Paul J. Lin, *A Translation of Lao Tzu's Te Ching and Wang Pi's Commentary* (Ann Arbor: Center for Chinese Studies, the University of Michigan, 1977), p. 105 (in *Tao Te Ching*, No. 56).
5. Jerzy Kosinski, *Being There* (New York: Harcourt Brace Jovanovich, 1971), pp. 19-20.
6. *Ibid.*, p. 31.
7. *Ibid.*, p. 95.
8. Cf. *Being There*, pp. 6ff. R. Z. Sheppard, "Playing It By Eye," *Time* (April 26, 1971) and George Plimpton, ed., *Writers at Work* (New York: Penguin Books, 1981), pp. 325-26, also explore this implication.
9. Watson, p. 134 (in *Chuang Tzu*, Ch. 12).
10. *Being There*, p. 14.
11. Lin, p. 97 (in *Tao Te Ching*, No. 52).
12. *Being There*, pp. 57-58.
13. *Ibid.*, p. 58.
14. Donald J. Munro, *The Concept of Man in Early China* (Stanford, California: Stanford University Press, 1969), pp. 134 and 143.
15. *Ibid.*, pp. 132-35.
16. Watson, pp. 104-13 (in *Chuang Tzu*, Chapters 9 & 10).
17. Lin, p. 32 (in *Tao Te Ching*, No. 18).
18. Lin, pp. 105 and 119 (in *Tao Te Ching*, Nos. 56 and 64), Watson, pp. 90, 113 and 117 (in *Chuang Tzu*, Chapters 6, 10 and 11 respectively).
19. A term borrowed from Munro, p. 124.
20. Cf. *Chuang Tzu*, Chapters 2, 6 and 12.
21. The Changes that take place for a person to have a spirit, to have a body, to be born, and to die, are compared by Chuang Tzu to the "progression of the four seasons." See Watson, p. 192 (in *Chuang Tzu*, Chapter 18).
22. *Being There*, p. 117.
23. *Ibid.*, p. 5.
24. Paul Bruss, *Victims: Textual Strategies in Recent American Fiction* (London and Toronto: Associate University Press, 1981), pp. 197. Also see pp. 173-74 and 198-202.

25. Jerome Klinkowitz quotes John Updike as saying that the typography of *Being There* "suggests that Kosinski's biography is the last chapter." See Klinkowitz, "Jerzy Kosinski," in *The New Fiction: Interviews with Innovative American Writers*, edited by Joe David Bellamy (Urbana: University of Illinois Press, 1974), pp. 142.
26. For examples of negative comments, see Samuel Coale, "The Quest for the Elusive Self: The Fiction of Jerzy Kosinski," *Critique: Studies in Modern Fiction*, Vol. XIV, No. 3 (1973): 25-37, especially pp. 28 and 34-35 as well as reviews in *The Hudson Review* (Fall 1971), *Encounter* (August 1971), *New Yorker* (Sept. 25, 1971) and *The Nation* (May 31, 1971).
27. Lawrence S. Cunningham also compares *Being There* with Kosinski's other works in his article, "The Moral Universe of Jerzy Kosinski," *America* (Nov. 11, 1978): 327-29. Also cf. John W. Aldridge, "The Fabrication of a Culture Hero," *Saturday Review* Vol. 54 (April 24, 1971): 25-27 and Klinkowitz, pp. 142-68.
28. Quoted from Plimpton, p. 326.
29. Lin, pp. 9-12, 24-25 and 28-29 (in *Tao Te Ching*, Nos. 4, 5, 14 and 16: Watson, p. 35 (in *Chuang Tzu*, Ch. 1) and p. 93 (in *Chuang Tzu*, Ch. 7).
30. Plimpton, pp. 330-331.
31. Vitaly A. Rubin, *Individual and State in Ancient China*, tran. by Steven I. Levine (New York: Columbia University Press, 1976), p. 99.
32. Girardot, p. 258.
33. *Being There*, p. 5.
34. A term borrowed from Rubin, p. 98.

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