

A Comprehensive Study of *Sushrutokta Upamas* with Special Reference to *Sharira Sthana*

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ABSTRACT

Ayurveda is the very ancient science of Life. The science of Ayurveda is the divine gift to mankind. Acquiring knowledge with some analogous examples or similar known descriptions is termed as Upamana Pramana. It is the source of our knowledge regarding the relationship between names and the things to be named. The base of knowledge is the resemblance or similarities and dissimilarities between two objects and their comparison to obtaining knowledge about unknown phenomena. It has immense utility in the field of medicine. Sushruta explained this as a separate tool for learning. It also helps in easy comprehension of the subject enabling the lay persons or beginners to understand the same.

Keywords: *Ayurveda, Upamana, Analogy, Upama, Sharira Sthana.*

INTRODUCTION

The knowledge obtained through similarity or resemblance is known as Upamiti. The Karana (media) of Upamiti is known as Upamana. Upamana Pramana (analogy) is one of the types of Pramana which is widely utilized in explanation of Sharira concepts. This helps in generalization of concept that can be understood by individuals of varied intellect. For easy understanding of the context mentioned in Bruhatrayees, various methods were implemented. The

compendium of Sushruta is one of the foundational texts of Ayurveda. The Sushruta Samhita is of great historical importance because it includes historically unique chapters describing surgical training, instruments and procedures which are still followed by modern science. Acharya Sushruta is considered as father of Indian Surgery. He has explained Upamana as a Pramana. ⁽¹⁾ He has extensively used this Pramana throughout his Samhita for comparison and analyzing the unknown object from known. Sushruta explained this as a separate tool for learning. Other ancient scholars like Vaisheshika, Sankhya, Yoga, Jain and Bauddha included this Pramana under Anumana Pramana. Different physiological concepts and assessment criteria like Prakruti (body constitution), similarity of the phenotype of humans and animals are explained with the help of Upamana Pramana.

DESCRIPTION OF UPAMAS:

Context (Su.Sh.1/3): In Sarvabhutachinta Sharira Adhyayam, while explaining about Srusti Utpatti Krama this upama is quoted. The Avyakta is a causative factor of all beings, itself causeless. It is characterized by Sattva, Rajas and Tamas having the Asta Prakruti and these are the main causative factors for the evolution of entire universe.

Acharya Sushruta compared Avyakta with an ocean. It is one an abode of many souls as ocean is reservoir of watery streams. ⁽²⁾

Context (Su.Sh.1/9): In Sarvabhutachinta Sharira Adhyayam, while explaining about dissimilarities between Prakruti and Purusha, this Upama is narrated. Prakruti is having qualities like Bijadharmini, Prasavadharmini and Amadhyastadharmini. Avyakta is considered as the base for other factors. Hence it is compared with Bijadharmini as Bija is base for creation of new species. ^{4(a)} Prakruti alone cannot produce new species hence it gets combined with Purusha and produces the factors such as Mahat, Ahamkar etc, so it is compared with Prasavadharmini wherein Prasava means reproduction. ^{4(b)} Prakruti cannot stay neutral as it leans towards pleasure etc attributes it is compared to Amadhyastadharmini. ^{4(c)}

Context (Su.Sh.2/3): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, while explaining features of vitiated Shukra this upama has been used. A person becomes incapable of begetting children, whose Shukra vitiated by aggravated Vayu, Pitta or Kapha, exhibits features such as emits a cadaverous smell, or has acquired a clotted or shreddy character or which looks like putrid pus, or has become less in quantity and smells like urine or stool. ⁽⁵⁾

Context (Su.Sh.2/4): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, while explaining features of vitiated Shukra Acharya has been used colour, smell to specify involved Dosha. ⁽⁶⁾

DOSHA INVOLVED	COLOUR/ SMELL
Vata	Reddish black
Pitta	Yellowish or bluish
Kapha	Shweta
Rakta	Kunapa Gandhi
VataKapha	Granthibhuta
Pittashleshma	Pootipuya
PittaVata	Ksheena
Sannipata	Mutrapurishagandhi

