An Overview of Sanskrit-Chinese Transcription in Japanese Siddhanta Documents

Jiarui Xing *

School of Literature, Naikai University, Tianjin, China

* Corresponding Author Email: 2011951@mail.naikai.edu.cn

Abstract. This paper presents a comprehensive synthesis of research on Japanese Siddhanta documents, with a specific focus on onomatopoeia. It begins by introducing the foundational concepts of Siddhanta script and Siddhanta documents, laying the groundwork for understanding their significance in the study of language and sound mimicry. The paper highlights the unique and valuable aspects of Japanese Siddhanta documents, setting the stage for a deeper exploration of their role in linguistic research. The second part of the paper builds upon existing research, delving into the special value of the Sanskrit-Chinese transcription method used in Siddhanta documents. This method is crucial for understanding ancient sound mimicry, as it provides insights into how sounds were perceived and represented in historical contexts. The paper thoroughly examines how this transcription method contributes to our knowledge of ancient and medieval sound systems, particularly in the context of onomatopoeia. Finally, the paper classifies and summarizes the conclusions reached by previous researchers in the study of medieval and ancient sounds. This section not only provides a clear overview of the current state of research in this field but also highlights the contributions of Siddhanta documents to our understanding of historical sound patterns. By bringing together various research findings, the paper offers a cohesive and comprehensive view of the role of Siddhanta documents in the study of onomatopoeia, shedding light on the evolution and representation of sound in historical languages.

Keywords: Siddhantology, Sanskrit-Chinese counterpoint, Phonetics.

1. Introduction

The Sanskrit alphabet was formed in the seventh century as the devanāgarī, which is mostly referred to as the "Sanskrit" alphabet by scholars today. Most Chinese Buddhists use the Siddhanta script, which was formed earlier, in the fourth to sixth centuries, and is a syllabic script. The Siddhartha script was developed in the sixth to ninth centuries, centered in North India. Scripturally, "siddham" (悉昙) is a typeface. The word "siddham" is also used in titles in the discourse and is seen as a term of honor (Siddhāṃ/Siddhir-astu). The Siddham Treaties (《悉昙章》), which explains the Sanskrit alphabet and the spelling of the alphabet, is also named for the character "Siddham" in the front of the text. Later, the Chinese translation of the Buddhist scriptures, but also often used in the "Siddham Treaties" in the Buddhist alphabet, pinyin method, the treatise of the honorific, thus "Siddham's learning" gradually expanded to indicate "about the Indian phonetics and script" of the study. Thus, Tan Shibao's statement that "Sanskrit in the broad sense can be a term for Siddhanta in the broad sense"is justified [1]. On the other hand, the intersection of the concepts of "Sanskrit" and "Siddham" is precisely the Siddham script in the narrow sense, excluding the discourse carried in that script.

The earliest Siddhanta writings in China are the Siddhartha Character Records of Zhiguang(智广《悉昙字记》) of the Tang Dynasty, the Siddhartha Alphabet of Yixing (一行《悉昙字母表》), the Brahma-Tangshan Thousand Character Texts of Yijin(义净《梵唐千字文》), and the Tang Sanskrit Characters of Quanzhen(全真《唐梵文字》). It is said that as early as the Eastern Jin Dynasty, Shi Daoyan's Siddhartha Mu (释道安《悉昙慕》) may have been Daoyan's transcription of the Siddham Treaties, and the Jin and Song Dynasty's Mahaparinirvana Sutra (《大般涅槃经》) was widely practiced, and that the "fourteen tones"therein were the fourteen mottos, or vowels, of the Siddham Treaties. During the Heian period in Japan, monks entered the Tang Dynasty to study Buddhism, with

the Kuukai at the forefront, and authored. The Sanskrit Siddhanta Alphabet and its Interpretation (空海《梵字悉昙字母并释义》)". Later, during the Genkei period, Annen wrote the eight-volume Siddhanta Zang(安然《悉昙藏》), which can be regarded as the greatest achievement of Siddhanta studies at that time. At the end of the Heian period, the Japanese phonetics established in Meikaku's Siddhartha's Essentials(明觉《悉昙要诀》) was combined with Chinese phonetics, which gave rise to Shinhan's Siddhartha's Private Biography(信范《悉昙秘传记》), and Jyougen's Siddhartha's Triple Tree of Recipes(净严《悉昙三密抄》) and so on.

