ЛИТЕРАТУРОВЕДЕНИЕ

Language strategy of explaining the Buddhist notion "The Other Shore" in Yu Jian's poem-play*

Yu. A. Kuznetsova

Moscow State University,
11, ul. Mokhovaya, Moscow, 125009, Russian Federation

Certain Buddhist schools (Chan, Linji) took a sceptical attitude towards verbal transmission of awakening experience. But nevertheless language here wasn't marginalized — its potential, its limits of expression were explored and skilfully used. In this article attention is drawn to gong-an — formally-derived-of-common-sense texts structured as questions/answers of a teacher and disciples — along with the strategy of this specific communication, its functioning in traditional and modern literature. The research aims at pointing out a visible connection between gong-an texts and Yu Jian's poem-play «Grammar discussion on "The Other Shore"» (1998) in terms of speaking about the other shore — the state of non-duality/awakening. Despite the fact that Yu Jian is a vivid figure of China's avant-garde poetic world, none of the Chinese, European or American researchers has yet touched upon the analysis of this poem-play, which seems important in terms of comprehending dynamic permeation of the tradition of gong-an texts into the composition of the poetic and dramatic work of Yu, where he touches on the question of describing the transcendental. Further analysis and comparison of gong-ans and Yu Jian's text makes it clear that the latter stylistically originates from a detailed description of different solutions to the gong-an about the other shore. As a result, Yu Jian's search for an articulation of the concept "the other shore" becomes rooted in Buddhist philosophy. This in its turn shows vitality of this tradition in the modern literary text.

Keywords: Buddhism, language communication, gong-an, the other shore, poem-play, Yu Jian.

Certain Buddhist schools (Chan, Linji) took a skeptical attitude towards verbal transmission of awakening experience. But nevertheless language here wasn't marginalized —

its potential, its limits of expression were explored and skillfully used. In this article, attention is drawn to gong-an — formally-derived-of-common-sense texts structured as questions/answers of a teacher and disciples — along with the strategy of this specific communication, its functioning in traditional and modern literature. The research aims at pointing out a visible connection between gong-an texts and Yu Jian's poem-play «Grammar discussion on "The Other Shore"» (1998) in terms of speaking about the other shore — the state of non-duality/awakening. Further analysis and comparison of gong-ans and Yu Jian's text makes it clear that the latter stylistically originates from a detailed description of different solutions to the gong-an about the other shore. As a result, Yu Jian's search for an articulation of the concept "the other shore" becomes rooted in Buddhist philosophy. This in its turn shows vitality of this tradition in the modern literary text.

Chan Buddhism, one of the schools of the Mahayana tradition of Buddhism, reached its heyday in China during the Tang era (from the 7th to the 10th centuries). By the 7th–8th centuries, the basic principles of the Chan school, in particular, a skeptical attitude toward the verbal transmission of knowledge about awakening experience[1], have already formed. However, language is the tool that Buddhists of this tradition would use and repeatedly resorted to explain the theory through their practices. By denying the benefit of words, in fact, they understood by no means literally destroying them, but a complete rethink of their functions for revising an individual's cognitive picture. It should be noted that later in the Linji school[2] (which has become especially popular from the 10th–11th centuries), these principles have gained momentum, and a specific strategy of communication between teacher and disciples has been developed, complicated by the absence of formal logic in utterances and demanding intuitive efforts on the part of the addressee to be comprehended. In writing, it was entrenched in gong-an texts (which originally meant "a complex legal case/official document"). The purpose of the research is to reveal performance features of the strategy of this language communication in traditional practice of gong-an and modern literary text, and also to show the link between the way of talking about the other shore, i.e. the state of non-duality, in the gong-an texts and in the poem-play «Discussion on the expression "The Other Shore"» after a famous poet Yu Jian (1998).

Despite the fact that Yu Jian is a vivid figure of China's avant-garde poetic world, none of the Chinese, European or American researchers has yet touched upon the analysis of his poem-play «Discussion on the expression "The Other Shore"», which seems important in terms of comprehension the dynamic permeation of the tradition of gong-an texts into the composition of the poetic and dramatic work of Yu, where he touches on the question of describing the transcendental.