Context (Su.Sh.2/5): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, Artava dusti lakshanas are explained. The Artava of a woman vitiated by the aggravated Vayu, Pitta, Kapha or Rakta either alone or in

combination of two or more Doshas should be like considered as unfit for the purpose of fertilization. Vitiated Artava exhibits the characteristic colour, smell and pain of the vitiated Doshas or Rakta. Smell of the vitiated Artava compared to different types of smell like a putrid body, clotted, thin, emits the smell of urine or fecal matter should be deemed as incurable and the remaining as curable. ⁽⁷⁾

Context (Su.Sh.2/11): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, Shuddha Shukra lakshanas are explained using some of the analogies such as Sphatikabham (transparent like crystal), Dravam (fluid), Snigdham (glossy), Madhura (sweet) and emits the Madhugandhi (smell of honey) as per the other context it resembles to Taila (oil) Kshoudra (Honey) should be considered as healthy. ⁽⁸⁾

Context (Su.Sh.2/ 17): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, Shuddha Artava lakshanas are explained by using some analogies such as it resembles Shasha Asruk (the blood of hare), Laksha Rasa (the washings of the shellac) and leaves no stains on clothes should be considered as healthy. ⁽⁹⁾

Context (Su.Sh.2/33): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, while explaining about the causative factors of Garbha this upama is quoted. A coordination of the four factors such as Ritu (favorable period), Kshetra (healthy uterus), Ambu (amniotic fluid), Bija (Shuddha Shukra and Artava) is necessary for the conception and development of a healthy child. Just as the proper season (Ritu), good soil (Kshetra), water (Ambu) and potent seed (Bija) together with proper care help the germination of strong and undiseased sprouts in the same way all the four factors are necessary for conception. ⁽¹⁰⁾

Context (Su.Sh.2/36): In Shukra Shonita Shuddhi Nama Sharira Adhyayam, while explaining about the Vyavaya karma this upama is mentioned. Just as a lump of condensed ghee melts and expands if placed by the side of a fire similarly the Artava of a

woman is dislodged and glides away in contact with an adult male. ⁽¹¹⁾

Context (Su.Sh.2/50): In Shukra Shonita Shuddhim Nama Sharira Adhyayam, while describing about deformities of Garbha this Upama is used. Monsters such as serpents, scorpions or gourd shaped fetus delivered from the womb of a woman should be described as the deeds of deadly sins. ⁽¹²⁾

Context (Su.Sh.3/9): In Garbhavakranti Sharira Adhyayam, while describing the Yoni of a women during menstrual cycle this upama is mentioned. Just as the petals of a full-blown lotus flower are gathered up during the night, so the Yoni of a woman is folded up after the lapse of the menstrual period. ⁽¹³⁾

Context (Su.Sh.3/10): In Garbhavakranti Sharira Adhyayam, while describing menstrual cycle this upama is mentioned. The menstrual flow accumulated in the course of a month is led in time by the Vayu through its Dhamani into the mouth of the uterus where it flows out odorless and blackish. ⁽¹⁵⁾

Context (Su.Sh.3/18): In Garbhavakranti Sharira Adhyayam, Acharya while describing month wise development of the Garbha has used following analogies. In the first month of gestation period Garbha looks like a Kalala (gelatinous substance) is only formed. ^{16 (a)} The Mahabhutas being acted upon by the Kapha, Pitta and Vata are condensed in the second month ^{16(b)} as follows:

APPERANCE	SEX
LUMP	MALE
ELONGATED	FEMALE
TUMOUR	HERMAPHRODITE

During the third month of gestation period Garbha attains the shape of Panchapindaka (Five lumps like protuberances) where the five organs namely the hands, legs and the head would appear in future. ^(16©)

Context (Su.Sh.3/19-28): In Garbhavakranti Sharira Adhyayam desires and its effects in fourth month of pregnancy explained the following analogies: ⁽¹⁷⁾

