

Title	Gokūdahana
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In this link, I upload the recording of the cacā song, Gokūdahana, in my own voice. For further information of the Cacā songs, i.e. Buddhist esoteric ritual hymns, and the reason why I had to record it in my own voice, see my earlier article [Kitada 2012]. In my recording, I did not try to beautify my singing in an artistic manner. Instead, I made efforts to imitate my teacher's way of singing as faithfully as possible, and to reproduce the structure of the composition as precisely as I could. Certainly, I might be able to create a notation in the Western style, but perhaps a notation written on paper would be not much better than the recording in my voice which I recorded on the spot immediately after I learned the song.<sup>1</sup>

According to my teacher, this is one of the extremely secret (*guhya*) cacā-s. Gokūdahana is also contained in Dās'gupta [1989: 44].

Version of Ratnakājī Vajrācārya [1999: 2]

rāga Gandhā-bhairavī<sup>2</sup>, tāla Jhapa<sup>3</sup>

gokūdahana paṃca-jñāna-svarūpaṃ<sup>4</sup> 2  
 paṃcāmṛta-rasa paṃca-śālī-pūjītā //  
 tuhma devī balirāyā<sup>5</sup> tribhuvana-vīrāḥ<sup>6</sup> 2  
 vimala-paṃkaja-samayānande<sup>7</sup> //dhu//  
 vīraṃ vireśvarīm<sup>8</sup> saha-jānande 2  
 kara<sup>9</sup>-kama-lāsana-hṛdayānande //dhu//  
 paṃca-buddha paṃca-skandha svarūpā 2  
 devāsura-nara-pramudita-hṛdayā //dhu//

<sup>1</sup> A Western notation would be useful to analyze the structure of a composition minutely. However, I do not deal with the musicological aspect in this article.

<sup>2</sup> The first element of this compound name seems to be a corruption of *gandhāra*.

<sup>3</sup> The version which I learned is sung in a *tāla* of 10 *mātrā*-s (beats).

<sup>4</sup> Dās'gupta *svarūpā*.

<sup>5</sup> Dās'gupta *balirāya*.

<sup>6</sup> Dās'gupta *vīrā*.

<sup>7</sup> Dās'gupta's version is considerably different: *vīra melāpaka samayānande*.

<sup>8</sup> Dās'gupta *vireśvara*.

<sup>9</sup> Dās'gupta *kala*.

om ā huṃ hrīṃ khaṃ śodhana karite<sup>10</sup> 2  
ḍamaru ghaṇṭa<sup>11</sup> dhvani viramānande //dhu//

Version which I learned:

// rāga gandhābhairavi // tāla □pa<sup>12</sup> //  
gokudahana pañca-jñāna-svarūpaṃ 2  
pañcāmṛta-rasa pañca-śāli-pūjīyā //  
tuhma devī bari-rāya tribhuvana-vīrā 2  
viramamero-paṃcaka<sup>13</sup> samayā ānande //dhu//  
vīraṃ vireśvara sahajā ānande 2  
karaṃ kamalāsana hṛdayā ānande //dhu//  
pañca-buddha pañca-skandha svarūpe 2  
devā asura-nara-pramudita-hṛdayā //dhu//  
om ā huṃ rhīṃ khaṃ svadhana karite 2  
ḍamaru ghaṇṭa dhvani viramā ānande //dhu//

A provisory translation:

The burning of Gokū is [that whose] true form is the five knowledge.

[It/He is that which consists of] the juices of the five *amṛta*-s, and is worshipped through the ritual of the five kinds of rice (*pañcaśālipūjā*).

You, Goddess, the king of offering<sup>14</sup>, the hero (*vīra*) of the three worlds.

A stainless lotus-flower (*vimala-paṃkaja*) [is] in the Joy of *Samaya*.

The lord of the heroes of the heroes [is] in the Joy of Sahaja,

on the seat of a lotus<sup>15</sup>, in the Joy of the Heart.

[It/He is that whose] true form is the five Buddhas and the five *skandha*-s.

[It/He is that which/who] rejoices the hearts of gods, demons (*asura*), and human beings.

*Om ā huṃ hrīṃ khaṃ!* Having made purification,

[producing] the resonances of the drum and bell, [it/he is] in the Joy of Virama.

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<sup>10</sup> Dāś'gupta *om ā huṃ hrīṃ khaṃ śodhana karinte*. I do not know what is the original differentiation for the transcriptions *m̃* and *ṇ*.

<sup>11</sup> Dāś'gupta *ghaṇṭā*.

<sup>12</sup> The name of *tāla* is illegible due to blotting over in black. It seems to be *jhapa*.

<sup>13</sup> However, there is a memo of correction *vimararo paṃkaja*. And this reading is sung.

<sup>14</sup> *Tuhma devī bali rāyā* is obscure. Frequently, *rāyā* 'king' seems to be confounded with *lāiyā* 'having brought', i.e. gerund of *lā-*. If it is the case here, *bali \*lāiyā* would be interpreted as: 'having brought the offering'.

<sup>15</sup> *Kara kamalāsana* or *kala kamalāsana* is obscure. Maybe to interpret as: "Having a lotus flower in the hand (*kara-kamala*), he [sits] on the seat (*āsana*)"?

### **Bibliography**

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