

Seen from Sudana jāataka Cultural Spread and Evolution of India, Kucha and Dunhuang

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Abstract

One of the famous Buddhist stories in the Buddhist scriptures, The Story of “Sudana jāataka”, is represented in murals, statues, and oral literature across Asia. In all the countries where Buddhism spread, there are stories about “Sudana jāataka Dana's being kind and benevolent. The story of Buddhist in the murals of Kucha Grottoes is rich in content. This article will study the story of “Sudana jāataka Buddhist in the murals of kucha and will spread from India to kucha and then to Dunhuang This article analyzes the images and texts, finds the similarities and differences in the three places through the study of the images, and concludes the relationship between them: the turtle mural story originates from India, and the turtle mural story is a Dunhuang mural The origin and foundation of story development. Dunhuang fresco stories are inherited and evolved on the basis of the Turtle Mural Story, but the three have innovated and developed on their own paths.

Keywords

Story Kucha among the wall-paintings, sudana jāataka ,spread of stories, cultural exchange.

1. An overview of the Mural Painting of Prince Nathan in Kizil Cave

The sudana of Visantara-jatāka started as a national treasure of elephants, giving stories of horses, carts, clothes, and wives. This is a theme of letting go of things that are not easy to do and doing good deeds, which is of great significance to Buddhism. Starting from India, Central Asia, China, and Southeast Asia have been spreading and becoming popular. The story of Sudana jāataka Buddhist story is widely distributed, has a long history, and there are relatively many relics. This situation is closely related to the representativeness of the story content, and its inherent ideological impact and artistic appeal. The reason why the story of sudana Buddhist is very important in Buddhist legend is not just because he was a bodhisattva before his rebirth as the prince of the Sakya tribe, who saved his life and suffering, but also because he has accomplished the perfect karma— — Giving. The name of the protagonist sudana mentioned in this article is Xu Taina and Xu Tina in the Chinese translation of Buddhist scriptures. People are marked with pseudonyms. The original sound is sudāna (Shan Shi), which is presumed to be usually expressed as a long sound. In the Bible, Vegahua Adela, Pali appears under the name of Vicentela. Regarding Prince Sudana Buddhist, the story takes place in the northeast of Peshawar today [1].

Although the strokes in Cave 81 are blurry, it can be seen that the mural layout of each wall is divided into three columns: upper, middle, and lower columns. According to research, there is a comic strip story about Prince Sudana's Buddhist story, and there is no gap between the plots. Because the strokes in the middle column are too ruined, the content of the strokes in the explanation is only reserved for the better part of the screen. In the description of the mural painting of Sudana jāataka Buddhist, from the perspective of the development of the story, the author starts from the east wall describing the giving of elephants.

2. Description of the Mural Painting of Prince Sudana

Figure 1 the right section of the east wall also depicts the continuous columnar buildings on the south wall, and the stairs are depicted below, which is the performance of the gate. The two men on the left side of the gate are sitting on a buggy, intending to enter the gate. Entering the city was interpreted as a city scene. The males all have naked upper bodies, lower skirts, necklaces, armbands, armbands, etc. decorated with Indian-style characters. Covered with a white headscarf from head to bottom, a child's warrior wrapped in a headband with a sleeveless round neck. The origin of this costume is not clear, and other styles on the walls of the Kizil Grotto cannot be seen.