In the documents, the Chinese monks expressed the Siddhartha letters or letter compositions in Chinese characters with the same or similar pronunciation and emphasized the accuracy of pronunciation in the use of characters, with notes on stress, voice, and tone. However, the Siddham Treaties was passed down orally and most of the writings were dispersed, only the Siddhartha Character Records (《《悉昙字记》) and the Jingyou Tianzhu Character Sources of Yuijyou and Fago(惟净、法护《景祐天竺字源》) can be seen. Japan retains more Siddhanta works (Jiun from Takaku Temple's Sanskrit Jinliang, Seven Interpretations of 1,000 volumes, a total of 182 kinds of books)(高贵寺慈云《梵学津梁》), and the development of Chinese Siddhanta writings, Annen's "Twelve Examples of Siddhanta"(安然《悉昙十二例》) points out that: "there are ancient and modern readings of the true language, or to see the Brahman characters and Chinese characters in different calls, or to see the Chinese characters and the Brahman characters in different calls, and there has been no Siddhanta Brahman and the true language Brahman would be read together. (“复有古今读真言者,或窥梵字而与汉字异呼之,或窥汉字而与梵字异呼之,而未曾有悉昙梵汉之与真言梵汉相会读之。”)That is to say, at this time, the original pronunciation of Chinese characters and Siddhartha's text had already produced differences, thus, compared with the Chinese monks in the Tang Dynasty who studied Siddhartha only for mastering the Sanskrit reading of mantras and chanting sutras, the Japanese monks took the Sanskrit-Chinese pairs of sounds and Chinese phonetics along with the Siddhartha's literature as the object of study, and preserved a lot of information about the ancient sounds of the Chinese language and the Japanese language. At the same time, nowadays Japanese Siddhanta documents are relatively rich, and it has copied or quoted many materials that have been lost in China. According to Wang Qi's statistics, the most concentrated Siddhanta materials are the ten Siddhanta literature in the 84th book of the Taisho Newly Revised Great Tibetan Sutra (《大正新修大藏经》), such as Kuukai's "Interpretation of Sanskrit Siddhanta Alphabets," and Annen's "Siddhanta Zang," "Siddhanta Twelve Examples" and so forth, which were written in the Late Tang Dynasty, and they are suitable for researching the ancient sounds of the Chinese language [2].

2. Sanskrit-Chinese Transcription and Cautions

The Sanskrit alphabet was formed in the seventh century as the devanāgarī, which is mostly referred to as the "Sanskrit" alphabet by scholars today. Most Chinese Buddhists use the Siddhanta script, which was formed earlier, in the fourth to sixth centuries, and is a syllabic script. The Siddhartha script was developed in the sixth to ninth centuries, centered in North India. Scripturally, "siddham" (悉昙) is a typeface. The word "siddham" is also used in titles in the discourse and is seen as a term of honor (Siddhāṃ/Siddhir-astu). The Siddham Treaties (《悉昙章》), which explains the Sanskrit alphabet and the spelling of the alphabet, is also named for the character "Siddham" in the front of the text. Later, the Chinese translation of the Buddhist scriptures, but also often used in the "Siddham Treaties" in the Buddhist alphabet, pinyin method, the treatise of the honorific, thus "Siddham's learning" gradually expanded to indicate "about the Indian phonetics and script" of the study. Thus, Tan Shibao's statement that "Sanskrit in the broad sense can be a term for Siddhanta in the broad sense"is justified [1]. On the other hand, the intersection of the concepts of "Sanskrit" and

"Siddham" is precisely the Siddham script in the narrow sense, excluding the discourse carried in that script.

