

## CHANDAS - A TOOL FOR SHLOKA RECITATION W.S.R. TO SUSHRUTA SAMHITA

Dr. Shweta Hegde

P.G. Scholar Amrita School of Ayurveda, Kerala, India

### ABSTRACT

The most preliminary stage of study is “*adhigatakarana*”, i.e. grasping and mastering of the text thoroughly. Ayurveda texts were written mostly written in both prose and verse manner. The proportion of verses and prose in *Charaka Samhita* is more than that of *Sushruta Samhita*, where as *Ash-tangaHrudaya* is mainly based on verses. The Commentator of *Ashtanga Hrudaya* categorically pointed out the *ChandoVrutta* in the last line of commentary of respective *shloka*. *Acharya Sushruta* considered the primary stage of learning is by heart, student should learn to recite gradually *pada* by *pada*, *paada* by *paada* and *shloka* by *shloka*. Hence recitation plays an important role to fulfil the prime step of learning. Chanda is all about the way of reciting the verse. This study is going to highlight detail study of chandas, important chandovrutta mentioned in *Sushruta Samhita Sharirasthan* 10 chapters.

**Keywords:** *adhigatakarana, ChandoVrutta, pada, paada.*

### INTRODUCTION

Ancient practice regarding recitation reveals that during study Achaarya used to recite one or two *paada* of the verse at first methodologically recited with gradual completion of the rest part. Students one after another followed him blindly, reciting the *paada* respectively. During study the student should be very careful in maintaining the perfectness instructed in the text. Student should recite neither too fast nor too slow, that means the letters, words, quarter verses should not be in close session and the words should not be loosened. The next stage was memorization. By repeating the verse again and again the student used to store permanently in memory.

The sutras were studied in different ways like

1. **Samhita Paatha** - Reading the text what it actually is.
2. **Pada Paatha** - Reading word by word, by

breaking pada based on sandhi, *samaasa* etc.

3. **Krama Paatha** - The repeating of each word twice.
4. **Jataa Paatha** - The repeating of each word thrice.
5. **Ghana Paatha** - The repeating of each word six times with definite sequential rhythm.

### Description about Chanda

#### Etymology

Chanda has two kinds of meanings -

**Acchaadana** - Means by which bhaava or rasa is covered.

By reciting the shloka rhythmically will understand the meaning.

**Ahlaadana** - Through which readers gets pleasure.

By reciting the shloka rhythmically, will get happiness, interest to recite more.

## History

Chanda was given major importance from the very beginning of vedic era and considered as one among the vedaanga. In those days study of chanda was mandatory besides chandas were being practiced in day to day life also.

The study of Ayurveda as a upaveda and chanda as a vedaanga was collateral. Hence influence of chanda is inevitable in Ayurveda.

Chandashastra of AchaaryaPingalanaath, is the oldest among all the text available on this Shastra.

## Types of Chanda

Based on the meaning, chandas can be classified into four, they are

L	A	G	H	U	G	U	R	U
All Hrusvaswaras (Short vowels)					All Deerghaswaras (Long vowels)			
					A n u s w a r a , V i s a r g a			
					J u s t b e f o r e t h e c o n j u n c t			
					Ex - Ashwagandha.			

The last syllable of *paada* either heavy/light according as the exigence of the meter requires it, whatever be it's natural length.

Practically in *shloka pathana*, one maatra is considered as Hrusva (Short)

Two maatra or 3 maatra or half maatra are counted as deergha, pluta and vyanjana respectively.

Only consonants like are not considered for count.

**Maatra** - Time required for pronunciation.

For laghuakshara - 1 maatra. Ex - a

For guru akshara - 2 maatra. Ex - aa

**Gana** -

For identifying different chandovrutta scholars framed different combinations of letters, known as Gana. Which are based on guru and laghuvarna.