To perform a step-by-step analysis of this topic, let us turn to the beginning of the historical background.

Philosophers of the Chan school stated in the line with the Mahayana doctrine of Buddha's singular consciousness that there is no difference between the subject and the object, samsara and nirvana, Buddha and all other people, and so on, and that the "original nature" — "ben xing" (本性) is identical with "Buddha nature" — "fo xing" (佛性) [1, p. 142–161].

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[1] _不立文字，教外别传，直指人心 — a moment at support of the Chan. Not to rest on writings. Special transmission outside teaching. To address directly to the heart of a man.
[2] Linji Yixuan (9th century) — a monk of the Chan school, a founder of the same-name school.

Their task was to eliminate the duality that is immanent in the process of ordinary thinking.

In the text "Liu-Tsu t'an-ch'ing" (組坦經), another shore corresponds with the concept of non-duality (it is important that Yu Jian assign the same connotation to the other shore). But first, we should say that this concept is all-Buddhist. It is opposed to the expression — "this shore", i.e. "everyday life" — "xi an", (此岸) and is connected with the Buddhist concept of "six crossings/six paramitas/six liberating actions" — "lu do" (六度), which shepherd people from the world of births and deaths to the shore of nirvana. In the Gathas, the verb "to go to the other shore" — "du" (渡) across the sea of samsara — "ku-hai" (苦海) can often be found. The noun "raft/boat" — "chuan/zhou" (船／舟), used in this context, symbolizes Buddhist teaching as an instrument of salvation.

For example:

浮生若梦身如寄 Swift-passing life is like a dream, the body is like a temporary refuge

彼岸遥遥谁泛槎? The other shore is far away, who can raft it? [2, p. 241] (a raft cannot reach the other shore, the other shore can be reached with the help of the teaching only).

It is interesting that the concept we analyze, in ordinary consciousness usually correlated with the Buddhist paradise. Image of the Western Pure Land Sukhavati, where the merciful Buddha Amitabha and the Bodhisattva could lead one, at one time actively entered the conceptual field of the *other shore* and solidified its positions in the religious philosophy of the adherents of the Pure Land school (this school was not exclusively monastic one, and it was popular among the laity).

However, in Chan Buddhism, the other shore is associated with the *state* of the absence of binary oppositions, which is the universal means of rational description of the world. In the text "Liu-Tsu t'an-ch'ing", the other shore implicates the semantics of "non-dual thinking' — "san mei" (三昧), i. e. this is a state of *supreme wisdom*.

Below are the fragments from the "Liu-Tsu t'an-ch'ing" to illustrate this position.

"Maha-Prajna-Paramita is a [concept] from Sanskrit, translated as "to reach the opposite shore with the great wisdom."

What does Maha mean? Maha means "great".

What is called Prajna? Prajna is translated "wisdom".

What is called a paramita? This [concept] is from Sanskrit. It is translated "to reach the opposite shore". It means to leave the world of births and deaths. Stay in a world where there is birth and death is like waves rising on the watery surface. This is called "this shore". To get out of a world where there is no birth or death is like [to come to a place], where the water constantly flows calmly. This is called the "opposite shore". Therefore, this is called a "paramita"[3].

何名波罗蜜?此是西国梵音, 唐言彼岸到。解义离生灭，着境生灭起，如水有波浪, 即是于此岸。离境无生灭, 如水永长流, 故即名到彼岸, 故名波罗蜜。" [5].

The above fragments consistently define the *other shore* through Maha-Prajna-Paramita (state of non-attachment to external phenomena, overcoming illusions of con-

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[3] See in detail the sutra translated by F. Yampolsky [3] and I. S. Gurevich [4].

sciousness). At the Lin-chi school, practice of gong-an, special attention was paid to the awakening of this non-duality state in the adepts.

