



Title	Gokūdahana
Author(s)	Kitada, Makoto
Citation	
Version Type	VoR
URL	https://hdl.handle.net/11094/73728
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

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.¹

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

Version of Ratnakāṣī Vajrācārya [1999: 2]

rāga Gandhā-bhairavī², tāla Jhapa³

gokūdahana paṃca-jñāna-svarūpaṃ⁴ 2
 paṃcāmṛta-rasa paṃca-śālī-pūjītā //
 tuhma devī balirāyā⁵ tribhuvana-vīrāḥ⁶ 2
 vimala-paṃkaja-samayānande⁷ //dhu//
 vīraṃ vireśvarīṃ⁸ saha-jānande 2
 kara⁹-kama-lāsana-hṛdayānande //dhu//
 paṃca-buddha paṃca-skandha svarūpā 2
 devāsura-nara-pramudita-hṛdayā //dhu//

¹ 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.

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

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

⁴ Dāś'gupta *svārūpā*.

⁵ Dāś'gupta *balirāya*.

⁶ Dāś'gupta *vīrā*.

⁷ Dāś'gupta's version is considerably different: *vīra melāpaka samayānande*.

⁸ Dāś'gupta *vīreśvara*.

⁹ Dāś'gupta *kala*.

om ā huṃ hrīṃ khaṃ śodhana karite¹⁰ 2
ḍamaru ghaṇṭa¹¹ dhvani viramānande //dhu//

Version which I learned:

// rāga gandhābhairavi // tāla □pa¹² //
gokudahana pañca-jñāna-svarūpaṃ 2
pañcāmṛta-rasa pañca-śāli-pūjīyā //
tuhma devī bari-rāya tribhuvana-vīrā 2
viramamero-paṃcaka¹³ samayā ānande //dhu//
vīraṃ viśvara sahaṇā ānande 2
karaṃ kamalāsana hṛdayā ānande //dhu//
pañca-buddha pañca-skandha svarūpe 2
devā asura-nara-pramudita-hṛdayā //dhu//
om ā huṃ rhīm 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 (*pañcaśālīpūjā*).

You, Goddess, the king of offering¹⁴, 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 lotus¹⁵, 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 hrīm khaṃ! Having made purification,

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

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

¹¹ Dāś'gupta *ghaṇṭā*.

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

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

¹⁴ *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'.

¹⁵ *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

Kitada, Makoto 2012: “Cacā Songs: The Oral Tradition in Kathmandu.” *Indian and Persian Prosody and Recitation*. Delhi: Saujanya Publications: 193-227.

Vajrācārya, Ratnakāṣī (ed.) 1999: *Pulāṃgu va Nhūgu Cacā-munā*. Nīgūgu-bva (Vol. II). Publishers: Vṛddhimān Śākya, Badrīmān Śākya (Dugambahi, Yaṃ).

Acknowledgement

This research was subsidized by the Japan Society for the Promotion of Science, Grants-aid Nos. JP25370412 and 17K02659.