Ya- Ma- Taa- Raaja- Bhaa- Na- Sa- La-Gam

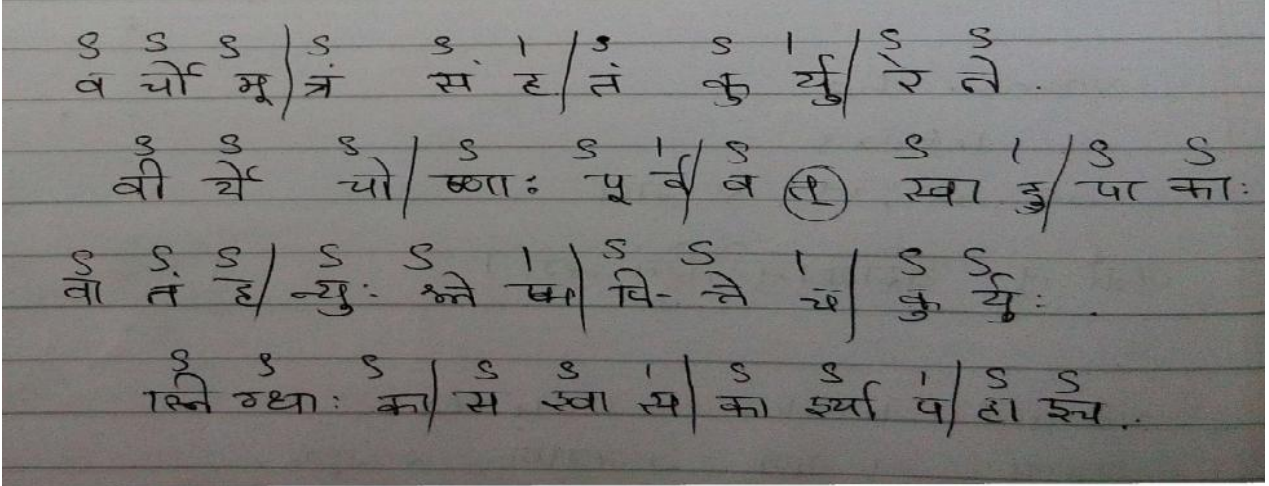
G	A	N	A	V	A	R	N	A	E	X	A	M	P	L	E
Ma				S		S		S	Baadh	h	ir	y	a		
Na									M	a	d	h	u	r	a
Bha				S					N	a	a	g	a		
Ya						S		S	P	a	t	o	l	a	
Ja						S			K	a	s	h	a	a	y
Ra				S				S	P	i	p	p	a	l	i
Sa								S	M	a	r	i	c	h	a
Tha				S		S			A	a	k	a	a	s	h

In Sushruta Samhita, fourteen different types of chandovrutta we can see. Some of thme are listed below with example.