SL.NO	DAUHRDA DESIRES	CHARACTERS OF THE CHILD
1.	To look at the king	Rich, very lucky
2.	To wear very fine silk garments and ornaments	Found of ornaments and handsome
3.	To live in Ashram	Capable of controlling Indriyas and religious
4.	To look at an iol of diety	Extremely courteous like prasada
5.	To look at snake etc wild creatures	Ferocious or ruthless
6.	To eat meat of iguna	Sleepiness
7.	To eat cow's meat	Mighty with good endurance
8.	To eat buffalo's meat	Brave, red eyes and excessive body hair
9.	To eat deer's meat	Swift runner and moves in forests
10.	To eat hog's meat	Sleepy, brave or bold
11.	To eat meat of sramara	Terrified or anxious
12.	To eat meat of partridge	paltroon

Context (Su.Sh.3/31-32): In Garbhavakranti Sharira Adhyayam, this upama has been quoted while describing different opinions on the formation of fetal body. Different Acharyas quoted different views on the formation of the fetal organs. Dhanavantri holds that the development of all the parts of the boy goes on simultaneously. They cannot be perceived or detected in their earlier stages of development in the womb. As the stone, marrow, pith etc of a ripe and matured mango fruit or sprout of bamboo, cannot be separately perceived in the earlier stage of the growth but are quite

distinguishable in the course of their development. Likewise in the early stage of pregnancy the limbs and organs of the body are not perceptible for their extremely attenuated stage but become potent in the course of time for their development. ⁽¹⁸⁾

Context (Su.Sh.4/4): In Garbhavyakarana Sharira Adhyayam, while explaining about layers of the skin is Upama has been narrated. Seven layers of Twak are formed and deposited on the rapidly transforming product of the combination of Shukra and Shonita, in the same manner as layers of

cream are formed and deposited on the surface of boiling milk. ⁽¹⁹⁾

SAPTA TWACHA ARE AS FOLLOWS:

SL.NO	TVAK NAME	PRAMANA	DISEASES
1.	AVABHASINI	1/18 TH OF VRIHI	SIDHMA, PADMAKANTAKA
2.	LOHITA	1/16 TH OF VRIHI	TILAKALAKA, NYACHCHA, VYANGA
3.	SWETA	1/12 TH OF VRIHI	CHARMADALA, AJAGALIKA, MASHAKA
4.	TAMRA	1/8 TH OF VRIHI	VIVIDHA KILAS KUSTA
5.	VEDINI	1/5 TH OF VRIHI	KUSTA, VISARPA
6.	ROHINI	VRIHI	GRANTHI, APACHI, ARBUDA, SLIPADA, GALAGANDA
7.	MAMSADHARA	TWICE A VRIHI	BHAGANDHARA, VIDRADHI, ARSHA

Context (Su.Sh.4/6-7): In Garbhavyakarana Sharira Adhyayam, Saptadhara Kalas are mentioned using the below simile. As the core piece of wood becomes exposed to view by cutting into it, so the dhatus of the body may be seen by removing the successive layers. ⁽²⁰⁾

Context (Su.Sh.4/8-9): In Garbhavyakarana Sharira Adhyayam, while explaining about Mamsadhara Kala this Upama is being used in this context. Among these Kalas the first Kala is termed as Mamsadhara Kala which is compared to muscle sheath. In which the branches of Sira, Snayu, Dhamani and Srotases are present. Just as the stalk of the lotus in the mud similarly the branches of Sira, Snayu, Dhamani and Srotases are present in the Mamsadhara Kala. ⁽²¹⁾

Context (Su.Sh.4/10): In Garbhavyakarana Sharira Adhyayam, while explaining about Raktadhara Kala this Upama is used. The Second Kala is Raktadhara Kala. Just as a plant containing latex in its tissues, when pricked or injured exudes milky juice so Rakta also oozes out immediately when injury to the flesh. ⁽²²⁾

Context (Su.Sh.4/15): In Garbhavyakarana Sharira Adhyayam, while explaining about Shleshmadhara Kala this Upama is narrated. The fourth Kala is Shleshmadhara Kala. Just as a wheel easily glides upon a well-greased shaft, so the joints moistened by the Shleshma permits easy movements. ⁽²³⁾