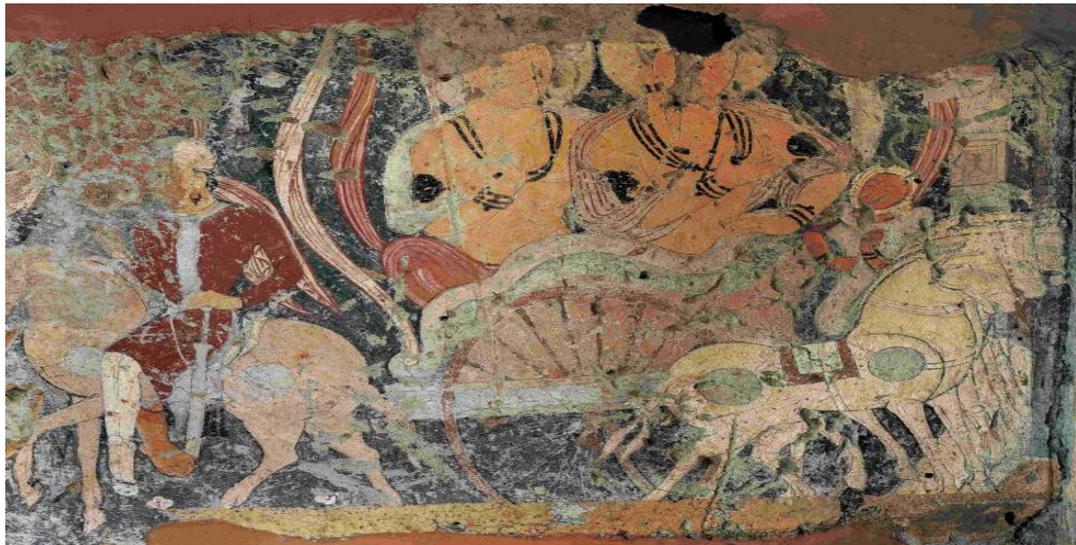


Figure 1. Kizil Cave 81 Mustang Buddhist Painting

The above picture faces to the left, depicting a figure riding a horse. The rider had a round neck, a coat, white boots on his feet, a white hat on his head, and a long sword on his left waist. From the perspective of clothing, there are two men behind, standing with their feet open. Although the head was damaged, the upper body of the man was bare and the neck was decorated.

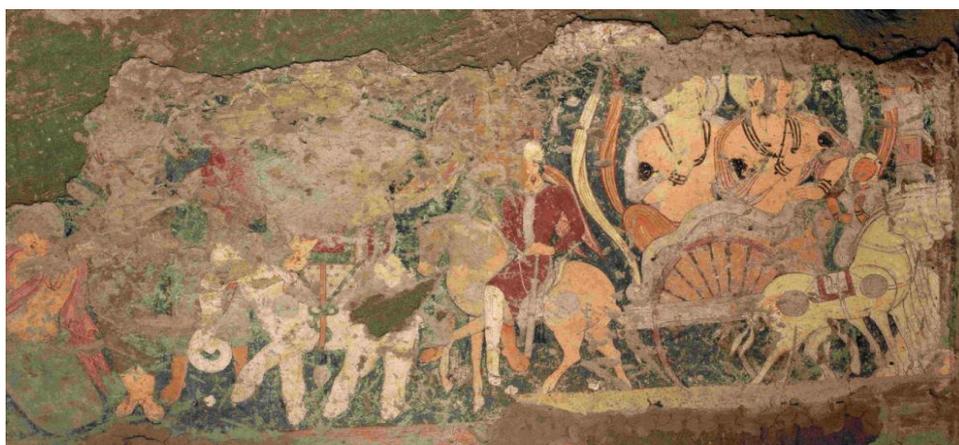


Figure 2. Kizil Cave 81 Mustang Buddhist Painting

According to the classic description, its content cannot be explained, but according to the story of Prince Xu Dana's Buddhist, the first scene is the story of Prince Xu Dana's various offerings, and the nobles of various countries came to the palace.

3. Indian Origin of Prince Sudana Jataaka

Kucha and Dunhuang are located in the throat area of the ancient Silk Road that runs through the east and west, and has made important contributions to the exchange and development of eastern and western cultures. The Kucha people are a kind of people who are good at absorbing and creating. In the process of accepting Indian Buddhism, they inevitably blended into the original culture and ethnic thoughts and emotions of Kizil

Prince sudana 's life, tells that when Shakyamuni 's predecessor was a prince, alms do n't make the state treasury empty, and he was eventually exiled because he gave white elephants to the enemy 's national treasure. During his family 's practice in Mount Tanter, the princes gave alms and horses. , Children, and even his wife, so difficult to reach the story. Regarding Prince Sudana Buddhist, the story takes place in the northeast of present-day Peshawar [2]. Chinese historians have long recorded it. Song Yun recorded it as Fosha Fu and Xuan Zang recorded it as posthumous safari. There are many towers and monasteries related to this story. There is a Buddhist story painted around the fifth temple of the Hassanda Ruins, which shows the respect of this content. The Buntana map is widely distributed in India. Barhut stupa, Sānchī stupa, Amarāvātī stupa, Ajā nta grottoes can be seen. 17 Caves, Gandhara areas and cultural relics in places like Myanmar and Thailand. Relevant images were found in the Kizil Grottoes, Turpan, Beziklik Grottoes, the remains of the Buddhist Temple of Milan, the Mogao Grottoes in Dunhuang, Xi'an, and Henan on the Silk Road [3].

