

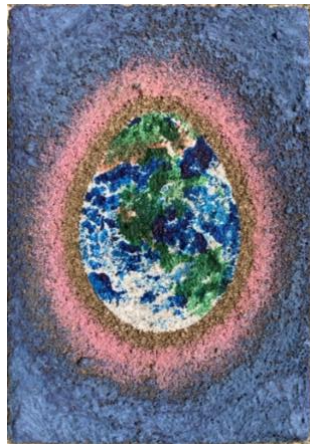


**The Collision of Love and Sexuality in East Asian Culture
with Buddhism**

Our veins carry our destiny, from the past to the present, from the present to the future.

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Abstract

The history and culture of East Asia have deeply influenced me. In the process of self-observation and study, I discovered that the shape of my desires differs from that of most Western women. This appears to be not an individual case but more like a collective trauma, delving deeper into the overall shape of East Asian submissive culture. This cultural pattern seems to have developed based on political systems and religious influences. I believe that East Asian societies may be currently situated in a cultural model reminiscent of feudal capitalism. My research focuses on the possibilities of love and desire within the framework of East Asian patriarchy, as well as their derivatives and responses within predominantly Buddhist cultures. I am interested in exploring the intersections of sexuality, feminism, culture, and Buddhism in my artistic work. Simultaneously, I am investigating the loose collisions between societal norms and nature in human society. Exploring the feasibility of my research path in the art world, I will reference and examine the works of some other artists for insights and exploration.

I believe that the impact and application of my thesis lie in a form of reflection. In my philosophical contemplation, I consider culture itself to be a collective coercive repetition. Art and such explorations can momentarily allow people to detach and examine their past footsteps. My perspective revolves around exploring the emotional and cultural gaps in people's lives from the standpoint of sex and love. This perspective may be easily perceived as dangerous and irrational, but such reflection is necessary.

Keywords:

Patriarchal Society, Feminism, Buddhism, Asceticism, Sexuality, Love, Politics, East Asian Culture, Healing, Buddhist Pedagogy, Counseling Practice, Art Therapy, Suicide Prevention.

Introduction

I have a tense relationship with this world. The reality has already collapsed into a quantum world, and I have been living in a semi-collapsed world, which is called the dharma realm¹, for a long time. Many people call this state seclusion, but it's not about being closed off; it's a form of communication that most people cannot see.

What we see is determined by ourselves.

In my recent past life, I was a recluse, knowing little about the external world. My body is filled with a large amount of web-like intuitive experiences, lacking linear logical frameworks. This is my characteristic, so I chose to become an artist, I believe that the relatively free and open profession of an artist can better accommodate and utilize my unique qualities. I seek the essence of both the world and myself through the conflicts with this world.

I want to find some answers. I want to know what love is. I'm not very old, and what I've experienced in this life is not enough to give me sufficient experience. So, I explore from my dreams, past life experiences, and the dharma realm.

I'm like a stranded marine iguana, needing to dive to the seabed to search for food and return to the shore to regulate body temperature. I'm constantly moving back and forth, never fully entering either side. This situation also resembles my immigrant status in reality. I always stand on the boundary between light and darkness.

I dare not touch dreams that truly affect my emotions. I pretend to forget them until last year when I started writing novels inspired by my past life stories. I decided to expose them, not completely, as even writing some of them down causes me pain. But I want to expose at least a part of them. This process is gradual. I want to bring them into the sunlight. Even if they are wounds, they heal faster when exposed to the sun. If they are already dead and decaying, let them rot away, nourishing the earth. They don't need to feel pain or fear anymore.

¹ I propose to call this semi-collapsed world the 'dharma realm'. Because I possess the eye of reincarnation, and from my personal perspective within the Dharma realm, the material world of human society belongs to the "fully collapsed state" in quantum physics, with few levels and unchangeable, whereas the Dharma realm belongs to a "partially collapsed" state. The levels of things in the Dharma realm are richer and more nuanced, unlike the black-and-white nature of the material world. This perspective is limited by the level of my personal third eye, but I believe it has some reference value.

Fragments of Memories

On January 21, 2021, as I walked down the street, suddenly, a scene from ancient times appeared before my eyes.

A naked woman, one hand cradling a child, the umbilical cord still attached to her, while the other hand gripped a rib bone from a human as a makeshift weapon, taken from the child's father. Her tribe was under attack by a pack of beasts. She was in labor, protected by the others in the safest spot. Now, with everyone else dead, she was weak, sweat and blood soaking her, but she had to fight.

On a nearby hill, a member of a different tribe was hunting.

In that moment, my soul split into three equal parts, seeing from three perspectives.

I am that woman. I've accepted my fate of death, but for the sake of my child, I will fight until my last breath.

I am the outsider, wanting to save the woman, to join her amidst the bodies of the fallen, and let her bear our child.