The earliest Siddhanta writings in China are the Siddhartha Character Records of Zhiguang(智广《悉昙字记》) of the Tang Dynasty, the Siddhartha Alphabet of Yixing (一行《悉昙字母表》), the Brahma-Tangshan Thousand Character Texts of Yijin(义净《梵唐千字文》), and the Tang Sanskrit Characters of Quanzhen(全真《唐梵文字》). It is said that as early as the Eastern Jin Dynasty, Shi Daoyan's Siddhartha Mu (释道安《悉昙慕》) may have been Daoyan's transcription of the Siddham Treaties, and the Jin and Song Dynasty's Mahaparinirvana Sutra (《大般涅槃经》) was widely practiced, and that the "fourteen tones"therein were the fourteen mottos, or vowels, of the Siddham Treaties. During the Heian period in Japan, monks entered the Tang Dynasty to study Buddhism, with the Kuukai at the forefront, and authored. The Sanskrit Siddhanta Alphabet and its Interpretation (空海《梵字悉昙字母并释义》)". Later, during the Genkei period, Annen wrote the eight-volume Siddhanta Zang(安然《悉昙藏》), which can be regarded as the greatest achievement of Siddhanta studies at that time. At the end of the Heian period, the Japanese phonetics established in Meikaku's Siddhartha's Essentials(明觉《悉昙要诀》) was combined with Chinese phonetics, which gave rise to Shinhan's Siddhartha's Private Biography(信范《悉昙秘传记》), and Jyougen's Siddhartha's Triple Tree of Recipes(净严《悉昙三密抄》)and so on.

In the documents, the Chinese monks expressed the Siddhartha letters or letter compositions in Chinese characters with the same or similar pronunciation, and emphasized the accuracy of pronunciation in the use of characters, with notes on stress, voice, and tone. However, the Siddham Treaties was passed down orally and most of the writings were dispersed, only the Siddhartha Character Records (《《悉昙字记》) and the Jingyou Tianzhu Character Sources of Yuijyou and Fago (惟净、法护《景祐天竺字源》) can be seen. Japan retains more Siddhanta works (Jiun from Takaku Temple's Sanskrit Jinliang, Seven Interpretations of 1,000 volumes, a total of 182 kinds of books)(高贵寺慈云《梵学津梁》), and the development of Chinese Siddhanta writings, Annen's "Twelve Examples of Siddhanta"(安然《悉昙十二例》) points out that: "there are ancient and modern readings of the true language, or to see the Brahman characters and Chinese characters in different calls, or to see the Chinese characters and the Brahman characters in different calls, and there has been no Siddhanta Brahman and the true language Brahman would be read together. (“复有古今读真言者,或窥梵字而与汉字异呼之,或窥汉字而与梵字异呼之,而未曾有悉昙梵汉之与真言梵汉相会读之。”)That is to say, at this time, the original pronunciation of Chinese characters and Siddhartha's text had already produced differences, thus, compared with the Chinese monks in the Tang Dynasty who studied Siddhartha only for mastering the Sanskrit reading of mantras and chanting sutras, the Japanese monks took the Sanskrit-Chinese pairs of sounds and Chinese phonetics along with the Siddhartha's literature as the object of study, and preserved a lot of information about the ancient sounds of the Chinese language and the Japanese language. At the same time, nowadays Japanese Siddhanta documents are relatively rich, and it has copied or quoted many materials that have been lost in China. According to Wang Qi's statistics, the most concentrated Siddhanta materials are the ten Siddhanta literature in the 84th book of the Taisho Newly Revised Great Tibetan Sutra (《大正新修大藏经》), such as Kuukai's "Interpretation of Sanskrit Siddhanta Alphabets," and Annen's "Siddhanta Zang," "Siddhanta Twelve Examples" and so forth, which were written in the Late Tang Dynasty, and they are suitable for researching the ancient sounds of the Chinese language [2].

3. Implications

In terms of Chinese phonology, as mentioned above, Siddhartha's literature has given important impetus to the study of Chinese language history. Firstly, the emergence of etymology: Qi Hansen's "The Relationship between Chinese Phonetics and Buddhism"(祁汉森《汉语声韵学与佛教之关

系》)mentions "Siddhartha as the source of the study of Dengyun"(悉昙为等韵之源)[3] ; Yu Min's "The Traceability of Dengyun"(俞敏《等韵溯源》)[4]; Zhu Jianing's "The Introduction of Buddhism and the Emergence of Dengyun"(竺家宁《佛教传入与等韵图的兴起》)[5]; and Zhou Guangrong's "The Sanskrit <Siddhartha's Chapter> and the Formation of the Study of Dengyun"(周光荣《梵语<悉昙章>与等韵学的形成》)analyzes the relationship between each constituent element of the Dengyun chart and Buddhism, pointing out that the study of Dengyun emerged from the Siddham Treaties[6] .