As early as in India, Buddhism in Bhārhut, Shanqi and other places, there are reliefs based on materials and Buddhist stories. Many carvings and murals based on the story of the Buddhist in the Ajanta, Xinjiang Grottoes in Xinjiang, Mogao Grottoes in Dunhuang, and Buddhist relics in the Central Plains excavated in the 2nd century AD. The Grottoes have the most stories about the birth, which is related to the popular teaching of theravada in this area.

On the north gate of the Great Tower of Sanchi, India, there are early masterpieces of Buddhist maps. The picture on the front east stigma has been judged by scholars as being born with Prince Suda, the Prince on the right hand holds the child. Here, the five men and women on the left meet together (Figure 1). The corresponding pictures of Sanchi, Dunhuang, and Kizil are quite similar except for the orientation of the characters.



Figure 3. The Kingdom of Bunsen (Sanchi Tower, India)

In ancient India, a relief of Sudana 's Buddhist story appeared on the stupa of Barhut built in the 1st century BC, but the plot is simpler, only showing that Xu Dana gave elephants to Brahmin. The translation of the scriptures in the stone sculpture of Gandhāra appeared in the form of a comic strip of Sudana.

The Buddhist Bungalow images of Hexi Corridor were concentrated in Mogao Grottoes in Dunhuang, all of which are mural images. Four cases were preserved intact, one in the Northern Zhou Dynasty and three in the Sui Dynasty. The epidemic time lags significantly behind the North Central Plains. Based on the changes in the image style of Prince Nathan 's Buddhist in this area, it can be divided into two major stages as the boundary between the late Northern Wei Dynasty and the former.

Prince Sudana from Mogao Grottoes in Dunhuang was divided into two periods, the Northern Zhou Dynasty and the Sui Dynasty, with 4 cases in total. Prince Sudana's background and character portrayal are still in the Han style, and are divided into two cases based on the differences in performance positions. First, the example of mural painting is only Cave 428 of the Northern Zhou Dynasty, which is located on the north side of the east wall. It is divided into upper, middle, and lower floors. It is similar to the above-mentioned statue monument in the second year (551) of Zhongmubei Qitianbao, [4] with obvious inheritance and development relationship, and the character image is no different from that in the northern part of the Central Plains. The storyline is organized in mountains, trees, and buildings to form a comic book structure. The left end of the lower layer in turn shows that the couple are carrying India, Kucha, and Dunhuang in turn. The ancient Silk Road is closely linked and has been closely linked since ancient times. The key place, then Mogao Grottoes is the key place where Buddhist art enters from the Western Regions, and is the meeting point of Eastern and Western cultures on the Silk Road.

4. Spread of Sudana Buddhist in Uighur and Sogdian

Sudana is transliterated in Sanskrit Sudāna, and Chinese translations are XuDaNa. It is a prince's name, meaning "good tooth", which is the predecessor of Buddha. "Sudana Buddhist Story" is one of the most famous stories in Buddhist scriptures. It is expressed in murals, statues and oral literature works throughout Asia. In all Buddhist countries, the past and present have been spread. Take the story of Prince Edward's goodness and charity, there is no way to return. Among the manuscripts of Uighurs unearthed in Turfan, there is no shortage of documents related to the birth of Prince Xuda. For example, U1794 (TIIS89), U1708 (T II S 32), and Mainz 36 (T II S 89) from the Tibetan scriptures in Berlin are from the German Turpan expedition obtained at Shengjinkou, with 80 lines of text. Has been read by Mr. Zhang Tieshan, and the first 32 lines are hereby copied as follows:

Positive

- 01 tuš-suz ämgäk[]
 02 topraq ar-a mu []
 03 atam-tin anam_tin[]
 04 rmraq_i m(ä)n sanga yol[]
 05 aday laring birlä tälimi[rä közin]
 06 anaz mu qilyali uyratin [g]
 07 buyruq_lar sürmiš küč []I
 08 boyuzum_ča bolup tözi []
 09 botlaq_laring bi[r] l ä a [] q[]
 10 bu künüg mu b ä gi körki []
 11 qara bodun_qa sürs []
 12 qaraq_im_taqi y [a]š_im[]
 13 qāraçiy laring [bir] l ä qam[]

14 [qa] milip mu [ya] tding [] li

15 alqu yirtinčü nü [ng ič]int ä

16 alp ä mg ä k mr []q[]ti

Because the literature is too broken, it is only recorded here as an example. In addition to the Uighur excavations unearthed in Turfan, the Sudana Buddhist was also found in Dunhuang. There is also a Uighur "Aranemi-Ben" (Aranemi-Jātaka) in Dunhuang, currently in the possession of the French National Library, numbered P. ouïgour 1. The original volume is divided into three leaves with a total of 119 lines of text [5]. It is also worth noting that Confucianism is also found in the Uighur murals in the Western Regions and Dunhuang. The painting began to appear in Caves 18 and 20 of Beziklik. Due to its influence, we can also see its evolved form in Cave 38 in Kumutula and Cave 39 in Yulin Cave [6]. It seems that the ancient Uighur people had their tradition in the translation and rendering of Buddhist natives.