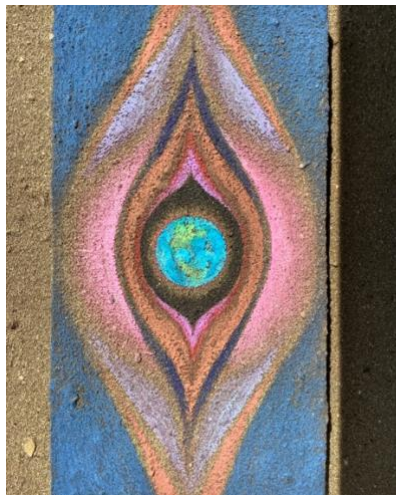
I am the closest beast to the woman, hungry, with nothing but teeth and stomach, my only thought to devour the succulent flesh before me.

The woman clenched the rib bone, shielding the newborn behind her.

The man abandoned his prey, brandishing his stone axe as he rushed towards the new battleground.

The beast, eyes reddened, snarled and lunged at the woman.

In the next moment, my soul traversed countless timelines, returning to this world. I realized that many, many years ago, a bloody battle had indeed taken place here, but the outcome remained unknown to me. People bustled along the street, the afternoon sun shining brightly.



Sand, soil, stone, wood, Tangka pigment, traditional Chinese mineral pigments, Japanese pigment, 19 x 10, 2023

Before I was born, I experienced many lifetimes as a woman. Before birth, I witnessed the entire history of humanity, seen through my mother's womb. I guess I saw it with my twin sister, who remembered many things in childhood but has now forgotten.

Before birth, I had no concept of "self." Although I had just become an individual, I had not yet truly separated from the chaos. In my earliest memories, there was a huge star directly above

me, with countless shimmering and trembling fibers flowing in the darkness. From another perspective, it became a calcium pill (this is my childhood description of this phenomenon), with various postures. Those were the histories of humanity. I wanted to become a tiny individual in this limited history.

At that moment, I encountered the first choice — gender. Actually, there was no deliberate choice at that time, but rather a natural and effortless adaptation, flowing gently like water passing through stones, and it flowed in the direction it should go.

Immediately, I sensed that the choice was mainly divided into two options: one with more individuals, mainly controlling the power of destruction (hunting, plundering, war), and the other with fewer individuals, mainly controlling the power of creation (production, nurturing, inheritance). The number of the latter would continue to decrease in the future.

The power of death far exceeds that of life. Therefore, the vast civilization has turned into a bloated giant, unconsciously tearing flesh and blood from itself, complaining about why it is so painful while indulging in the feeling of having found an inexhaustible feast.

The transmission of life requires a relative balance of light and shadow. I wished that the pace of civilization's self-destruction could slow down even slightly. So, I became a woman, with no distinction between good and evil, because there was not even a distinction between ourselves. Benefiting sentient beings is equivalent to benefiting oneself. My gender had no suspense. Whichever side was weaker, I joined that side. And so, I became a woman.



Sand, soil, stone, wood, Tangka pigment, traditional Chinese mineral pigments, 40 x 30, 2024



Sand, soil, stone, wood, Tangka pigment, traditional Chinese mineral pigments, Japanese pigment, 25 x 20, 2024

Like a scabbard

I've been molded into a shape like a scabbard. In East Asian culture, those lower down are assumed to be hurt; without being hurt, there is no love. To gain warmth in darkness, one becomes fuel. Men are the fire, treading on women, looking down and saying, "Look at me; I've lit you up." This logic applies not just to men and women but also to all those higher and lower in status. Meanwhile, Buddha sits in the heavens, watching all this, saying, "The sea of suffering is boundless; turn around to find the shore." Those living in the human world must dispel worldly desires to escape the sea of suffering.

I believe that such collective trauma should be acknowledged. The culture of East Asian societies is deeply patriarchal, and the logic of patriarchy permeates every aspect of life. There's an invisible wound running through society, where even acknowledging pain becomes taboo. Interestingly, the term "女权" (women's rights) in the Chinese context is akin to "communism" in Western contexts, carrying connotations of its opposite meaning and strong pejorative effects. I express my experiences through a form of painting I've created. I possess distant memories of East Asia, but now I am in the Netherlands. I want to break free from my past cages. I use soil from the canal sides in the Netherlands, mixed with ancient Chinese mineral pigments and Tibetan thangka, to create my art. These pigments come from Tibet, Japan, and the northern regions of China, each with thousands of years of history. The authoritarian and patriarchal systems of East Asia have also been maintained for thousands of years. I use these ancient techniques, using the materials of patriarchy to create and defeat their knives. They use the womb to create male reproductive organs; I use male reproductive organs to create the womb. I am a traitor and an extension of them.

This reminds me of the artworks by a female artist.