Specific nature of gong-an composition and linguistic features are the object of profound scientific interest. These issues were dealt with, for example, by experts such as D. Williams (his work "Language, Reality and Interpretation in Zen Buddhism" in the book "Buddhism and Linguistics" edited by M. Herat) [6], Steven Heine "About the Value of Speech and Silence: the Philosophy of Language in Chan Buddhism, [7], Right Dale S. "Rethinking the Transcendent: The Role of Language in the Chan Experience" [8], Wang Yuju (王友如) and his extensive work on the linguistic features of composing the texts of the Taoist and Chan-Buddhist traditions) [9], Yuan Wu and Zi Yu, who released in 2011 an analysis and comments on one of the known gong-an collections "Saying from the Azure rock" [10], etc.; amongst the Russian scientists dealing with this issue, A. Maydanov and his monograph "Chan Buddhism Koans as Paradoxes" [11]; E. Torchinov with his cycle of lectures on Buddhism [12], N. Abaev and his study "Chan Buddhism and Cultural and Psychological Traditions in Medieval China" [13], etc. can be mentioned.

All the researchers note that the communication in gong-an texts is brought to a level that is different from discursive thinking, when the language communication is complicated by the fact that the teacher "never speaks clear" — "bu shopo" (不说破)[4].

From the linguistic point of view, contradictions are quite common in gong-an, there is a dynamics of combining the contrarian elements, which the Chan tradition called the *"living language"* — *"sheng yu"* (生语). "Words in living language act not as certain concepts with a given content that contains certain information, but as signs of awakened consciousness." [14, p. 243] Where there is a sharp delimitation of concepts in binary oppositions, where duality is created and pointed to, the *dead language* — "si yu" (死语) is used, while a living language first of all reveals the essence of the paradox and destroys the paradigm of ordinary thinking.

For our study, it is important to identify the techniques of using the living language typical for gong-an texts; for this purpose, let us distinguish two main groups of language techniques used in the tradition, and then transferred with certain changes to the contemporary play-poem after Yu Jian:

a) The paradox. For example[5]:

A Chan master Huanglong Zuxin often raised his fist and told his students, "If you call it a "fist", then you are attached to ordinary thinking, if you do not call it a "fist", then you are avowedly in the wrong. What is it?" [15, p. 587].

The formula included in the question 【X = A is wrong; X ≠ A is wrong, what is X ?】 undermines the semantic core of A from the inside. As a language strategy, this helps to eliminate the attachment of signifiers to the referents.

b) Tautology. For example:

Question. What is one drop from Tsaosi spring? Answer. One drop from the Tsaosi spring [9, p. 181] (It is noteworthy that Tsaosi is a place in the south of China where Dajian Huineng the Sixth Patriarch of the Chan school preached, so the repetition of the

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[4] In his work, Wang Yuju говорит о специфическом использовании языка в школе чань talks about specific use of language in the Chan school, when teachers acted within the language so that they could get free of referential, descriptive and cognitive functions of language [9, p. 245].

[5] Extended examples are given in the body of the article in the Section "Verbalization of the concept "The **Other Shore** by Yu Jian".

question as an answer suggests that "one drop from the Tsaosi spring" contains the full truth and says there is nothing more to be said about). However, from the formal point of view, the norms of predication and the communicative rule of informational content are violated).

The purpose of the linguistic strategy is that the disciples should get free from thinking with oppositions, and awake a certain inner state. In this regard, the genre of gong-ans is always aimed at elaboration of a single theme: whatever the teacher says or does, he always talks about awakening, about the *other shore*.

The concept of the "other shore" in modern literature

In modern drama, the topic of the other shore as a place of salvation was raised by Gao Xingjian[6] in his play of the same name ("The Other Shore") in 1986. Since it was this play that served as the starting point[7] for the further reflection of the poet Yu Jian in his work «Discussion on the Expression "the other shore"» 关于<彼岸>的一回汉语词性讨论1993), it would be reasonable to touch upon this work first.

It is important to note that Gao interprets the other shore as an "unreachable place", while Yu Jian takes a step forward to carry out a philological study, and take a look from inside to Gao Xingjian's "The Other Shore".

Gao Xingjian arranges his play within the framework of the dialogue between the utopian ideal with its actual implementation[8]. In this predetermined system of artistic coordinates, the playwright proceeds from the past of the PRC (the early 1930s to the late 1970s), in particular, from the "Cultural Revolution" discourse, and from the ideology of collectivism, which exceeded to the 1980s. The anti-utopia finds itself in the revision of the plot of the attainment of the earthly paradise/the other shore both in the form of universal happiness, and in the form of a transcendent ideal.