### 1. SHALINI

Identifying characteristics

1. 11 letters/paada.
2. Ma gana, 2 Tha gana and Guru letter

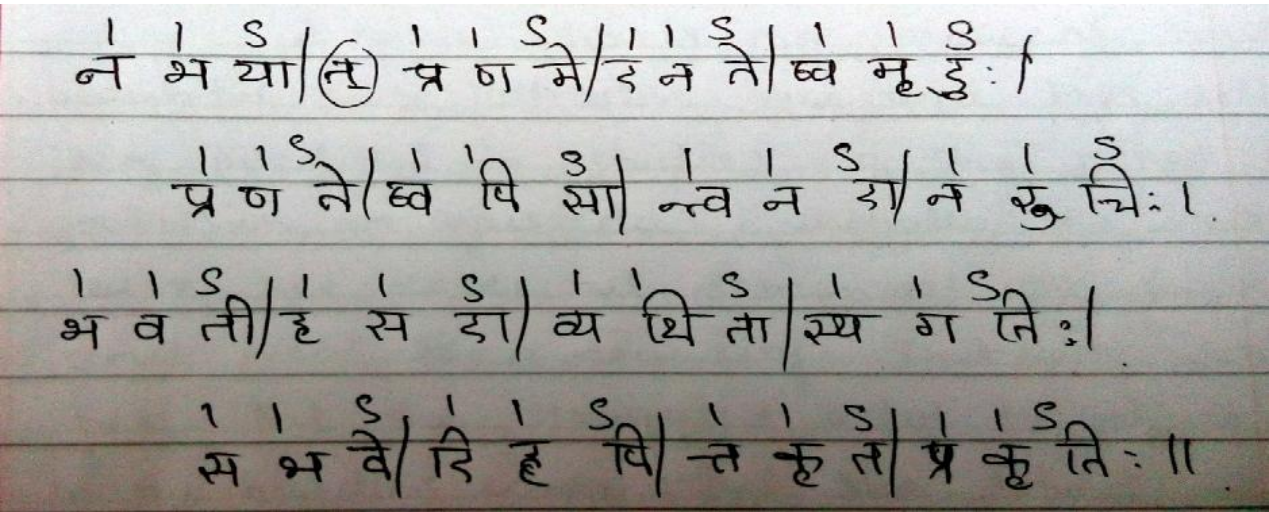


### 2. TOTAKA

The very famous rhythm, which is sung by Acharya totka (Giri), a shishya of Sri Sankaraacharya.