Beautiful And The Violent. Watercolor, ink, acrylic on Aquaboard, 2016

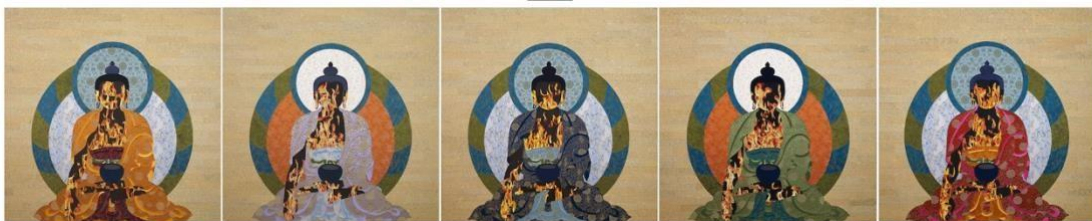


Cube, Watercolor, ink, acrylic on Aquaboard, 40 x 120, 2013

Shiva Ahmadi (born 1975) is an Iranian-born American artist, known for her paintings, videos, and installations.

The most intriguing aspect of her paintings is how she conceals certain grim elements, making them appear as splendid realms. They seem more and more magnificent from a distance, but as you draw closer, you realize how shocking they truly are. This mirrors a common occurrence in the human realm. People revere the heavenly realm, depicting the earthly realm as akin to paradise. However, they are not interested in studying the afflictions and desires (five poisons and four attachments). They are not interested in principles of equality and benevolence, but rather, they hope for the radiance of the Buddha to envelop them. This is the most prominent manifestation of the five poisons and four attachments.

Besides, there is another artist who comes from Tibet. Tenzing Rigdol (born 1982) an American contemporary artist. He is known for his art installations like the one involving 20,000 kg of Tibetan soil in Dharamshala, fostering cultural exchange through the Dialogue Artist Residency, and contributing to the documentary film Bringing Tibet Home.



My World is in Your Blind Spot, Silk brocade and scripture, 72 X 72, 2019

I admire his series "My World is in Your Blind Spot". For safety, I don't want to delve into political discussions, but I believe that in his work, the Buddha, as a projection of the other shore, makes an ultimate expression of human aspiration. While the flames rage, the Buddha remains in a serene posture, whether sitting or lying down. Regardless of how cruel reality may be, the Buddha is eternally in Nirvana. This conflict embodies the core concept of Buddhism - no matter how chaotic the world is, I remain calm; no matter how wicked others may be, I uphold justice; no matter how narrow society may seem, I hold a spacious view. The work directly points to the innermost essence of Buddhism through this conflict.



Alone, exhausted and waiting, Silk brocade and scripture, 137x334, 2022

The trouble with -isms

Apart from the unchanging focus on Buddhism, a significant portion of my previous research was centered around feminism. This is an aspect I intend to alter.

While I still maintain an interest in exploring the sexual desires of women and their path to liberation within Buddhism, I find myself increasingly inclined to avoid seemingly flawless terms, especially those associated with various -isms. Based on my personal experience, ostensibly impeccable terminology often evolves into a tool for generating violence within society. Countless revolutions within socialist camps, originally intended to pursue absolute equality in distribution, ended up yielding precisely the opposite result due to the fundamental incompatibility between the ideological framework and the material structure of society.

This discrepancy arises not from the inherent backwardness of the ideology itself, but rather from its excessive forward-thinking nature, leading to severe distortions in the practical implementation within society.

Just and righteous ideologies should serve the practice and the vivid, living individuals who should be the protagonists. If we overly emphasize ideology and justice itself, while ignoring the actual situation, it can easily lead us down the wrong path.

I have experienced this in both China and the Netherlands. There was a time when I fought under the banner of feminism, and, under the influence of my surroundings, I became focused on the brilliance of the term itself rather than the living, breathing individuals. People were compressed into silent shadows behind the flag. In China, I was both an aggressor and a victim of feminism and in the Netherlands, I remained both an aggressor and a victim of feminism. Women also became victims. This sort of thing is widespread and continues to occur in the shadows. I believe that our society has not truly established a structure capable of genuinely supporting these grandiose expressions.

In summary, I am gradually adjusting my path of artistic research to a fairer version that has emerged after dialectical reflection on the original proposal. It is a better and continuously evolving artistic research plan that focuses on the essence of humanity.

Developing Key Elements from My Previous Proposal

People need a bone, one that allows them to be content even without all worldly pleasures. It usually lies dormant within, and when pulled out, it's called a mountain. This mountain can bring everyone together.

I seek this bone, thus I have become a practitioner of Buddhism and Taoism.(I'm engaged in this particular form of Buddhism called practitioner, which I interpret and practice in my own way.)

As an Eastern practitioner, I'll briefly explain my system. The basic practice system of Eastern religions is "cultivating both merit and wisdom." "Merit" refers to the law of cause and effect—every being is another you, and the world is like a mirror, reflecting back what you do to it, this is Karma. It is like the explanation from "Walking Two Roads" by Hans van Rappard.²

Here, I mainly discuss the "wisdom" part.

² "Walking Two Roads" by Hans van Rappard, from VU University Press, pages 120-124

This world is a cesspool. Why is it made into a cesspool? Because the dirtier it is, the more it can sift out souls that can still see light and become light in the mud. So, the highest realm of practice is to become a toilet, able to flush away any amount of filth. Before becoming a toilet, walking in the mud, everyone will suffer many wounds, myself included.