Context (Su.Sh.4/21): In Garbhavyakarana Sharira Adhyayam, while explaining about Shukradhara Kala this Upama is quoted. The seventh Kala is Shukradhara Kala, which is distributed all over the body of all living beings. Just as Sarpi in the milk or sugar in the expressed juice of sugarcane,

the seat of semen is coextensive with the whole organism of a man. ⁽²⁴⁾

Context (Su.Sh.4/32): In Garbhavyakarana Sharira Adhyayam, while explaining about the Avayava Utpatti, Hrudaya has been mentioned by using this simile. The heart is in the shape of lotus bud which hangs with its apex downward, contracted during sleep and dilates during waking up. ⁽²⁵⁾

Context (Su.Sh.4/55): In Garbhavyakarana Sharira Adhyayam, while explaining about concept of nidra and individual lakshanas this Upama is quoted. A feeling as if the body is covered with wet cloth and extreme heaviness of the head is termed as Gaurava. ⁽²⁶⁾

Context (Su.Sh.4/67): In Garbhavyakarana Sharira Adhyayam, while explaining about Vata Prakriti Purusha, this Upama is quoted. The traits of Vatika Prakriti Purusha characters seem to resemble those of goat, jackal, rabbit, mouse, camel, dog, vulture, crow and an ass. ⁽²⁷⁾

Context (Su.Sh.4/71): In Garbhavyakarana Sharira Adhyayam, while explaining about Pitta Prakriti Purusha this Upama is used. The traits of Pitta Prakriti Purusha characters seem to resemble those of serpent, owl, Gandharva, Yaksha, fox, monkey, tiger, bear and a mongoose. ⁽²⁸⁾

Context (Su.sh.4 /76): In Garbhavyakarana Sharira Adhyayam, while explaining about this Upama is quoted. The traits of Kapha Prakriti Purusha characters seem to resemble those of Brahma, Rudra, Indra, Varun, lion, horse, an elephant, cow, bull, an eagle, swan and of the lower animals. ⁽²⁹⁾

Context (Su.sh 4/79): In Garbhavyakarana Sharira Adhyayam, while explaining about Prakruta Bhavas this Upama is used. Here

Acharya Sushruta explained this phenomenon with the help of Upamana; as the insect born in the poison does not become victim of the fatal effect of its own poison; similarly, Dosha that is dominant according to one's Prakriti does not harm the individual. ⁽³⁰⁾

Context (Su.sh.4/81-87): In Garbhavyakarana Sharira Adhyayam, while explaining about Satvik Kaya, their comparison to Devata purushas and lakshanas has been mentioned. ⁽³¹⁾

KAYA	FEATURES
BRAHMA KAYA	CLEANLINESS, BELIEF IN GO, READER OF VEDA, WORSHIPS ELDERS AND TEACHERS, HOSPITALITY AND RELIGIOUS SACRIFICES.
MAHENDRA KAYA	COMMAND, CONSTANT DISCUSSION OF THE SCIENCE.
VARUNA KAYA	EXPOSURE TO COLD, FORBEARENCE, BROWN HUE OF THE PUPILS, GOLDEN HAIR AND SWEET SPEECH.
KOUBERA KAYA	ACCUMULATION OF MONEY, EARNING OF MONEY
GANDHARVA KAYA	LOVE OF GARLANDS AND SCENTS, AFFECTION OF SONGS AND MUSIC
YAMYA KAYA	SENSE OF DUTY, PROMPTNESS, FIRMNESS, COURAGE
RSI SATTVA KAYA	DIVINE THOUGHTFULNESS, HOMA PRACTISE WISDOM

Context (Su.sh.5/21-23): In Sharira Sankhya Vyakarana Sharira Adhyayam, while explaining about importance of bones this Upama is quoted. As the trees stand by the support of internal heart wood, similarly the body of human beings are supported firmly by bones which are essence like heartwood. Therefore, even if skin and muscles decays, the bones are not destroyed for long as they are essence of the human body. ⁽³²⁾

