

Zhuangzi: The Way of Nature. Adapted and Illustrated by C. C. Tsai. Translated by Brian Bruya. Princeton University Press, 41 William Street, Princeton, New Jersey 08540, USA. 2019. xvi + 237 pages. Price: US\$ 22.95.

Adapted editions of Chinese classics illustrated by Tsai Chih Chung, a world-renowned cartoonist of Taiwanese origin, have been bestsellers all over Asia. The book under review is an English translation of C. C. Tsai's version of the old Chinese collection of Daoist (Taoist) stories assigned to Shuang Zhou (c. 369–290 BCE), popularly called Zhuangzi, by adding the honorific suffix 'zi' to his surname. Traditionally Zhuangzi stories are retained in 33 chapters. This book is made up of 155 parables of Zhuangzi, illustrated and sorted into 31 chapters. Its review would hardly make sense without an outline of Zhuangzi's stories, his core compositions and Daoist philosophy.

Zhuangzi stories

Out of the traditionally survived Zhuangzi stories, Zhuangzi is said to have authored only seven, distinguished as the Inner Chapters full of Daoist parables celebrating the peaceful life in harmony with nature. Like the philosophy of Confucius, Mencius and several other sages, the thoughts of Dao (Laozi or Lao-Tze) were normative reactions against the extravagant life and violent culture in the Age of the Warring States (476–221 BCE).

A short review like this can never even mention the entire anecdotes, allegories, parables and fables by Zhuangzi. Hence I would just indicate them and refer to the original texts and translations for details^{1,2}. Some of the stories are short, simple, humorous but profound and irreverent parables. For instance, the story of the Death of Wonton in chapter 7

presents Lickety and Split drilling seven holes, unveiling the consequence of living against the way of nature (p. 78). A story in chapter 18 presents a man seeing Zhuangzi sitting and drumming on at the demise of his wife (p. 129). It teaches that death is a natural process (p. 66).

Some stories are longish and complex, not amenable to illustration. The story of Master Lie and the Magus, and the anecdote of the Yellow Emperor's music in chapter 14 of the traditional collection are examples. Some are totally weird, partly whimsical and apparently surrealist. In one story the character believes that his left arm turns into a rooster, his right arm goes into a crossbow, and his buttocks become cartwheels.

A few stories contain arguments outwardly ridiculous, often upsetting the logic. They are satirical in nature, seeking to expose the limitations of rational knowledge sustained in advanced civic life. An anecdote in chapter 17 of the original collection embodies Zhuangzi's debate with his philosopher friend Master Hui, on the joy of a fish (p. 125). Ostensibly, it looks irrational. But Zhuangzi never betrays reason. His intention in the context is to show how overdependence on rationality precludes freedom, flexibility of thought and choice. Scholars have frequently equated Zhuangzi's debate with Hui to the dialectics of Socrates and Plato.

The core compositions

The Seven Inner Chapters form the core compositions of the collection of Zhuangzi stories echoing sounds of profound meanings³. These are Zhuangzi's own compositions replete with historical allegories and short parables teaching Daoist ethics⁴. In chapter 1, the joyous life of free and easy wandering with the thrill of rambling without any destination is the theme. They celebrate values and passions of the Daoist natural world of harmony without anxieties and threats of the competitive and legally entrenched social life.

A dialogic sorting of contradictions makes chapter 2 the most complex of all, distinct for realistic allegories, abstract allusions, baffling metaphors and syllogical arguments, which confound explanations. A series of eschatological questions about one's self, one's life, one's world, one's language and one's own understanding are raised here. Its example par excellence appears in an

anecdote at the end of the chapter, by way of Zhuangzi's dream of being a butterfly, one of the most splendid among his stories (p. 38). The principle of nurturing life is the next chapter that deals with the way to cultivate life enabling to live peacefully till death. How to preserve one's life of civic engagement in a time of social corruption and circumstances of great danger is the subject matter of chapter 4. In the next chapter the potency that links with the ancestral source, something deep and resilient, constitutes the theme. A set of parables demonstrating the virtues of the great ancestral teacher of Daoism, the true personage and the ideal life in harmony with nature, away from the dangerous society respectively, form the last two chapters. In short, the inner chapters give us the real feel of Zhuangzi's thoughts⁵.

Daoist didactics

Most stories of Zhuangzi embody parables advocating greatness of living in harmony with nature for realizing the ontological inseparability between one's inner self and the Cosmic Way or the Dao⁶. Daoism believes in the spontaneously transforming universe without a creator and humans achieving ultimate happiness through a life in alignment with the way of nature, which amounts to total rejection of all traditional norms and social values. Daoism calls for non-action, non-governing, non-thinking, non-striving and non-interference to be one with nature (pp. 95; 103). Zhuangzi's classic parables of non-action are: a cook carving out the cow (p. 41), the old wheelwright (p. 96), the cicada-catcher (p. 140) and the bell-stand maker (p. 146).

Daoism urges to distance life from the state power and socio-political obligations. Life should be like a mirror that reflects only objects right in front (p. 77). A Daoist abandons all presuppositions, abstains from intellectual debates, stops ambitions and listens to the music of nature (pp. 23; 114). Unlike other contemporary philosophers such as Confucius, Mencius, Mohis and others, who were socio-political reformists seeking mitigation of human sufferings, Zhuangzi emphasized the Daoist principle of inaction and consistent opposition against all legal systems that impose order on people⁷. Zhuangzi loved living the order in nature, while others sought to order culture for living.