Traditional Chinese mineral pigments, Japanese pigment, wood, 20 x 20, 2023

Using an evil dragon to defeat an evil dragon can only lead to a vicious cycle; this is a perspective lacking wisdom. The true solutions are hidden in the air. Hatred cannot defeat hatred; it's not through hatred that hatred is overcome.

We are in pain and thirsty.

The lower the spatial level, the more rules there are. The lower the spatial level, the more desires there are. All our emotions and desires convert our energy into fuel for reincarnation.



Sand, soil, stone, wood, Tangka pigment, 5 x 5, 2023

Buddhism holds that all emotions and desires are ultimately illusory, especially love and sexual desire. They are considered attachments, aggregations of the Five Poisons and Four Disturbances. However, as an ordinary person, I regard love as something supremely elevated. I yearn for love and sexual desire. My beliefs are in stark contradiction to the teachings of my Buddhist masters. I will contemplate and explore, within the context of Buddhism, the specific

relationships between individuals regarding love and sexuality, as well as the motivations behind the various stories that unfold between them.

Exploring the Depths of My Proposal

After I took refuge in Buddhism, I worked together with the monks to benefit sentient beings. In this process, we encountered many real-life cases, a significant portion of which were related to love. Many people struggled in the realm of love, feeling lost and wounded. They came to us with questions about the karmic connections with their loved ones from past lives, seeking guidance on how to have better relationships. Some even contemplated leaving their current partners, wondering if there might be better options ahead.

In the cycle of reincarnation, I found myself stuck in the tribulation of love. The Bodhisattva³ guided me to create more connections with those facing similar difficulties. Together, we could navigate through this tribulation. Through these experiences of aiding sentient beings, I have amassed numerous cases detailing the karmic ties of individuals in their past and present lives. Additionally, I will engage in profound conversations with those I've helped, who have a relatively close relationship with me. I want to inquire about their perspectives on love. These cases and dialogues will serve as crucial material for the further development of my exploration.

I primarily assist throughout lifetimes using online methods. After the reform of the monastic community, it transitioned from a pyramid structure to a blockchain structure. We share our experiences and creations on the internet, which themselves represent the issues we encounter in the cycle of reincarnation. As we address our own problems, we continuously help sentient beings with similar issues. Those who resonate with our experiences and troubles find us through the network, and then receive assistance from the monastic community and celestial beings in the realm of the Dharma.

³ Bodhisattva (as well as "Guanyin Bodhisattva") is an iconic figure in both Chinese Buddhism and Taoism. Bodhisattva is a person who is on the path towards bodhi ('awakening') or Buddhahood.

Perspectives on Love and Sex: Definitions from My Encounters with People

Love

From my diary:

Everyone's love is related to the shape of their lives.

Love is an ability that grows with maturity, while love, in the form of emotion, is something even the smallest child can experience.

Love makes me know who I am, whether it's painful or itchy.

From the spirit realm: Conversation with a European local witch:

Most love, fundamentally, is a form of fetishism built upon class consciousness. Beyond that, the small fraction of love is related to self-sacrifice and self-disintegration. Individuals who enjoy this aren't experiencing love but rather embodying the concept of "love" itself.

Artistic tutors:

Love is about making the other person comfortable, not using the name of love to make the other person suffer.

Love is wonderful, but to obtain it beautifully, it must be genuine.

Buddhist master:

Love is something that happens between two incomplete individuals; people in this world is divided by some force, each person is broken, searching for the missing part, fantasizing about each other, expecting from each other, hurting each other.

Fellow practitioners in Buddhism:

What is love? Love is mutual destruction. The meaning of the appearance of love is to make people realize that it is not actually that important because the ceiling is too low. (This statement is related to the Buddhist definition of love. Buddhist philosophy views love as an illusion created by the five poisons and the four distorted views. Believing in such phenomena prevents one from breaking free from the cycle of rebirth and attaining enlightenment.)

Love is the fireworks of the mortal world, the fireworks of hell (in Buddhism system). Why is it so charming? Real things don't need charm.

Friends of the author:

Love has a part that is another form of materialism. In essence, it is a kind of greed.

They call unparalleled selfishness love.

Love is a myth woven by the weak to get on the strong's vehicle.

Online acquaintances whom the author has assisted and interviewed:

Love is a ghost; believe in it, and it exists; don't believe, and it vanishes.

In conclusion, love is just an emotion.

Even hatred, in the end, can turn into "love," a mean interest that can deceive oneself.

Sex

Artistic tutors:

Sex is related to politics, and it takes completely different shapes based on the political environment around the world.

Sex is about education; how one is taught as a child affects how they perceive sex when they grow up.

Buddhist master:

Sex and love are like a cycle trap, causing countless beings to revolve within it, unable to attain liberation.

Friends of the author:

Making love is for the sake of making love itself.

Sex is a form of communication.

Making love is equivalent to reading; it's the fastest way to understand a person.