In addition to the manuscript, it is particularly noteworthy that the printed version of the Uighur manuscript found in Turfan requires a Buddhist story. It is now collected in Kyoto, Japan, and is a collection of the Otani expedition in the early 20th century. It is a remnant. Japanese scholar Xuangu Kumaya conducted research and confirmed the story based on the illustrations in the Uyghur script [7]. However, this discovery has not attracted the attention of Western scholars until Pope wrote in 1964: "Never a Uighur translation of a Buddhist story has been found." [8] Later, it was found in the "Turpan Collection" in Berlin. 8 pieces of remnants of the same kind. Most of them have been understood by Ge Marie [9] and Essen [10], but their relationship with the Otani Collection has not been determined, and the content of the illustrations has not been identified. [11]

According to Ge Marie's research, the engraved engravings can be divided into three types: (1) single-leaf living leaves, which are more commonly found in popular areas of Lamaism, and are used as gifts. (2) "Book Front Illustrator", used to print whole leaf prints in Hanfeng style. (3) The illustrations in the text are found in Uighur books. Unearthed in Turfan [12]

In all the countries where Buddhism is spreading, the story of the princes who have been giving thanks to the princes who have benefited from the past is now and now. It can still be regarded as an intermediate link between Sogte and Mongolia. Whether it is illustrations or scraps of documents, not many are left today. Figure 4(residual volume) the most complete picture frames. Figure 4 consists of two scenes describing the process of giving an elephant.



Figure 4. Uighur sudana jataka

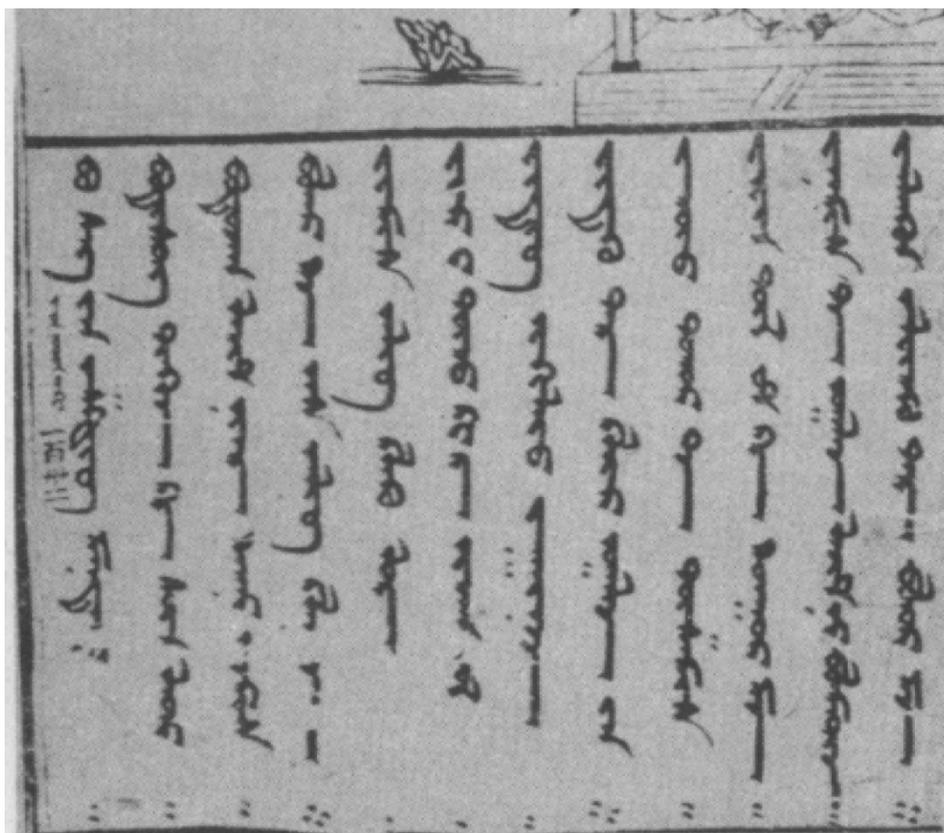


Figure 5. Uighur Engraving Sudana Fragments

In addition, the ancient Sutan texts unearthed along the Silk Road, the existing traditional Chinese literature, and the Dunhuang Turpan document "The Story of Sudana Buddhist" have also spread in Sutex, and related writings have also been unearthed in Turpan. The Sutra edition of the Sudana Sutra is considered to be the longest in Sutra ancient books, with a total of 34 pages and about 1500 lines. Benfans has translated and commented all the texts of Prince Benda Sutra, unearthed in Turfan, in 1946. [13] In addition, I. Gershevitch [14], R. Gauthiot [15], etc. have studied Sutra's sanat Bunsen

