

# Concept of Svara in Charaka Samhita

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**Abstract:** Ayurveda which is unique in its origin, observations and documentation of diseases and its treatment has added beauty in understanding the prognosis too. Acharyas have not left any area untouched related with preventive and curative aspect of diseases. Such one contribution is seen in Charaka Samhita. Charaka Samhita which stands first among Bruhatrayees is arranged in a systemic order in its sthanas, chapters and contents. The knowledge of Ayu is widely described in eight sthana of Charaka Samhita. Each section is focusing on the betterment of Ayu<sup>1</sup>. The Sharira Sthana ends with Jatisutriya Adhyaya wherein the measurement of child is told indicating the life span. Seeing the bad signs, one can predict the Ayu, which are elaborated in Indriya sthana<sup>2</sup>. This helps in understanding Chikitsa Sthana wherein treatment related to only Sadhya Rogas are said. Ayurveda classifies disease as mainly two i.e., Sadhya and Asadhya<sup>3</sup>. This classification is very important to know the prognosis of disease rather than diagnosis otherwise it can lead to loss of social respect, money and knowledge of physician<sup>4</sup>. For the proper knowledge of asadhya laxanas there is description of Arishtas in Samhita Granthas. The whole Indriya sthana of Charaka Samhita (12 chapters), 5 chapters (28 - 33) of Sushruta Samhita Sutra sthana and in 2 chapters (5-6) of Ashtanga Hrudaya Sharira sthana different types of arishtas are clearly mentioned which are helpful to explain the prognosis of a patient<sup>5</sup>. Along with Charaka Samhita, Bhela Samhita, Kashyapa Samhita and Harita Samhita also included Indriya Sthana. A total of 47 factors are mentioned to look into for the prognosis. These are again basically grouped under 2 factors i.e., those signs and symptoms which are lodged in subject and those which are understood by inauspicious signs<sup>6</sup>. Thus, it covers all the laxanas starting from Pratyaksha bhavas to Anumanagamya bhavas. In this article, svara which is one among the 47 factors is been explained from Indriya Sthana as well as from other sthana's.

**Keywords:** Indriya sthana, Svara, Sthana

## 1. Introduction

Svara in general is considered as Speech or Voice. It is the means of expression and human beings are blessed not only with svara but also with the ability of communication. The concept of svara is been explained in Ayurveda in prakruta as well as in vaikruta avastha. It is taken as symptom as well as disease. Svava bheda is one of the disease which is been explained separately. It is also mentioned as one of the symptom in many diseases (ex: kasa, shosha, shvasa).

As such we do not get any direct reference on utpatti of Svava in classical texts. Svava is considered as the second factor to be examined in Indriya Sthana during assessing the arishta lakshana's. After the varna, svava is been told because after darshana pareeksha we move towards prashna pareeksha where svava is been accessed to know whether it is prakruta or vaikruta.

The utpatti of svava is explained in Vedic texts like Paninisutra, Tarka sangraha and Manu Smriti. In Panini sutra it is been explained under vaak pravrutti i.e. production of speech. According to vachaspati, svava is the sound that emerges from the kantha and is responsible for singing. Svava can be interpreted as voice, pitch, accent, tone etc.

Dosha, dahtu, mala are considered as the moola of shareera.

---> दोषधातुमलमूलं हि शरीरं | su.su.15/3

-> वातपित्तश्लेष्माण एव देहसम्भवहेतवः | su.su.21/3

Dosha's maintain the equilibrium in the body and held responsible for maintenance of health. Among the tridosha's, vata is responsible for the movements in our body because of its chala guna.

-> सर्वा हि चेष्टा वातेन स प्राणः प्राणीनां स्मृतः।

तेनैव रोगा जायन्ते तेन चैवोपरुध्यते || ११८ || ch.su.17/118

For svava utpatti there should be production of sound and sound is the inherent quality of aakash mahabhoota and vayu mahabhoota is responsible for the production of this sound. Thus, we can say that for svava utpatti, vayu is the main component. All the Acharya's have opined the role of vata dosha and can be studied as:

### \*CHARAKA:

Acharya Charaka mentions that all the activities inside the body as well as in the Universe are under the control of vata dosha and vayu mahabhoota respectively. Vata in normalcy maintains the health as well as Universe and if turns abnormal disturbs the equilibrium and brings disaster in the Universe.

-> वायुस्तन्त्रयन्त्रधरः,

प्राणोदानसमानव्यानापानात्मा,

प्रवर्तकश्चेष्टानामुच्चावचानां,

नियन्ता प्रणेता च मनसः,

सर्वेन्द्रियाणामुद्योजकः,

सर्वेन्द्रियार्थानामभिवोढा,

सर्वशरीरधातुव्यूहकरः,

सन्धानकरः

शरीरस्य, प्रवर्तको

वाचः.....ch.su.12/8

Charaka mentions vata dosha as responsible for vaak i.e. initiates the speech process. While explaining the prakruta karma of vata dosha Charaka quotes as:

-> उत्साहोच्छ्वासनिः श्वासचेष्टा धातुगतिः समा

समो मोक्षो गतिमतां वायोः कर्माविकारजम् || ४९ || ch.su.18/49

Cheshta can be considered here as any activity happening in the body. Svava utpatti is also a form of cheshta where there is production of speech by the gati of vata dosha.

**\*SUSHRUTA:**

Acharya Sushruta explains pancha vata karma as follows:

→ तत्र प्रस्पन्दनोद्वहनपूरणविवेकधारणलक्षणो वायुः पञ्चधा

प्रविभक्तः शरीरं धारयति।

- su.su.15/(1)4

Pancha vata are responsible for the praspandana, udvahana, poorana, viveka, dhaarana. Dalhana defines each entity as:

**प्रस्पन्दनं शरीरस्य चलनम्, इदं व्यानस्य कर्म** – Vata which is responsible for all types of movements in our body is the vyana vata.