Online acquaintances whom the author has assisted and interviewed:

Everyone is like an onion; making love is like peeling each other's layers.



My Buddhist Lineage's Definition of Love

Since several years ago, I'm engaged with a Buddhist group: the so-called TSY (Tianshanyuan or 天善缘) It is the religious organization to which the author belongs. It is a Buddhist group originating from China, consisting of accomplished Grand Masters. Renowned for its practical and everyday approach to Buddhist practice as well as its perspectives on the Dharma realm, TSY has assisted numerous individuals. The organization had many disciples, but due to political issues, they collectively left the country in 2023.

This team was founded by someone reincarnated from the Buddhist realm and is operated by many real individuals and spiritual forces. It doesn't have a centralized structure and strongly leans towards blockchain tendencies. However, since its operation aligns more with the Heavenly Dao, individuals within the team serve voluntarily, cultivating their nature while gaining significant blessings by benefiting sentient beings.

"Guiding according to affinity" is one of the core concepts of team operation. People come and go as they please, as the creators believe it reflects the essence of karmic affinity among sentient beings. Currently, I serve as a conduit for healing sentient beings and communicating messages between them and the sect's adepts within the team.

Regarding love and sex, the TSY has certain opinions:

Auspicious Affinity⁴

⁴ Most karmic relationships may encounter issues, but the type of fate I'm referring to is what we commonly call a "stable fate" – one that is less likely to encounter problems. Its evaluation is based on a person's entire lifetime timeline. We've had cases in our sect before where a couple had a karmic affinity, meaning they had negative karma from their past lives. However, this couple enjoyed ten years of happiness before the conflicts arose. Subsequently, they engaged in mutual violence for twenty years. Such a relationship does not fall under the category of auspicious affinity. Most auspicious affinity relationships may not necessarily be intense, but they are the ones most likely to maintain stable connections, less prone to significant disruptions.

First and foremost, the auspicious affinity encompasses virtuous affinities and karmic affinities. Virtuous affinity refers to positive connections, while karmic affinity pertains to negative or malevolent connections. Auspicious affinities tend to emerge around the age suitable for marriage.

Virtuous Affinity

Secondly, there are also some virtuous affinities that are not arranged by the heavens and the earth. However, this does not affect the possibility of two people coming together in marriage. The chances of marriage are often quite high, and in some cases, they may even surpass auspicious affinities. This refers to the fact that, in terms of causality, both parties involved have positive karmic connections. Positive karmic connections imply a relatively higher likelihood of producing positive outcomes.

Karmic Affinity⁵

Thirdly, similarly, there are karmic affinities that have not been arranged by the heavens and the earth to settle past debts through marriage. If encountered, the likelihood of marriage is also quite high. Generally, unless one's destiny is particularly fortunate, encountering karmic affinities can lead to intense, even tumultuous, love. This is especially true after marriage; it's easy to encounter karmic affinities then, which we refer to as a "family-breaking scheme."

Ordinary Affinity

⁵ This means the worst karma affinity. The word has the same meaning afterwards. The term "Karma" originates from East Asian cultural backgrounds and has been incorporated into Western contexts. While it's a neutral term in the West, in China, it's referred to in various ways, such as "因果" (cause and effect) or "报应" (retribution). "报应" is the most commonly used term and carries a negative connotation, signifying punishment from the karmic system or cosmic justice for wrongdoing. This is related to the Eastern understanding of human nature, where people generally believe that human nature is profound and complex, and many believe that most ordinary individuals cannot withstand moral tests. By translating "Karma" as the worst kind of karmic fate, I aim to facilitate a deeper understanding of Eastern culture for readers from different cultural backgrounds.

Fourthly, those encounters that don't qualify as a formal relationship in a short period, or those that have lasted for a while but ultimately separated due to various reasons, fall under the category of ordinary affinity. These are affinities that neither lean towards good nor bad.

Foul Affinity

Fifthly, those who were casual partners or had a short-term relationship that eventually didn't go well, lost interest, or separated for other reasons, are generally considered as foul affinities. Foul affinities are essentially bad affinities. They are also a form of karmic affinity, but of a milder degree. They primarily serve to disrupt one's path to finding the right emotional connection.

Is love an illusion?

I've encountered many clients seeking my help, and the karmic connections between them and their partners vary greatly. Some were relatives or companions in past lives, some were masters and pets, and some were even enemies seeking revenge or repaying debts. My parents were both men in their past lives, business partners, which is why in this life, although they don't easily part ways, there's always some entanglement over interests. These things are all closely related to their past life stories.

According to the views of the sect I belong to, humans have three souls: the human soul, which is our conscious self-remembering the experiences of this life; the heavenly soul, our subconscious, carrying all the stories of our past lives. In life, we often have many instincts, certain obsessions such as deep love or hate for someone, certain preferences, or encountering certain words that evoke strong emotions. Sometimes these obsessions seem unrelated to our experiences in this life; this is when our heavenly soul influences us, the events of the past being stirred up again and impacting people in this world.