According to the particularity of the description of toning values in Siddhanta Zang focument, Arisaka Hideshi's About the Four Voices of Siddhartha Zang(有坂秀世《悉昙藏所伝の四声について》)[7]; Kindaichi Haruhiko's Ancient Meaning of Four Tones in Japan(金田一春彦《日本四声古義》)[8];Zhou Zumo's Some Materials on the pronunciation of Four Tones in Tang Dynasty Dialect(周祖谟《关于唐代方言中四声读法的一些资料》) has quoted the description of toning values in Siddhartha Zang and other works[9]. To study the tone category and tone pitch of Tang Dynasty tone. In particular, Yuchi Zhiping's "Ancient Chinese Tone Pitch transmitted by the Japanese Shitanjia" (尉迟治平的《日本悉昙家所传古汉语调值》)drew the conclusion that "In the four-tone system, only the falling-rising tone is oblique tone, and the others are flat tone", "Voiceless consonant makes the head of the tone rise, and turpitude initial consonants make the head of the tone lower", "Zigzag tone only appears in the eight-tone system, and it develops along the road of flat tone - oblique tone - zigzag tone" and so on[10]. Hirayama Hisao, "An account of the Tone of the Tang Dynasty in the Siddhartha Zang of the Japanese monk Annen"(平山久雄《日僧安然<悉昙藏>里关于唐代声调的记载》)[11];Endo Mitsuhiro, "Chinese Tones in the Siddhartha Collection"(远藤光晓《<悉昙藏>の中国語声調》), analyzes in some detail the tonal categories of medieval tone category and pitch according to the Siddhartha Collection[12].

First of all, the Goon and Kanon in Siddhanta documents can see the characteristics of Chinese sounds. In addition to the Goon Chinese pronunciation /r/ because there is no lateral/-l/ in Japanese, the following aspects should be paid attention to: 1) Goon and Kanon have no opposition between aspirated and unaspirated sounds, because Japanese has no aspirated sounds, it should be restored in accordance with other antithetical materials; 2)Goon pronunciation has clear and turbidity opposites (Jinling Mandarin in the Southern Dynasty has clear and turbidity opposites), and Kanon pronunciation has no clear and turbidity opposites, because the northern region of the Tang Dynasty has been affected by the Northwest dialect, that is, devoicing;3) There is no distinction of light and heavy labial sounds between Goon and Kanon pronunciation, because the southern Jinling Mandarin and the northern dialect of the Tang Dynasty have no distinction between light and heavy labial sounds, and there is no such difference in Japanese phonology; 4) Goon and Kanon are not divided into dentals and tip-tongued affricates, for the same reason with ③, but Shi Unzhi believes that most tip-tongued affricates have been palatalized when Japanese is borrowed at this time, so we guess that Chinese fang sounds have a palatalization trend and have not yet formed a difference between dentals and tip-tongued affricates; 5) There is no difference in the pronunciation of Jing, Zhuang, Zhang group words, and it may also be limited by Japanese phonology, or the three groups of words borrowed from Chinese dialects are not very different; 6) Jian group, Xiao group in the Goon and Kanon are read カ line voiceless or voiced, because Japanese has only one velar sound. Be careful to distinguish between Jian and Xiao groups when restoring. The Yimu(疑母) of Wu Yin and Han Yin also read カ or ガ line. 7) Due to the limitation of Japanese phonology, we can't know whether Xiaomu(晓母) and Xiamu(匣母) are velar or laryngeal, stop or fricative, but カ line is base of the velar with both stop and fricative colors, so to distinguish from the stop Jian group, Xiaomu and Xiamu should be fricative; 8) Sub-voiced Mingmu(明母), Nimu(泥母) characters Goon reading nasal, Kanon differentiation into nasal and voiced stops, Yimu(疑 母) character due to Japanese phonological restrictions cannot make Goon and Kanon sound difference; 9) The tone pitch of Rimu(日母), Nimu(泥母), Niangmu(娘母) of Goon are the same, and the tone pitch of Rimu and

Nimu in Kanon are different, indicating that at least in ancient Chinese, the phenomenon of "Niang,Ri returns to Ni"(娘日归泥) lasted until the Six Dynasties. In the restoring, according to the characteristics of nasal differentiation, the voiced nasal sound of the same part should be considered (the Rimu is arranged in the Zhangzu(章组), so it is consistent with the pronunciation part of the Zhangzu). Based on the above and the analysis of Li Fanggui and others, Qin Qin has conceptualized two sets of Chinese phonetic consonants reflected in the Goon and Kanon sounds[13].Goon - reflects the southern Chinese consonant syst em of the North and South Dynasties, with voiceless and voiced opposites, voiced initials were not aspirated, undifferentiated dental and labial consonants, undifferentiated Nimu(泥母), Niangmu(娘母) and Rimu(日母), and undifferentiated syncopation between Yunmu(韵母) and Xiamu with closed mouth vowel(合口).

