IAMJ

LITERARY UTILITY OF AUPAMYA IN CHARAKA SAMHITHA

Shivappa[1], Avangapur Santhosh [1], Shreevathsa[2]

PG Scholar[1], Professor (I/C) and HOD[2] Department of PG Studies in Ayurveda Siddhanta, Govt. Ayurveda Medical College, Mysore

ABSTRACT

Pramanas are the means or tools of valid knowledge explained in Ayurveda as well as in *Darshana shastra* to understand the concepts clearly. Acharya Charaka has accepted the *Pratyaksha, Anumana, Aptopadesha* and *Yukti* as a *pramana* or *pareeksha's*. These eventually produce the true knowledge about the objects, similarly Aupamya which gives the knowledge or the idea of an object by the similar comparison. But Charaka have not declared it as a independent *pramana*, but mentioned it in *Vadamarga's* which helps in *tadvidya sambhasha* (healthy discussions/debates) by the *vaidya-samuha* and ultimately helps in *jnanotpatti*. Aupamya is nothing but the outcome of *Pratyaksha, Anumana, Aptopadesha and Yukti*, so he has not accepted it as a separate *pramana*. Charaka considered *Aupamya* as a component of *vada-marga* which gives the valid knowledge rather than the *pareeksha*. Acharya Charaka has utilized the Aupamya throughout the *samhitha* and in most of the contexts to make fundamentals clear. Charaka conveyed the proper appreciation of various basic concepts, principles, processes, etc of Ayurveda with the utility of Aupamya. So in this paper, a humble attempt has been made to understand the significance of literary utility of Aupamya adopted in Charaka samhitha.

Key words: *Aupamya, Charaka samhitha, Upama-vachaka shabda, Upameya, Upamana.*

INTRODUCTION:

Ayurveda is the ancient medicoholistic science which is comprised of numerous fundamental concepts with basic doctrines. Such fundamental concepts are literally better understood, analyzed and merely utilized in clinical practice only with the proper utility of the *pramanas*. *Pramana* is the science of correct knowledge & it is the way to know anything truly or objectively. *Pramanas*, the means or sources for gaining the true knowledge have their special importance in Ayurveda in terms of literary, research, clinical practice and thera-peutics. *Pratyaksha, anumana, aaptopadesha and yukti* are the four independent *pramanas* accepted by Acharya Charaka. He has not accepted the *upamana* as a separate *pramana*, but narrated it in the context of *vada-marga's* of *Roga-bhishagjeethiya-vimanam* of *Vimana sthana*. Charaka narrated by the name *Aupamya* instead of *upamana pramana*.

REVIEW

Aupamya is the acquisition of valid knowledge through the idea of similarity or by comparing with other object[1]. Enlightening the features of an unfamiliar thing (*aprasiddha vastu*) with the established or

familiar thing (*prasiddha vastu*) based on the similarities is known as Aupamya.

Related technical terms:

Upama: The figure of speech is called as simile where charming similarity is found between an *upameya* (object of comparison) and an *upamana* (standard of comparison), in such a way that it produces aesthetic pleasure in sahrudayas. The similarity should be clearly denoted and not suggested. *Upama* is an *Alankara* (figure of speech) according to Sanskrit literature. It has following 4 components; *upamana, upameya, sadharana dharma and upamavachaka shabha.*

Sadrushyam: *Sadrushyam* means the words or expressions indicating the similarity, analogy, comparability, likeness, resemblance, etc.

Upamanam: it is a standard of comparison. An object desired to be described is compared with another object superior in qualities is called Upamana. For example: *mukham chandravat sundaram,* which means that, her face is beautiful like a moon. The face is taken up for description and it is compared with the moon, superior to the face in brightness etc.

Upameya: it is an object of comparison. A thing which an author wants to describe and which is compared with a superior object is called *upameya*. In this example, the face is the *upameya*.

Sadharana dharma: it means common factor or quality. If two things are to be compared, they should possess some common quality. It may be real or imagined by the author.

Upamana vachaka: the word or thing that expresses the sadrushyatva (idea of comparability) is called *upamavachaka or sadrushya-vachaka*. The terms like *iva, vat,*

sadrushya, tulya, samana, sannibha, sankasha, abhasa, yatha-tatha, yadvat-tadvat, etc are very often used as upama-vachakas in Charaka samhitha.