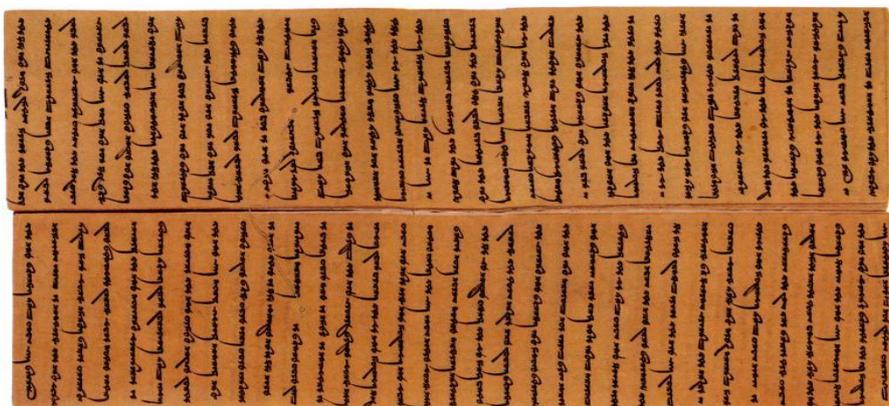


Figure 6. Sogdian Sudana Jātaka

A Look at the Cultural Exchange between China and India from the "Sudana Buddhist Story"
China and India are ancient countries with a long and prosperous culture. Although geographically remote, they have been closely linked on the ancient Silk Road since history. Friendly exchanges, cultural exchanges and business cooperation have never stopped since

history. Looking back on ancient China, those who seek Buddhist scriptures and travel thousands of miles to India, whether Fa Xian, Xuan Zang or Yi Jing, their travel notes have become a valuable heritage in the history of human culture and a messenger of cultural dissemination in China and India. After studying the story of Xu Dana's Buddhist story and the spread of the story on the Silk Road, we can see the friendly relationship between India and China.

Looking back on the millennium's Silk Road journey, especially the commendable exchanges between the ancient Indian and Chinese monks, the spread of Buddhist scriptures, and the translation of Buddhist scriptures by the monks in the western region of China. The colorful Buddhist scriptures have influenced the development of ancient Chinese culture and literature. Among them, many Buddhist stories mentioned in the Buddhist scriptures have a profound impact. "The Buddhist scriptures were the earliest foreign literature that ancient Chinese people came into contact with, and with the development of Buddhism, there have been changes in the customs and traditions that have enabled many Buddhist scripture stories to be used by masters. The plain language is spoken to ordinary people who cannot read the scriptures. Although the purpose of the speech is to spread the Buddhist scriptures, it has made people in China know the story and social life of the distant Indian nation first." [16]

During the dissemination of the Buddhist scriptures, or in order to adapt to the local conditions and customs, the Buddhist doctrine was spread in a clever and convenient way, which caused the original story content to increase or decrease. Therefore, the spread of the Buddhist texts in different regions in different periods can be said to reflect the characteristics of the belief of the moment and place. The design and drawing of Buddhist murals in Buddhist grottoes may not be absolutely related to the texts of the Buddhist scriptures. The murals of caves may not be drawn based on the texts circulating at the time. However, the Buddhist texts, murals, and oral traditions may also have a certain degree of connection and mutual influence. Regardless of the spread of Cave 294 in Mogao Grottoes in Dunhuang and Cave 81 in Kizil, they are constantly being added. The new plot content, but their similarities can be seen in the ancient Buddhist world, the cultural exchange relationship between China and India that spans thousands of years.

From India, Kizil Grottoes and Dunhuang Grottoes in China, Burma in Southeast Asia, etc., from the earlier Barhut and Gandhara carvings to the 18th-century miniature paintings of the Mughal Dynasty More than 1,500 years. The story is based on a variety of media, and from the spread and evolution of Xanadu Buddhist from India to the ancient Silk Road, we can see the close cultural connection between India and China.

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