Kanon--reflecting the northern Chinese vowel system of the Tang Dynasty, the dentals are differentiated, the labial is differentiated, the nasal tones each have two free variants, the voiced sound gradually becomes voiceless, the Xiamu(匣母) is the same as the Xiaomu(晓母), and the Yunmu(云母) and Yimu(以母) are combined into the Yumu(喻母). It is concluded that from the Zhou-Sui-Late Tang period, Chinese sound categories underwent several changes. In the Sui and Tang dynasties, dentals diverged and tip-tongued affricates appeared. In the early Tang Dynasty, labial consonants diverged and light labial consonants appeared. During the Middle Tang period of Northern Chinese, the fully voiced consonants began to be voiceless. Wang Qi added to this, that is, the fully voices consonants of the Late Tang and Fifth Dynasties were not aspirated, and the turbid consonants at that time had the phenomenon of clearing, and there was still a difference between the fully voiced and voiceless consonants, and the voiced consonants that underwent clearing were different from the voiceless consonants in the same part of the pronunciation [14].

At the same time, the nasal plosive cluster initial consonant diverged, and two sets of free variants, nasal and nasal plosive voiced, appeared. Wang Shanshan also agrees with this view[15] .And she also believes that Chinese cluster initial consonant have disappeared shortly after Pre-Qin, and the vast majority of cluster initial consonant have begun to move towards the stage of single initial consonant before Pre-Qin, but this transition stage is longer, and in the early process of loosening up, it is necessary to go through a stage of loosening up of the consonant combinations, and in the early loosening up stage, most of the sub-voiced characters have a heavier nasal component than the plosive component, and therefore In the early loosening stage, most of the sub-voiced characters had a heavier nasal component than a plosive component, so they were used to transliterate Sanskrit nasal consonants. After the Middle Tang Dynasty, this weakening stage of consonant combination was further developed, and some of them became single initial consonant with nasal or voiced plosive consonants, while some of them were still in the transition stage, with voiced plosive consonants having heavier nasal components or nasal consonants having heavier plosive components - so in the Sanskrit-Chinese pairs of consonants of the present period.

Therefore, in the Sanskrit-Chinese transliteration of this period, there were both sub-voiced characters transliterated into nasal consonants and sub-voiced characters transliterated into nasal consonants. If this special pairing phenomenon is interpreted as caused by the Chinese pronunciation, then the transliteration of the Sanskrit voiced plosive can be done by using the Chinese voiced plosive, and there is no need to look for the sub-voiced nasal consonants that will be pronounced with a component of plosive to be transliterated.

Therefore, the answer she gave was that the nasal plosive consonants in the ancient Chinese cluster initial consonants system should have not only fully voiced but also fully voiceless and sub-voiceless plosive components, and she gave the proofs from other pairs of materials and minority languages that the Chinese nasal plosive cluster initial consonants in the northwestern sounds of the Tang Dynasty had already entered the stage of differentiation, and that the combination of consonants had already begun to loosen up long before the mid-Tang Dynasty, and that the nasal plosive cluster initial consonants had been loosened up in the Mid-Tang Dynasty. After the Middle Tang Dynasty, the loosening stage of the nasal plosive cluster initial consonant combination was further developed, and the strengths and weaknesses of the nasal and plug consonants were different, resulting in the fact

that in the Sanskrit-Chinese pairs of consonants, the Chinese sub-voiced characters could be translated into both nasal and voiced plosive characters.