UTILITY OF AUPAMYA

नगरी नगस्येव रथस्येव रांथे यथा ।

स्वशरीरस्यमेधांवे कृतेष्ववांहतो भवत् ॥[2]

A wise person should be vigilant about his duties towards his own body like an officer-in-charge of a city and a charioteer towards the city and the chariot respectively. Here, '*iva*' type of *upamavachaka* is employed. *Svashareera rakshana by medhavi* (intelligent person) is the *upameya* and the *nagara-nagari*'s *relation, ratha-rathi*'s relation is the *upamana*. In the above stated example, the *upameya* is the object of comparison and the *upamana* is standard of comparison

तपनीींन्द्रयगोपाभ पद्मालक्तसांनेभ।

गुन्जाफलसवणं च विेशुद्ध विोंदे शोाणेत ॥[3]

The features of the pure blood is just like gold (purified with fire), fire fly (*indragopa*), red lotus, lac, fruit of *gunja* (*abrus precatorius*) in color depending upon the individual constitution. Here, both *aabha* and *sannibha* type of upama-vachaka's are utilized. Color of gold, *indragopa, padma, alaktaka,* and *gunja phala* are considered as *upamanas* and *shuddha shonitha* (pure blood) is *upameya*. चमोख्य बहलं हांस्तचमेवत् ॥[4]

Charmakhya is the thickening of the skin which appears like elephant skin. Here, '*vat'* type of *upamavachaka* is utilized. Elephant's thick skin is the *upamana* and the thickness of skin in *charmakhya* is the *upameya*.

हारिद्रोदकसङ्काश कटुकं यः प्रमेहीते | पित्तस्य
पारिकोपात्त विद्याद्वारिद्रमोहिनम् ॥[5]

In *Haridrameha* the patient complains of passing urine, having pungent taste and color like that of the juice of *haridra*. Here 'sankansha' type of *upamavachaka* is utilized. *Haridrodaka* is the *upamana* and the urine's color in *haridrameha* is *upameya*.

शुक्ल पिष्टानेभ मूत्रमभीक्ष्ण यः प्रमेहीते | पुरुष
कफकोपेन तमाहुः शुक्लमोहिनम् ॥[6]

In *Shuklameha* the patient complains of passing the urine having white color like that of pasted flour. Here, 'nibha' type of *upamavachaka* is utilized. *Shukla-pista* is the *upamana* and the urine's color in *shuklameha* is the *upameya*. उदुम्बरफलाभास
कुष्ठमौदुम्बर विदुः ॥[7]

In *Udumbara kushta*, affected skin resemble like the fruit of *udumbara*. Here, 'abhasa' type of *upamavachaka* is utilized. *Udumbara phala* is the *upamana* and the color of affected skin in *udumbara kushta* is the *upameya*.

विरुद्धाध्यशनाजीणोशनशीलेनः
पुनरामदोषमामावेषामेत्याचक्षते   भिषजः,
विषसदृशलिङ्गत्वात्; तत् परमसाध्यम् ॥[8]

Due to the excessive *viruddhashana, adhyashana, ajeernaashana*, etc leads to production of *ama* which is similar to the visha and it is incurable. Here, 'sadhrusha' type of *upamanavachaka* is utilized. *Visha* (poison) is the *upamana* and the *ama* is the upameya. उद्गारानेग्रहात्तत्र
हिक्कायास्तुल्यमौषधम् ॥[9] in the management of *udgaranigraha*, medicines prescribed

should be similar to those of advised in *Hikka chikithsa*. Here, 'tulya' type of *upamavachaka* is utilized. *Hikka* treatment is the *upamana* and the *udgaranigraha chikithsa* is the *upameya*.

पुष्प यथा पूर्वरूप फलस्येद भविष्यतः । तथा
लिन्गमारिष्टाख्य पूर्वरूपमारिष्यतः ॥[10]

The flower signifies the production of fruit in future. Similarly the *arista lakshanas* signifies the forthcoming death. Here, 'yatha-tatha' type of *upamavachaka* is used. The expression of flower showing the future fruit is the *upamana* and the *arista lakshanas* signifying the upcoming death is the *upameya*.

यद्वत् कुसुम्भ साम्मिश्रात्तोयाद् रागं हरेत् पटः
। तद्वत् द्रवीकृतात् देहात् निरूहो निहरेत्
मलान् ॥[11]

Just like cloth takes away the dye only from the mixture of water and *kusumbha*, similarly the non-unctuous enema eliminates the excrements from the liquefied body. Here, 'yadvat-tadvat' type of *upamavachaka* is employed. Elimination of wastes from *dravikruta deha* by *niruha basti* is the *upameya* and absorption of the dye alone from the mixture of water and *kusumba* is the *upamana*.

Significance of *Aupamya*

Custom of imaginary illustrations conveys a better idea of a particular thing which is difficult to express. Illustrations and various kinds of images are used for education purposes from the very beginning of human's life. For example; a child begins perception of the around world as a number of objects, since babies can think only non-abstractly. That is the reason why illustrations are used to educate the children

and to develop their imagination. That's why it is very important to have good illustrations for Ayurvedic books to understand the ancient scholar's view. Illustrations designed for Ayurvedic concepts are purposed to fascinate the students with reading.

But, certainly this is not the case with only children. Illustrations are widely used for teaching, for presentation of complicated scientific ideas, theories, for attracting, gaining attention, etc by the people of all ages. Illustrations are needed for all kinds of instructional literature for better understanding of the fundamentals or concepts. In Ayurveda, there are various fundamentals and concepts which are difficult to understand. Utility of these Aupamya conveys the proper understanding, analysis and their applicability. In literary research, Aupamya plays an important role in conveying the true knowledge. Upamana holds good for *trividha shishya buddhi*. Any topic or context can be made very expressive and interesting by presenting with the Aupamya.