Finding themselves on an unknown shore, space between the abandoned and the sought yet unattainable world, the characters of the play temporarily become the creatures that have lost their language and memory. Fundamental impossibility of people to carry out the plan, stopping halfway being ignorant, without language or reference points is the fatal impossibility to implement the speculative idea of the ideal. Later, it will reveal itself in the tragic "attachment" of people to their past, that is their memory of the former world and ordinary thinking.

When people are returned their language (in this case, by the Woman, killed by them afterwards; having learnt to speak, people, first of all, start using the language as an instrument for expressing their envy, suspicion and anger), their nature starts appearing, which leans towards the inherent instinct of violence and herd mentality. In the process of teaching a language, each character, his statements and behavior are predetermined by anonymous common concepts and interests. According to Henry Zhao, a researcher

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[6] Gao Xingjian (born in 1940), an author and playwright; the first Chinese Nobel prize winner for literature in 2000. A citizen of France.

[7] Yu Jian, when attending the rehearsal of the play after Gao Xingjian, at the request of their mutual acquaintance, stage director Mou Sen (牟森), revised the concept of the other shore and created his own work.

[8] A revised part of the work by the play after Gao Xingjian "The Other Shore" has been taken from Ju. A. Kuznetov's article "Tradition of Anti-utopia in the Drama after Gao Xingjian "The Other Shore" [16, p. 94–95].

of Gao Xingjian's creative activity, the other shore cannot be reached, because people have to use language to create links; the language destroys individual thinking, based on socially accepted codes. In other words, interacting with other people means being dragged into a bond of coercion and violence [17, p. 139].

> *The Man. We killed her, why all these questions? It's you, he, me and we are all together. On this deserted shore she gave us the language, but we did not know that we should have treated it with caution, she gave us wisdom, but we did not know how to use it.*
>
> *The Crowd. We need a leader, like a shepherd needs a herdsman. We will follow you* [18, p. 20].

On the one hand, language performs the function of uniting the characters into a crowd, enslaving them in monolithic conformism; while on the other hand, it becomes a true weapon in their hands. For Gao, it was important to show that the other shore is just a trap for ordinary consciousness, which, with the notion of paradise, will inevitably come to its antithesis.

Verbalization of the concept "the other shore" according to Yu Jian

In the «Discussion on the Expression "the Other Shore"» after Yu Jian, there is a movement towards linguistic reflection about the notion of the *other shore*, the linguistic communication strategy characteristic of gong-ans being implemented.

Let us proceed to a formal analysis of the composition of the work. The author denotes[9] it as a poem-play/shiji (诗剧), this definition of such a hybrid format[10] is based on the fact that there are no metatext comments[11] other than the author's remarks provided after the text of the play, which are typical for the play as a genre. Neither place nor time is indicated, neither characters are named, nor their number is stated. In the text of the play, the speech of the characters is not marked, except for by the direct speech and the natural boundary of the beginning and the end of their replicas within the framework of the conversation, so it is not clear how many subjects participate and who they are. It is impossible to reconstruct the change of speakers following lexical or syntactical features of the replicas, so it is difficult to talk about a combination of different subjectivities in this format. The voices of conditional characters are just enough to understand: there is a certain number of people here.

Furthermore, there is no description or performance of any actions. The reader deals with the discussion of the concept of "the other shore" in the question-answer form only. However, it should be borne in mind that one of the functions of a dramatic form is "creating a distance between the author and his work: dramatization introduces additional speakers, thereby mediating communication between the author and the reader"

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[9] The author's remarks, the text of the play, and all further references to the text in this article are made according to the electronic form of Yu Jian's blog [19].

[10] Unlike genres, formats are no subject to a system of the rules to be more or less strictly observed, etc. Formats represent a live and flexible form, which can change as the time required. See [20, p. 580].

[11] When interpreting this concept, we follow S. Bochaver, who in her paper "Elements of the Drama in the Contemporary Poetic Text" means by metatext elements "the part of the drama, which is not designed for voicing, viz. names of the characters, remarks, heading elements, mise-en-scenes, etc. [21, p. 206].