Context (Su.Sh.5/33): In Sharira Sankhya Vyakarana Sharira Adhyayam, while explaining about Snayus (ligaments) this Upama is quoted. As a boat made of boards and timber bind together by support of a large number of bindings is unable to float on water and to carry load. So, the human body is tied at the Sandhis (joints) by a large number of ligaments. ⁽³³⁾

Context (Su.Sh.5/43): In Sharira Sankhya Vyakarana Sharira Adhyayam, while explaining about female genital organ this Upama is quoted. The appearance of female genitalia (yoni) is compared with shape of conch (Shankha Nabhi) and it is possessed with three avartas (involved turns) like the interior of Mollusca. ⁽³⁴⁾

Context (Su.Sh.5/44): In Sharira Sankhya Vyakarana Sharira Adhyayam, while explaining about Garbhashaya this Upama is quoted. The shape of the Uterus resembles the mouth of a Rohita fish at the mouth and expanded in the upper hand. ⁽³⁵⁾

Context (Su.Sh.7/3-4): In Siravarnana Vibhakti Sharira Adhyayam, while explaining about Siras this Upama is quoted. There are seven hundred Siras. The Siras by their contractibility and expansibility sustain and nourish the organism in the same manner as streamlets and canals serve to keep a field moist. From the main branch hundreds of small and minute vessels branch off and spread all over the body, just as minute fibers are found to emanate from the large central vein of the leaf of a plant. ⁽³⁶⁾

Context (Su.Sh.7/5): In Siravarnana Vibhakti Sharira Adhyayam, while explaining about this origin of Siras Upama is quoted. All the Siras present in all living beings originate from the Nabhi and from there spread all over the body. The umbilicus is seat of Prana, just like the navel of a wheel supports the spokes and spokes in turn support the nave. ⁽³⁷⁾

Context (Su.Sh.8/12): In Siravyadhavidhi Sharira Adhyayam, while explaining about this while explaining about Siravyadha vidhi this Upama is used. When Siravyadha is done properly then the blood will flow in a stream and after one Muhurta it will automatically stop without any measures. The vitiated blood flows in the beginning from the punctured vein just as a yellow juice oozes out the flowers of Kusumbha. ⁽³⁸⁾

Context (Su.Sh.8/19): In Siravyadhavidhi Sharira Adhyayam, while explaining about this Upama is quoted. An incised vein presenting a thrashed appearance due to puncturing with a Kuntha Shastra is called as Piccitai.⁽³⁹⁾

Context (Su.Sh.8/20): In Siravarnavibhakti Sharira Adhyayam, while explaining about vein puncturing this Upama is quoted. There is no skill in surgeon for puncturing of the veins as they are naturally unsteady and changing like fishes. Hence a vein should be properly raised and punctured with the utmost care.⁽⁴⁰⁾

Context (Su.Sh.9/10): In Dhamani Vyakarana Sharira Adhyayam, while explaining about Dhamani this Upama is quoted. The Dhamani have got pores in their walls through which they carry the Rasa throughout the boy like the filaments and fibers of water lily and lotus.⁽⁴¹⁾

Context (Su.Sh.10/51): In Garbhini Vyakaranam Shaariram, while explaining about infantile elixirs this Upama is quoted. The child looks frightened, agitated, cries, becomes unconscious occasionally injures himself, vomits frothy matter, bites its lips, cries in an agonized voice, becomes weak, awaken at night, does not suck breast as before or emits a fishy bug like or mole like smell form its boy. These are general features expressed by a child under influence of a malignant star.⁽⁴²⁾

MATERIALS & METHODS

It is a conceptual study. Sushruta Samhita Sharira Sthana upamas are collected and documented at a single place.

CONCLUSION

It is useful in denoting the appearance; characteristics and morphology of the Dosha involved with respect to its color (Varna), smell (gandha), exudates (strava), type of pain (Vedanta) etc. Analogies contribute to meaningful learning and the visualization of the facts. It is a tool for pedagogical learning for the application of knowledge.

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