Identifying characteristics

1. 12 letters/paada
2. Sa ganas

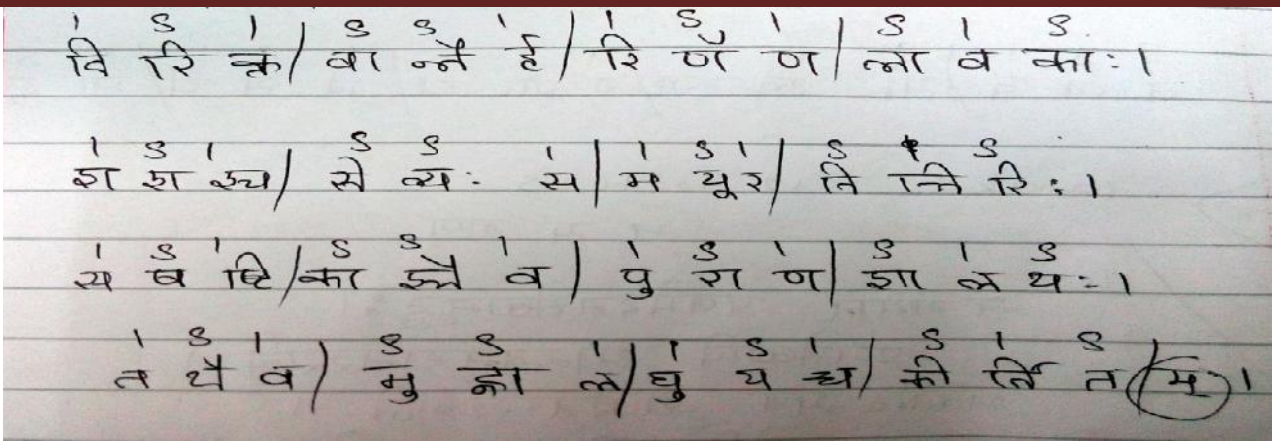


### 3. VAMSHASTHA

Identifying characteristics

1. 12 letters/paada
2. Ja, Tha, Ja, Ra gana

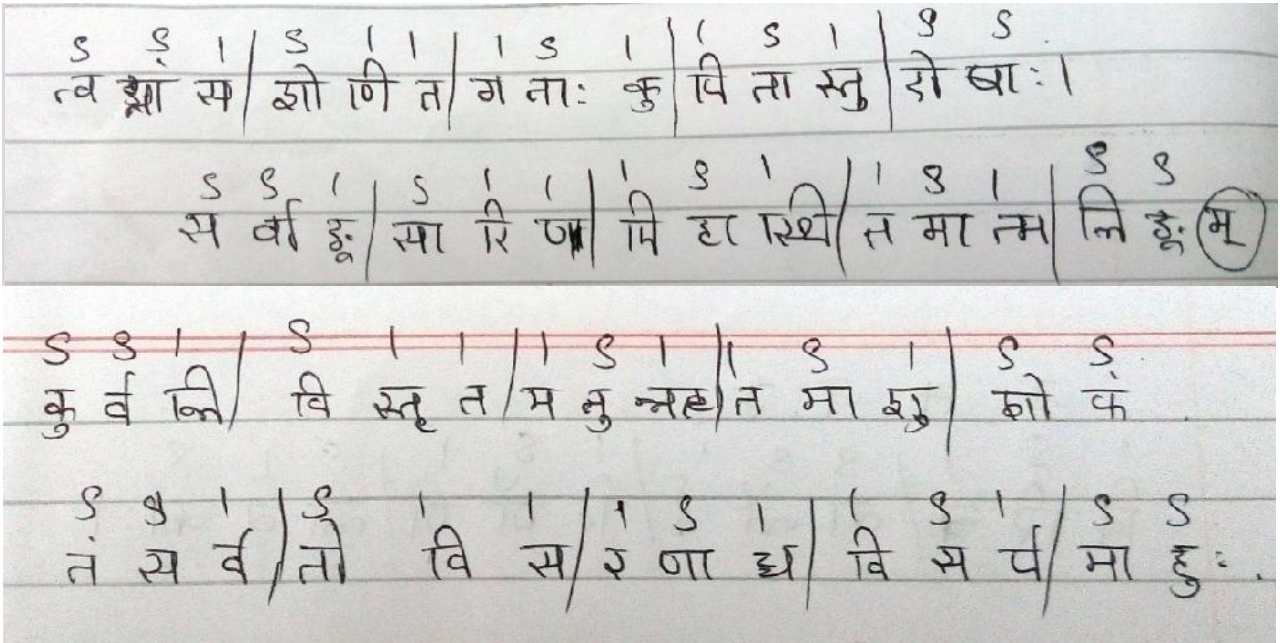




#### 4. VASANTA TILAKA

Identifying characteristics

1. 14 letters/paada
2. Tha, Bha, 2 Ja gana and 2 Guru letters



#### CONCLUSION

Ayurveda is the science of life, which extends every lively aspect. The Maharishi and ancient scholars kept that streamline flow of knowledge by rhythmic recitation for thousands of years even before the era of documentation.

With the advent of science many technologies have emerged in the field of education and have given us new dimension of study. But survey gives us poor statistics regarding learned Ayurveda scholars. Hence for regaining the golden spirit of Ayurveda Samhitas

based study of Chanda in Ayurveda Samhita is contextual as primary step of learning.

So with the help of glorious methods, the Ayurveda literature remains its pure form. By various types of rhythms the scholar can recite the shlokas very easily and can memorize at any time.

#### REFERENCES

1. Pt. Kedarnath, editor. New Delhi: Rastriya Sanskrit Samsthan; 2002. Pingala, Chhanda Shastra, Mritasanjibani commentry of Halayudh; p. 2. Prastavana.

2. Rigveda . 7thMandal, Sukta CII, verse 5, The Hymns of the Rigveda. In: Ralph T, Griffith H, translators. 2nd ed. Kotagiri (Nilgiri): 1896. p. 292.
3. Panja AK. 1st ed. Howrah-Kolkata: Prakriti Publisher; 2005. Chandas in Ayurveda Samhita; pp. 4–5.
4. Pt. Kedarnath, editor. New Delhi: Rastriya Sanskrit Samsthan; 2002. Pingala, Chhanda Shastra, Mritasanjibani commentry of Halayudhs; pp. 47–9. Bhumika.
5. Apte VS. New Delhi: Motilala Banarasi Das; 2006. The Practical –Sanskrit English Dictionary; p. 1042.
6. Bhishagratna KK. *The Sushruta Samhita* (vol. I, 2nd ed.). Varanasi, India: Chowkhamba Sanskrit Series
7. Bhishagratna KK. *The Sushruta Samhita* (vol. II, 2nd ed.). Varanasi, India: Chowkhamba Sanskrit Series Office, 1963.
8. Bhishagratna KK. *The Sushruta Samhita* (vol. III, 2nd ed.). Varanasi, India: Chowkhamba Sanskrit Series Office, 1963.

---

### CORRESPONDING AUTHOR

**Dr. Shweta Hegde**

Amrita School of Ayurveda, Kerala, India

**Email:**drshweta2292@gmail.com

---

**Source of Support:** Nil

**Conflict of Interest:** None Declared