[16, p. 206] That is, the introduction of the actors, though not marked, to *perform* this text *on the stage* according to the author's remarks [19] — these important provisions make the work a field of interdiscursive interaction between dramaturgy and poetry. As for the latter, it also manifests itself at the level of a special poetic structure, grammatically and rhythmically arranged into a system of repetitions of the question (what is the other shore?) and the answers to the question.

Discussion on the "other shore" of Yu Jian stylistically imitates the gong-an texts, focused on the paradox of nomination. In fact, it is an "unfolded" gong-an demonstrating the search for answers to the question "what is the other shore?" The teacher and disciples (it can be assumed that one of them is the teacher who repeats the main question, and the others are the disciples who answer and ask clarifying questions) turn to grammar in order to perform the act of nominating the other shore in order to determine it in the grammatical paradigms. This poem-play begins as follows:

彼岸是什么? What is "the other shore"?

彼岸?哦, 它是一个词, 一出戏的名称 Well, this is a word, a name of a play.

一个名词. A noun

怎么写 What's the spelling?

两个汉字，十六划 […] bi bi bi bi----an an an an ----彼岸！Two hieroglyphs, sixteen marks […]bi bi bi bi----an an an an ----**彼岸**

这出戏是讨论彼岸? Do we discuss the other shore in this play?

是的，研究、讨论、分析、追问----彼岸 Yes, we do, we study, discuss, review, and ask questions about the other shore.

In the beginning, the "other shore" is defined as a noun (strictly speaking, the double word "the other shore" in Chinese is created according to the attributive model of the *other* 彼 as a definition to the shore, 岸 *shore* is a noun having taxonomic attributes) and as a sign is the name of the play to Gao Xingjian's play "The Other Shore", as well as its graphic and phonetic forms[12] are given — this is a direct answer to the question, but in the Chan tradition such an answer is typical of ordinary thinking, so this is the starting point for finding the answer.

It is interesting to compare the first part of the work of Yu Jian with gong-an texts, where there is a paradox of the nomination (also see examples of the first part of the work):

Examples:

1. Once a monk came to the teacher. The teacher gestured to the fire and asked, "This is fire. But you cannot call it the "fire", because I have just done it. What name will you give it?"

2. The teacher, holding a brush, asks the students, "To call it a "brush" would be a mistake. But if you do not call it a "brush", I do not know what the word for it is then.

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[12] Processes and structure of the acts of nomination is traditionally described based on a three-termed relation ("semantic triangle") "reality (referent) — concept (signification) — name (sequence of sounds)".

How can we call the "other shore", if X = A, then it is a mistake, if X ≠ A, then it is a mistake, what is X then?

The main purpose of this type of gong-an is to verify a disciple's ability (or to see the lack of this ability) to solve the dilemma of nomination. In the conversation about the other shore, Yu Jian is interested in the problem of language as an adequate tool for transferring knowledge about this concept, as well as the problem of reference.

When the other shore is defined as a noun, concepts such as "other life" and "island" emerge (which means that ordinary thinking seeks to see the customary concepts in it).

1 彼岸是什么？ What is the other shore?

一种更美好、更理想的生活。Beautiful, more perfect life.

是我们在《彼岸》中演出的这种生活吗？Do we play this life in "The Other Shore"?

不,这是戏剧。No, this is a play.

戏剧中的生活不是生活吗？ Is life in the play not life?

不是生活，是戏剧。Not life, but a play.

那么彼岸在哪儿？彼岸的生活在哪儿？在戏台下面的观众中吗？在剧院之外的世界上吗？Then, where is the other shore? Where is life on the other shore? Over there, down the stage, where the spectators are? In the world beyond the theater?

不，那不是彼岸，那是另一种生活！No, this is not the other shore, this is the other life.

什么生活？What life?

真正的生活是另外一种，它在遥远的彼岸！True life is different, ***it is on the far other shore***!

2 彼岸是什么？What is the other shore?

是一个岛 This is an island.

它在哪儿？Where is it?

在山冈的那边，天边外，越过群山之外的群山、后面的后面，在远处的远处…..

It is in the mountains, beyond the horizon, over the hill and far away (…)

Moreover, the play also defines that the other shore-island is waiting for each and everyone in the future, the category of time is introduced, however, the way to get there is no specified.