My eyes pierce through reincarnation; I have experienced life from both male and female perspectives. In East Asian societies, it's commonly assumed that men are more heartless in romantic relationships. In China, there's even a term, "love-brained," mocking women entangled in love relationships as foolish. And I'm often seen as such a person.

My heavenly soul says, "You love what love is, you hate what hate is, you fear what fear is, you cling to what attachment is, you envy what envy is, you compare what comparison is. Everything we perceive as beautiful is because we don't fully understand it. They are phenomena we're yet to enter. When this obsession extinguishes, it becomes a part of you. You no longer wish to pursue it, no longer find it beautiful, as if it never existed."

My master said, "If you see the truth, everything is empty, all disappears."

The knowledge of the sect, the clients I've encountered, and what I've seen with my reincarnation eyes all unmistakably tell me that love is just an illusion. Romantic love is a small love, a love of taking, which is never satisfied. Greater love lies in fulfilling others and attaining one's own fulfillment through others' fulfillment, and it doesn't necessarily have to be fulfilled through a lover's identity; it can be relatives, colleagues, friends, or even pets.

But this remains a problem for me.

I've experienced many lifetimes as animals and in recent lifetimes, tended towards a reclusive life in the mountains. I'm not very familiar with human society. I enjoy looking at the rough outline of the human world from the mountains. In the dark woods, the distant human habitation seems like paradise, even more enticing than paradise itself. Mirage towers are always better than the pavilions and terraces in front of us because people need to keep searching, never feeling fulfilled.



Sand, soil, stone, wood, Tangka pigment, traditional Chinese mineral pigments, Japanese pigment, 30 x 20, 2024

When loving something, make sure you see its entirety. If your eyes fixate on the true appearance of an object, perhaps liberation is still possible. If fixated on illusion, it's only about taking, and eventually, you become fuel for the cycle of reincarnation.

All civilizations are just a love affair.

Love is the crease of life, mountains are the crease of the earth, obsessions are the crease of consciousness, and civilizations are the crease of time and space.

Useless love, useless philosophy, useless human civilization,

The truly valuable things emerge from the most useless things.

Civilizations are tempered by the heart, and civilizations refine the void.

People are a civilization.

Civilizations differ greatly from one another. To put it one-sidedly, East Asian civilizations like to turn people into dogs. The shapes of love and energy are interconnected. East Asian culture is very complex, based on a distinct hierarchical system. My grandmother was adept at maneuvering within such a system, but I'm not, even now. From an early age, schools taught us that the world is equal and lovely, that cats, dogs, rabbits, and foxes can all live in harmony.

When I was five, I went back to my hometown and saw my grandmother. We spent some pleasant time together, and then I said, "Grandma is as cute as a little dog."

If someone said to me back then that I was as cute as a little dog, I would have jumped up like a puppy and made friends with them. That afternoon, my grandmother ran out into the yard to complain about me, saying I insulted her. The neighbors surrounded her, saying I was just a child, and it seemed like everyone understood me. At that time, I thought my grandmother was making things difficult for me, I could feel the pyramid in her mind, but there's always some equality, always some understanding, until I grew up and found out that my grandmother was upset all evening because the housemaid who cleaned the house sat at the same table as us and ate dumplings together. I understood then; it wasn't about quantity; it was about quality. I feel sorry for offending my grandmother. Now I am still amazed at the chasm between people's minds, even though they are all human beings, they are so different. My mind is still in the mountains, while my grandmother has entered the patriarchal society. She lived in a feudal system. Now she's passed away. During her terminal illness, when she was no longer clear-headed, she kept calling out my name and my sister's, vaguely saying she wanted to give us something.

I think that's love, that's what I've been looking for in the mountains and even now. Although she doesn't understand me at all, it doesn't prevent her from loving me. It's awkward, just like my parents. My mother is the pillar of the family, beautiful and capable, but with a bad temper. My father used to be a vibrant handsome man. Everything in Chinese society has a clear class distinction, including aesthetics, which is relatively uniform. Children tend to think that being handsome or beautiful will bring love, but objectively speaking, my parents don't have love between them. But I know they both want each other to live on, and if anything happens to one of them, the other will do everything to help, at any cost. They love each other, even if they don't understand or like each other. My grandmother doesn't understand me either. She may never understand me in the next life, but she wants me to live on, and to live well.

This is how human races go on, based on such awkward love, on winding paths of sheep intestines. The sunlight falls on us, making our skin age, making us weathered, but also keeping us alive.

The Integration of Buddhist Pedagogy and Counseling Practice

In Eve Kosofsky Sedgwick's book, *Touching Feeling: Affect, Pedagogy, Performativity*, the chapter "Pedagogy of Buddhism" (pages 153-181) discusses in detail the Buddhist pedagogical approach and its application in modern education and psychological counseling. Sedgwick's exposition reveals that Buddhist pedagogy is not merely a way of imparting knowledge but a profound method of influencing students' minds through emotions and experiences⁶. This pedagogy emphasizes experiential learning, emotional engagement, and interaction between teacher and student. These aspects resonate deeply with my counseling practice.