After the Late Tang Dynasty, with the continuation of turbid clearing, only one of the two sets of free variants of nasal sounds remained, the nasal or nasal plosive consonants. As for the southern Chinese sound classes, before the Sui and Tang dynasties, the nasals were divided into three categories: Ni(泥), Ri(日), and Niang(娘); during the early Tang dynasty, the labials were also divided; and later on, the phenomenon of turbid clearing did not occur again. As a result, in the Southern Chinese sound categories of the Northern and Southern Dynasties, the Yunmu(云母) and Xiaomu(晓母) are the same. In the sound category of Chang'an in the Tang Dynasty, the Xiamu(匣母) is the same as the Xiaomu(晓母), and the Yunmu(云母) is differentiated from the Xiamu(晓母)into the Yimu(以母) and Yumu (喻母)(Wang Qi: Yumu(喻母) three and four levels are different[16]).

4. Conclusion

To summarize, the Japanese Siddhartha literature, with its large number and detailed Japanese-Chinese-Sanskrit cross-references and annotations, is of great value in the study of the phonology of the Middle Chinese language and the history of phonological studies, etc. At present, the scholarly community has a more complete system of tonal categories, some of which are detailed, but on issues such as the "nasal plosive consonant cluster with consonant differentiation" and other issues need to be introduced into other pairs of tones for in-depth investigation.

References

[1] Tan Shibao. A Brief History of the Spread of Siddhantism to China and Contemporary Research on Siddhantism [J]. Dharma Voice, 2007, (08).

[2] Wang Qi. The principle of utilizing Japanese Siddhanta literature materials for the pairing of sound [J]. Guangxi social science, 2007, (05).

[3] QI Hansen. The relationship between Chinese phonetics and Buddhism", Chapter 5: Siddhartha as the source of etymology"[M]. Taipei: Xinwenfeng Publishing House, 1982

[4] Yu Min. The origin of the etymology of the Siddhartha [M]. Studies in Phonology (First Series) [M] //. Yu Min Linguistic Papers. Beijing: Commercial Press, 1999:261-279

[5] Zhu, J. N. The introduction of Buddhism and the rise of etymology [M]//. Phonetic Exploration. Taipei: Taiwan Student Bookstore, 1995:275-290

[6] Zhou Guangrong. The Spread and Influence of the Sanskrit Siddham Treatiess in China [M]. Beijing: Religious Culture Press, 2004

[7] Arisaka Hideki. On the Four Tones Transmitted by the Siddhanta Zang ([M]//. Arisaka, Hideki. A study of the history of the phonetics of the national language (new updated edition). Tokyo: Sanshodo, 1936:591-599

[8] Kindaichi Haruhiko. Ancient meaning of the Japanese Four Tones [M]/. Teraharu, Kishio, Kaneda, Kazuhiko, and Inagaki, Masayuki. Kokusaikaku Acrostic Discussion Series. Tokyo: Hosei University Press, 1951:629-703.

[9] Zhou Zumu. Some information on the pronunciation of the four tones in the Tang dynasty dialects [M]//. Zhou Zumu. Qixue ji (The Collected Questions and Learning) Beijing: Zhonghua shuju, 1958:499

[10] Yuchi Zhiping. The tone pitches of the ancient Chinese language transmitted by the Japanese Siddhanta Scholars [J]. Language Research, 1986, (2):17-35

[11] Hisao Hirayama. An account of the tones of the Tang dynasty in the Siddhartha Collection of the Japanese monk Annen [M]/. Mr. Wang Li Memorial Essays. Hong Kong: Sanlian Bookstore, 1987:1-20

[12] Endo Mitsuhiro. Chinese tones in the Siddhartha Collection [M]// Mitsuhiro Endo. Essays on Chinese Phonology. Tokyo: Hakudisha, 2001:162-177

[13] Qin Qin. A study of Japanese Siddhartha Docunents and the ancient sounds in Chinese [D]. Huazhong University of Science and Technology, 2007.

[14] Wang Qi. The voiced consonants of the late Tang and Five Dynasties recorded by the Japanese Siddhanta Scholars [J]. Journal of Chuzhou College, 2008, (01).

[15] Wang Shanshan. A Special Phenomenon in Sanskrit-Chinese Transcription [J]. Ancient Chinese Studies, 2003, (01): [16] Wang Shanshan.

[16] Wang Qi. The Japanese Siddhartha's Record of "Xiao, Xia, Yu, Ri, Lai"[J]. Modern Languages (Language Studies Edition), 2008, (07).