As the characters cannot clearly understand what kind of referent is connected with the significate *the other shore-perfect life* and *the other shore-island*, they continue to pursue answers.

The next stage of the discussion brings home the idea that the other shore can be an adjective, then they assume that given the characteristics of an adjective, it can describe objects. It is natural to ask the question, what objects or object can be described by the adjective the "other shore"? In the text "the other shore" as an adjective describes the no-

tion of another shore, which is extremely vague in the minds of those speaking about it. Actually, Yu Jian resorts to tautology, and this is one of the ways to solve a gong-an and eliminate duality, and also, to show that it is impossible to talk about the other shore with everyday customary language.

你们是说你们演的《彼岸》是暗示另一个彼岸？ You say, "The Other Shore" you perform alludes to the other shore?

对了！对了！ Yes! Yes!

那么话剧《彼岸》暗示的彼岸是什么？ Then, what is the other shore the play "The Other Shore" alludes to?

形容什么？象征什么？比喻什么？ What does it describe? What does it symbolize? What does it sum up?

形容彼岸，象征彼岸，比喻彼岸。 It describes the other shore, symbolizes the other shore, and metaphorically refers to the other shore.

一个词形容另一个词，一个象征象征另一个词？ Does one word describe another word? Does one symbol symbolize another word?

是的，非常准确！ Yes, indeed!

那么何必演呢？我们说彼岸就像彼岸一样，不就得了，说！彼岸就像彼岸！彼岸好比彼岸！彼岸仿佛彼岸！ Well, why play? We say that the other shore is the same as the other shore, then say that this is enough! The other shore is identical with the other shore! The other shore is the same as the other shore! The other shore is similar to the other shore!

Traditionally, the tautology technique solved a gong-an, but on the other hand, when the characters say that the other shore is the other shore, it turns out that they are trapped in language/everyday thinking, so they try to get out of it, offering different answers; however, at all times in the act of nomination they call the other shore via the other shore.

The last part provides a heuristic transition to the vision of the "other shore" as a verb[13] (strictly speaking, allowing a grammatical mistake, since the double-word "the other shore" in modern Chinese by no means can be defined as a verb), and through this part of the speech — to the movement, into another semiotic system.

不，它不是一个名词，它没实体，没有所指。 This is not a noun, it does not have an object (denotation), it does not have a signification.

它是一个形容词吗？ Is it an adjective?

不，它不是一个形容词，它形容的一切都不是它自身。 No, it is not; everything it describes is not this word.

那么彼岸是什么？ Then, what is the other shore?

我说不出来。 I cannot say.

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[13] This is step towards a super-language, which lifts a ban on abstracting and allowing for the implementation of maximum number of word valences not restricted by customary categories. A unique technique of the "part-of-speech" neutralization [22, p. 8].

说不出来，能动出来吗？If it is impossible to say, whether it can be (shown) in motion? (Whether it can be told about by movement?)

彼岸是动？你是说彼岸是一个动词？ The other shore is movement, isn't it? You mean, the other shore is a verb?

是的，彼岸是一个动词。Yes, the other shore is a verb.

这符合汉语法吗？彼岸----动词？ Does it comply with the Chinese grammar? Is the other shore a verb?

是的，在汉语中彼岸永远是一个名词，但是为什么不能把它作为动词呢？创造一个动词！要到彼岸，不是先得动吗！ Yes, in Chinese, the other shore has always been a noun, but why not to make it a verb? Let us create a verb! To reach the other shore, we should (start) move, don't we?!

[At that point, the characters start dancing, as stated in the author's remarks under the text].

If we turn to the tradition of the texts of gong-an, with the paradox of the nomination behind, it can be seen that they primarily were solved in a non-verbal way — by clicking fingers, disciple's leaving, clapping hands, etc. [15, p. 587]. Thus, it was demonstrated that the transfer of dharma can rely neither on verbalization of knowledge in a logical order, nor on search for its definition. The disciple must let his consciousness free from the habit of thinking with oppositions, and also understand that when understanding knowledge, one cannot rely on cognitive, descriptive, referential and other linguistic functions.