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Daoism maintains that people in culture develop advanced cognitive abilities and create unnatural binaries such as good > < evil, big > < small, useful > < useless, etc. Zhuangzi devalues this through the analogy of artisans doing their job instinctively without being conscious of their ability (pp. 96–97; 114; 148). Daoists see life of wandering symbolic of unencumbered existence in nature, acquainting with everything and enjoying its being without belonging to anything. They view nature as the most accomplished but without a designer and a grand plan (pp. 98, 191).

Tsai's cartoons

Zhuangzi's stories as such are absent in Tsai's cartoons. He has chosen only select parables from the core portions of Zhuangzi's writings for illustration. Understanding Zhuangzi's writings is too difficult for the West due to the cultural contrast between China and Europe⁸. This accounts for why Zhuangzi was not known to the West, despite translation of his writings in Europe as early as in 1939 (ref. 9) and analytical introduction in the US since 1994 (ref. 10).

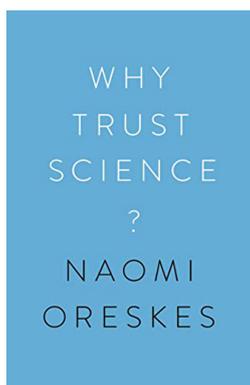
Tsai's drawings supported by English translation boxes of minimum words signify the Daoist message in the stories excellently well. His craft of imaging Zhuangzi's humorous but profound stories through effortlessly communicative graphics is amazing. Uninterrupted thin lines of rare beauty in Tsai's cartoons dazzlingly mediate between Zhuangzi's ideographs rooted in Daoist transcendence and their English translation of Bruya moored in existence. One captures the connotation of Tsai's cartoons better, thanks to Edward Slingerland's eminently knowledgeable forward and Bruya's comprehensive introduction, which jointly let access to Zhuangzi's biography, philosophy and historical context.

Despite the rare potential of Tsai's fascinating cartoons to signify profound philosophical thoughts, they seldom substitute verbal explanation. Indeed, they serve as stepping stones for millions, not initiated in Chinese classics, to access the complex philosophical universe of Zhuangzi's writings.

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2. Watson, B., *The Complete Works of Chuang Tzu*, Columbia University Press, New York, 1968.
3. Chai, D., *Early Zhuangzi Commentaries: On the Sounds and Meanings of the Inner Chapters*, VDM Publishing, Saarbrücken, 2008.
4. Graham, A. C., *Chuang-tzu: The Seven Inner Chapters and Other Writings from the Book Chuang-tzu*, Allen & Unwin, Boston (trans. 1981).
5. Wang, B., *Thinking Through the Inner Chapters*, Three Pines Press, New York, 2014.
6. Coutinho, S., *An Introduction to Daoist Philosophies*, Columbia University Press, New York, 2014.
7. Hansen, C., *A Daoist Theory of Chinese Thought: A Philosophical Interpretation*, Oxford University Press, New York, 1992.
8. Cook, S., *Hiding the World within the World: Ten Uneven Discourses on Zhuangzi*, State University of New York Press, Albany, 2003.
9. Waley, A., *Three Ways of Thought in Ancient China*, Allen and Unwin, London, 1939.
10. Liu, X., *Classifying the Zhuangzi Chapters*. Savage, W. E. (trans. 1994), Center for Chinese Studies, University of Michigan Press, Ann Arbor.

RAJAN GURUKKAL

State Higher Education Council,
Vikas Bhavan, PMG Junction,
Thiruvananthapuram 695 033, India
e-mail: rgurukkal@gmail.com



Why Trust Science?. Naomi Oreskes. Princeton University Press, 41 William Street, Princeton, New Jersey 08540, USA. 2019. xii + 360 pages. Price: US\$ 24.95.

Why should people trust science? Science, we claim, is a work in progress;

any fact or theory can be called into question by anybody at any time, as long as they are using the scientific method; science can only falsify hypotheses and not prove any hypothesis correct. Scientists can make mistakes, sometimes inadvertently and sometimes by fraud. Many scientific findings turn out to be irreproducible, leading to the so-called replication crisis. Why then should the public and policymakers trust science? What arguments can we make to persuade people to trust science?

Why Trust Science began as the Princeton University Tanner Lectures on Human Values by Naomi Oreskes, Professor of History of Science at Harvard University, USA. Her two lectures were followed by comments and critiques by four distinguished scholars. The two lectures by Oreskes, the four commentaries and a detailed response by her, have now been published together in the book under review.

The book begins with a helpful introduction by Stephen Macedo, Professor of Political Science at Princeton University, USA, which provides a summary of the entire volume, including the opening chapters, the commentaries and the response. In the first of her two opening lectures, Oreskes clearly sets out the problem facing us today – widespread mistrust of science, by the general public and by politicians and other decision-makers, be it regarding climate change, vaccination or evolution (discussed largely in the US context). She then provides a detailed historical overview of the various arguments people have been making for why we should trust science. Even before properly beginning the historical overview, she dismisses from any further consideration, an argument that scientists themselves often make – '[scientific] theories must be correct because they work. How else ... would planes fly or medicines cure diseases?'. Oreskes disabuses us of the general validity of this argument by pointing to history; 'many theories ... that worked ... were later rejected as wrong. The Ptolemaic system of astronomy, the caloric theory of heat, classical mechanics, and the contraction of the earth...'. If we needed another reason to pay attention to the discipline of the history of science, this is it.

Among the arguments that Oreskes considers in her historical treatment, the oldest one, popular in the 18th and 19th

1. Watson, B., *Chuang Tzu: Basic Writings*, Columbia University Press, New York, (trans. 1964).