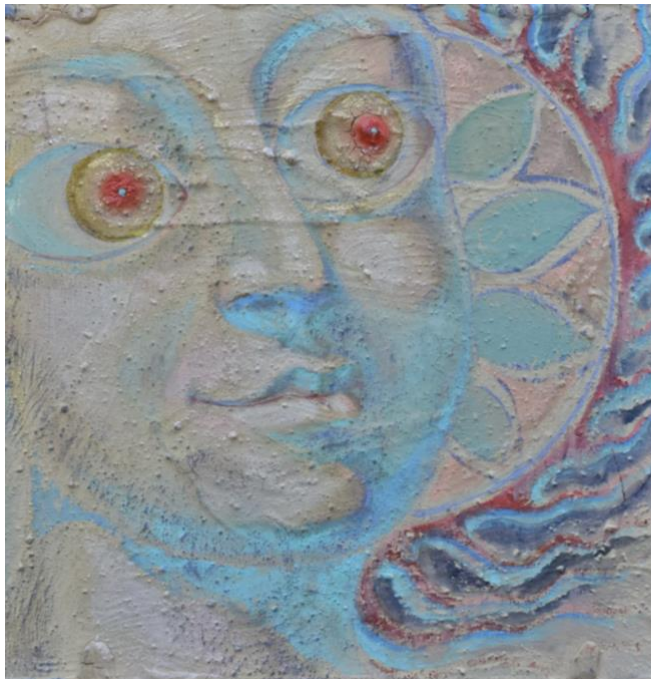
Since a few years ago, I started sharing my works on social platforms. Over time, more and more people began to follow me. As of now, I have over 8,200 followers and nearly 40,000 favorites. An increasing number of internet users have started reaching out to me for help. Their intentions vary based on the different directions of my spiritual practice. I've assisted individuals dealing with marital issues, parenting concerns, and even causality problems that modern science cannot explain. Currently, I mainly assist individuals contemplating suicide. Having experienced depression for many years, I have successfully overcome it through a combination of Buddhist teachings and psychology. Thus, I have a wealth of firsthand experience in this area. This enables me to apply the Buddhist pedagogical approach described by Sedgwick, particularly in the areas of emotional engagement and experiential learning, to help those in need.



⁶ Sedgwick, 2003, pp. 153-181

Firstly, Sedgwick emphasizes the importance of emotional engagement in Buddhist pedagogy⁷. In my counseling practice, emotional engagement is crucial for establishing deep connections with clients. For instance, when dealing with individuals with suicidal tendencies, I use the wisdom of Buddhism to persuade them not to give up on life. Most of the time, when these individuals feel love and care, they become like seeds of hope that haven't been abandoned, beginning to sprout again. This deep emotional involvement not only helps them feel the value of life but also motivates their inner strength to move forward.

Secondly, Buddhist pedagogy emphasizes experiential learning⁸. This method involves more than just explaining and reading; it promotes understanding through actual experience and practice. In my counseling practice, I combine Buddhist teachings with psychological methods, such as meditation exercises and mindfulness training, allowing clients to personally experience inner peace and strength. Sedgwick mentions that through actual experience, students can transform abstract concepts into concrete feelings and actions⁹. Similarly, through these experiential methods, clients can emerge from despair and rediscover hope in life.



阿乱支

这个视角受到我第三只眼视力水平的限制，但我认为它有一定的参考价值。

没有一件事情是绝对的，非此即彼非对即错非黑即白的视角是局限的，不容易看到事物的本质，阻碍了人获得智慧，还会造成内耗，因为这种框架的构造是死的，而人是活的，这个世界不存在纯白的活物，用死的框架是套不住风的，要是硬套会把活的东西给弄死，以这个视角审视世界的人也会用同样的视角审视自己，批判自己，因此产生内耗，而过多的内耗甚至会有损福报。我们每个人身上都有伤口，每个人都不是完美的，但那些伤口是有价值的，有些特别干净的佛下凡可能都不知道要怎么帮助众生，因为他不知道我们是什么被卡住的，但是亲自经历过这些的我们知道这个过程，我们的每一个不完美都是淤泥中的荷叶，可以遮住水面阻挡低下生命的阳光，同样也可以作为平台，实实在在地把落水的生命托出水面。

阳光下没有人是孤独的。

你不只是为了自己在经历，你是为了众生在经历，只有经历过伤痛才更懂得如何治愈它，通过让别人幸福而让自己获得的幸福是生生不息的，因为每个众生都是另一个你自己，世界像一面镜子，你对镜子做什么镜子就还给你什么。这就是最广阔的爱，也就是我们常说的因果报应。

说点什么...