Why in this tradition, the discourse of logical cognition is believed to operate with a rough or dead language? Because it is a trap of the illusory relationship between language and reality. Masters often explained their disciples that Buddhist reality (non-duality) is not something that can be found through descriptive language [9, p. 113].

Yu Jian conceptualizes the problem of verbalizing knowledge about the other shore and interprets it within the frameworks of the Chan tradition. In other words, the immediacy of actual experience and the genuine nature of reality are inaccessible for language. While words convey information about what is happening subjectively and objectively, their denotations, performing the function of an intermediary, only "grasp the assumption of reality". Thus, the language is treated as a sign attached to the outside of the pre-linguistic meaning like a tag (plate), but fundamentally not related to this meaning. Being a form of communication, it can express the meaning, but it is never the source of this meaning. According to such an instrumental approach to language, reality as such cannot be "grasped" by language. Language is used as a tool only, when you need to say something that is already pre-linguistically known; language only represents and is not the same as immediate experience [6, p. 39]. This is like a finger pointing at the Moon however not being the Moon[14].

In the poem-play after Yu Jian, words are hindrance, the other shore as a state of non-duality can be lived through only. That is why, when in their dance-movement the characters resume searching for verbs to help to form an idea of what the verb "bi an" is,

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[14] The gong-an paradox of nomination composition would often exploit an object, however, abstract notions such as "dream" were also used [15, p. 589].

the question "what is the other shore?" automatically appears. And the discussion repeats from the first lines that the other shore is a noun. Tautology (repetition) turns into the main technique that arranges the entire composition of the poem-play, pointing to the fundamental impossibility to solve verbally the paradox of nominating another shore.

Therefore, when analyzing and comparing the gong-an structure and Yu Jian's text, one can see that the latter is stylistically built in the form of detailed gong-an solutions that there is another shore. Finally, the problem of searching by Yu Jian for a way to verbalize the notion of *"the other shore"* in his work acquires a new understanding in line with the Buddhist philosophy, which makes us conclude that this tradition is viable in the contemporary literary text.

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Author's information:

Yulia A. Kuznetsova — juliacaesar27@mail.ru

Языковая стратегия объяснения буддийского выражения «другой берег» в стихотворении-пьесе Юй Цзяня

Ю. А. Кузнецова

Московский государственный университет им. М. В. Ломоносова,
Российская Федерация, 125009, Москва, ул. Моховая, 11

В некоторых буддийских школах (Чань, Линь-цзи) сложилось скептическое отношении к вербальной передаче знания об опыте просветления. Однако язык в них не находился на маргинальной позиции: его потенциал, а также границы возможностей были исследованы и использованы. В рамках данной статьи на примере группы лишенных повседневной логики текстов (гун-ань) в форме вопросов/ответов учителя и учеников исследуется языковая стратегия этой особенной коммуникации, ее функционирование в традиции и современной литературе. Цель исследования заключается в том, чтобы показать связь между способом говорения о *другом береге* — состоянии недуальности — в текстах гун-ань и в стихотворении-пьесе поэта Юй Цзяня «Дискуссия о выражении "другой берег"» (1998 г.). Несмотря на то что Юй Цзянь — яркая фигура авангардного поэтического мира Китая, никто из китайских, европейских или американских исследователей не касался еще темы анализа его стихотворения-пьесы «Дискуссия о выражении "другой берег"», которая кажется важной в плане осмысления динамического проникновения традиции текстов гун-ань в структуру поэтико-драматического произведения Юя, где он касается вопроса описания трансцендентного. Разбор и сравнение этих текстов и текста Юй Цзяня помогает увидеть, что последний стилистически выстроен по модели развернутых решений гун-ань о том, что есть другой берег. В результате проблема поиска Юй Цзянем способа вербализации понятия «другой берег» в своем произведении приобретает новое осмысление в русле буддийской философии, что приводит нас к выводу о жизнеспособности данной традиции в современном художественном тексте.

Ключевые слова: буддизм, языковая стратегия, гун-ань, другой берег, стихотворение-пьеса, Юй Цзянь.

Контактная информация:

Кузнецова Юлия Александровна — juliacaesar27@mail.ru