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

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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 Ashtanga Hrudaya 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 Sharirasthana 10 chapters.

Keywords: adhigatakarana, ChandoVrutta, pada, paada.

INTRODUCTION
Ancient practice regarding recitation reveals that during study Acharya 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 vedanga. 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 vedanga was collateral. Hence influence of chanda is inevitable in Ayurveda.

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

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

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<th>A</th>
<th>G</th>
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<th>U</th>
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<tbody>
<tr>
<td>All Hrusvaswaras (Short vowels)</td>
<td>A</td>
<td>n</td>
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<td>s</td>
<td>w</td>
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<tr>
<td>Deerghaswaras (Long vowels)</td>
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<td>Just before the conjunct</td>
<td>V</td>
<td>i</td>
<td>s</td>
<td>a</td>
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<td>g</td>
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<td>Ex - Ashwagandha.</td>
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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 | Baadhirya |
| Na | | | | Madhura |
| Bha | S | | | Naagara |
| Ya | | S | S | Patola |
| Ja | | S | | Kashaaya |
| Ra | S | | S | Pippali |
| Sa | | | S | Maricham |
| Tha | S | S | | Akaasha |
In Sushruta Samhita, fourteen different types of chandavrutta we can see. Some of them 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 Sankaraachaarya.
   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 it’s pure form. By various types of rhythms the scholar can recite the shlokas very easily and can memorize at any time.

REFERENCES


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