DISCUSSION

Pramanas are the means of knowledge or the investigatory tools, explained in Ayurveda as well as in Darshana shastra to understand the different *padarthas*. Acharya Charaka has accepted the *pratyaksha, anumana, aptopadesha and yukti* as an independent *pramana* or *pareeksha*. These ultimately produce the true knowledge about the objects, so is the Aupamya which gives the knowledge or the idea of an object by the similar comparison. Aupamya is the outcome of *Pratyaksha, Anumana, Aptopadesha and Yukti*, so he has not accepted it as a separate pramana. But Charaka mentioned in the context of *vada-*

marga's which helps in *sambhasha* (healthy discussions/debates) by the *vaidya-samuha* and ultimately helps in attaining valid knowledge. Hence Aupamya is considered as a type of *vadamarga* which gives the valid knowledge by discussion, rather than the *pareeksha*.

Aupamya is nothing the comparison of features of the current object with the standard object. It is noted that the *upamana* said to be standard if it is universally recognized, well known or perceivable by the comparison. Various *upamavachakas* like *vat, tat, nibha, sankansha*, etc have greater importance in compiling the literature or in literary research. In ancient literature, *upamavachakas* were utilized maximum to clarify their thoughts or to convey the author's view. In the compilation of any dramatic literary work, it is evident that authors were using Aupamya in the scenes of romantic acts by utilizing the *shrungara rasa*.

In the process of *jnanotpatti*, the contact of the self with the mind, mind with the sense-organs and the sense-organs with the objects are involved. But in the case of *upamiti*, the remembrance of the authoritative statement and the *sadrushya jnana* of the cow are needed. So it is not correct the opinion of the opponents that the *upamana* can be included in perception. Hence both are different and give validative knowledge.

Some Darshanikas like Charvaka's, Bauddha's, Vaisheshika's, do not admit the *upamana* as a separate means of valid knowledge. According to the vaisheshika's, direct perception and inference are the only two means of valid knowledge. They do not recognize the verbal testimony (*shabda*) and comparison (*upamana*) as a separate means of valid knowledge. According to them, these two *pramanas* are only as two differ-

ent forms of inference. But Naiyayika's stand is that, it is not correct for verbal comprehension and comparison to takes place even without the knowledge of invariable concomitance. Therefore they included *upamana* and *sabda* in the other *pramanas*. The *Naiyayikas* prove that *upamiti* is different from *sabdabodha*. Vachaspathi mishra tries to prove the difference between *upama* and *shabda*. He rejects the objection that the Aupamya included in the authoritative statement. According to him the *shabda* cannot lead us to the knowledge of denotative relation. The main difference between *upamiti* and *sabdha* is that for making *shabdabodha, pada* and *jnana* is needed but in the case of *upamiti sadrushya jnana* is needed. Acharya Charaka emphasized the utility of Aupamya by citing in all the *sthanas* and in all the contexts. Charaka conveyed the proper appreciation of various basic concepts, principles, processes, etc of Ayurveda with the utility of Aupamya. Various aspects of Ayurveda are difficult to comprehend which could be better understood by Aupamya. Aupamya makes the concepts or principles clear with proper utilization.

CONCLUSION

Aupamya is the acquisition of true knowledge through the idea of similarity or by comparing with other object. Aupamya has greater significance in compiling the literature or in literary research. Acharya Charaka has not accepted it as individual *pramana*, but mentioned in the context of *vadamarga's* which helps in *tadvidya sambhasha* and ultimately results in *jnanotpatti*. Acharya Charaka very often utilized the terms like *iva, vat, sadrushya, tulya, samana, sannibha, sankasha, abhasa, yathatatha,* etc in Charaka samhitha to convey or

clarify the concepts with suitable comparison. Charaka considered the Aupamya as a component of *vada-marga* than the *pareeksha bhava*.

REFERENCES:

1. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Vimana stana 8/42

2. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Sutra stana 5/103

3. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Sutra stana 24/22

4. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Chikitsa stana 7/21

5. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Nidana stana 4 /34

6. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Nidana stana 4/17

7. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Chikitsa stana 7/15

8. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha,

Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Vimana stana 2/12

9. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Sutra stana 7/18

10. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Indriya stana 2/3

11. Yadavaji Trikamji Acarya, editor, Charak samhita of Acharya Agnivesha, Cakrapanidatta, Commentator, Chaukhamba Sanskrit Sansthan, Varanasi, 2009, Siddhi stana 7/65

CORRESPONDING AUTHOR

Dr. Shivappa

PG Scholar, Department of PG Studies in Ayurveda Siddhanta, Govt. Ayurveda Medical College, Mysore

Source of support: Nil
Conflict of interest: None Declared