1415

544

116



⁷ Sedgwick, 2003, p. 161

⁸ Sedgwick, 2003, p. 164

⁹ Sedgwick, 2003, p. 168

Thirdly, Sedgwick underscores the significance of interaction and relationships between teacher and student in Buddhist pedagogy¹⁰. In my counseling practice, the relationship between counselor and client is equally important. This relationship is built on mutual trust, understanding, and respect. In a safe environment, clients can more freely express their inner world. I recall an instance where a young man, burdened by both family and academic pressures, had strong suicidal thoughts. Through multiple interactions, by listening and understanding, I helped him gradually let go of his burdens and find inner peace and direction. Sedgwick notes that such interactive relationships help students feel understood and accepted, thus enhancing their motivation and confidence in learning¹¹. Similarly, in counseling, this relationship can help clients build self-acceptance and self-trust, promoting their psychological well-being.

Here are some recent cases. For privacy reasons, I have removed the avatars of the individuals in the dialogue boxes.

我非常痛苦，但是结束生命是不对的，可
找不到自在从容活下去的心力
5天前 江苏 回复



阿乱支 作者

人只要活着，就没有过不去的坎儿，
相信自己，多和朋友一起相处，如果
心里不舒服，有什么不好跟朋友聊的
东西，都可以找我聊 5天前 荷兰 回复

(I am in a lot of pain, but ending my life is not the right choice. However, I can't find the strength to live calmly and contentedly.)

As long as you're alive, there's no obstacle you can't overcome. Believe in yourself, spend more time with friends, and if you're feeling uncomfortable, you can talk to me about anything.)

¹⁰ Sedgwick, 2003, p. 172

¹¹ Sedgwick, 2003, p. 175

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我很痛苦，我不知道自己存在的意义，我怀疑自己的人生，我甚至羡慕蚂蚁弱小可以被随意剥夺生命，而我是个人，我却强大不起来。

我很羡慕高度自洽的恶人，可我学不来

我妄图救自己，可我救不了。我不知道爱是什么？人活着是为了什么。成长的家族我背离了，因为我是异类。选择的婚姻我逃离了，因为我找不到自己。。这人间生存怎么就这么难，如果不是个长得好看柔弱的女生，是不是不会被欺凌，我曾经出车祸毁了脸又恢复好了。我潜意识总想把自己的现状弄得很糟糕，我不知道怎么会有这么强烈的自毁欲望

我付费去参加心理咨询，但是解决不了我的问题，我根本打不开，对方催眠不了我。。我觉得活得很孤独，然后不知前路，我

(I am in a lot of pain. I don't know the meaning of my existence. I doubt my own life. I even envy ants for their insignificance, as they can have their lives taken away easily, whereas I am a human, yet I cannot become strong. I envy highly coherent villains, but I can't learn to be like them. I try to save myself, but I can't. I don't know what love is. What are people living for? I've betrayed my family of origin because I'm different. I've fled from the marriage I chose because I can't find myself. Why is survival in this world so difficult? If I weren't an attractive, delicate woman, would I not be bullied? I was once in a car accident and disfigured my face, but it healed. Subconsciously, I always want to make my situation worse. I don't know why I have such a strong desire for self-destruction. I paid for counseling, but it didn't solve my problems. I can't open up. The other party couldn't hypnotize me. I feel very lonely and have no idea about my future.)



(Recently, I've been thinking a lot about whether dying with attachment can allow one to return to the past and experience it again.

No, it's not possible. I don't recommend suicide. It could lead to a worse state in the afterlife, and the sensations experienced after suicide might be even more distressing than before. If you're feeling unhappy or uncomfortable about anything and want to share what's happening in your life, feel free to talk to me.

Can I at least forget this memory? Every time I'm reminded of it, I feel regretful. It seems like I'll be sad for the rest of my life. I really want to start over because I've also read "Conversations with God," and it seems like death is not the end but a new beginning.)

Although most of my efforts are successful, there are a few heart-wrenching cases. Sometimes, individuals I have helped suddenly cease communication and stop updating their status. This is quite difficult to bear, but I understand Buddhism and continue to engage in spiritual practice, which gives me greater resilience and strength to continue helping more sentient beings.

By integrating Sedgwick's theory of "Buddhist Pedagogy" with my practical experience, I constantly explore and develop new methods to assist those in despair. I heal myself and others through practice and art, and I plan to study more psychological disciplines in the future, combining them with my art to effectively help more people. Sedgwick's theory not only helps me to understand and apply Buddhist pedagogy more deeply but also provides valuable guidance and inspiration for my counseling practice.

In conclusion, the emotional engagement, experiential learning, teacher-student interaction, and performativity discussed by Sedgwick in *Touching Feeling: Affect, Pedagogy, Performativity* have deeply inspired my methods and experiences in counseling practice. By incorporating these concepts, I can help clients achieve self-understanding and psychological healing more comprehensively and effectively, thereby reaching a higher level of professional practice. Buddhist pedagogy is not just a teaching method but a form of heart-to-heart communication, which holds significant value for counseling practice¹².

This is how I heal myself and others through practice and art. In the future, I will study more psychological disciplines and integrate them with my art to effectively help more people.

¹² Sedgwick, 2003, pp. 153-181