**उद्वहनमिन्द्रियार्थानां धारणम्, उदानस्य कर्म;** - Vata responsible for the proper and normal functioning of indriya's is the udana vata.

**पूरणमाहारेण, प्राणस्य कर्म;** -- Vata responsible for the filling and refilling i.e the process of inspiration and expiration is the prana vata.

**विवेको रसमूत्रपुरीषाणां पृथक्करणं, समानस्य कर्म;** -- Vata which separates the rasa and mutra, pureesha is the samana vata.

**शुक्रमूत्रादीनां वेगकाले कर्षणमवेगकाले धारणम्, अपानस्य-** Vata which helps in the elimination of shukra, mutra etc components when they are at urge and holds them when they are not at urge is the apana vata.

→ अत्युच्चभाषणविषाध्यनातिगीतशीतादिभिः प्रकृपिताः पवनादयस्तु।

स्रोतःसु ते स्वरवहेषु गताः प्रतिष्ठां हन्युः स्वरं भवति चापि हि षड्विधः सः ||su.u.53/3

While explaining the Svava bheda, Acharya Sushruta tells nidana which cause for the disturbance or abnormalcy in the production of sound. Talking in high pitch, excess reading, singing etc cause for the affliction of svaravaha srotas. These srotas are abode for the vata dosha which get afflicted and produce abnormal sounds.

**स्वरवहेषु स्रोतःसु शब्दवाहिनीषु धमनीषु, ते वातादयः,** dalhana defines svaravaha srotas as shabdavahini dhamani where the vata resides. Thus vata is responsible for the production of sound along with aakash mahabhoota.

→ ऊर्ध्वगाः

शब्दस्पर्शरूपरसगन्धप्रश्वासोच्छ्वासजृम्भितक्षुब्धसितकथितरुदितादीन् विशेषानभिवहन्यः शरीरं धारयन्ति। तास्तु हृदयमभिप्रपन्नास्त्रिधा जायन्ते, तास्त्रिंशत्। तासां तु वातपित्तकफशोणितरसान् द्वे द्वे वहतस्ता दश, शब्दरूपरसगन्धानाभिर्गृहीते, द्वाभ्यां भाषते, द्वाभ्यां घोषं करोति, ||su.sh.9/5

In the concept of Dhamani Adhikarana, Acharya Sushruta assigns dhamani for the components of the body through which these are circulated. In that two dhamani's are responsible for bhasha, two for ghosha.

→ धूमोपघाताद्रजसस्तथैव व्यायामरूक्षात्रनिषेवणाच्च। विमार्गगत्वादिभिर्भोजनस्य वेगावरोधात् क्ष्वथोस्तथैव ॥

प्राणो ह्युदानानुगतः प्रदुष्टः सम्भिन्नकांस्यस्वनतुल्यघोषः। निरिति वक्त्रात् सहसा सदोषः कासः स विद्वद्भिरुदाहृतस्तु ||su.u.52/4,5

While explaining the kasa samprapti, Acharya Sushruta says the role of prana and udana vata, the deranged gati of both the vata produces a typical sound like that of two vessels when hit with each other and this sound is termed as kasa. Thus this shows that for the production of sound, vata is responsible.

→ अन्तर्गलं स्वरमलक्ष्यपदं चिरेण मेदश्चायद्ददति दिग्धगलौष्ठतालुः ||६||su.u.52/6

While explaining the medaja svava bheda production of sound is been described. It's been said that sound produced from antargala, oshta, talu but is not properly audible.

→ अत ऊर्ध्वमूर्ध्वजत्रुगतानि व्याख्यास्यामः- तत्र कण्ठनाडीमुभयतश्चतस्रो धमन्यो द्वे नीले द्वे च मन्ये व्यत्यासेन, तत्र मूकता स्वरवैकृतमरसग्राहिता च; ||su.sh/6/27

While describing the marma of urdhvajatrugata pradesha Sushruta Acharya says that injury to the kantha, nadi and dhamani's present here will lead to deformities and one such deformity is observed in the form of svava vaikruta.

This implies that the svava utpatti is from the urdhvajatru pradesha in general and specifically from kantha sthana.

**\*VAGBHATA:**

→ तं चलः।

उत्साहोच्छ्वासनिश्वासचेष्टावेगप्रवर्तनैः || A.Hr.11/1

Vagbhata explains one of the prakruta karma of vata as cheshta. Cheshta can be considered as an activity and here for production of speech activity is needed. This is performed by the vata dosha.

→ प्राणोऽत्र मूर्धगः।

उरःकण्ठचरो बुद्धिहृदयेन्द्रियचित्तधृक्॥

ष्ठीवनक्षवथूद्गारनिःश्वासान्नप्रवेशकृत् ||A.Hr.12/4

Prana vata is situated in the upper part of body and travels in the entire urah pradesha which includes even the kantha also. Kantha is the sthana for production of speech and thus prana vata helps in production of speech.

→ उरः स्थानमुदानस्य नासानाभिगलांश्चरेत्॥

वाक्प्रवृत्तिप्रयत्नोर्जाबलवर्णस्मृत्तिक्रियः || A.Hr.12/5

Udana vata function is specifically told as vaak pravrutti as it travels nabhi to gala to nasa. The upward movement of udana and combining with prana vata at kantha pradesha finally produces the sound.

**\*Bheda and Explanation of Svara:****1) Types of Svara based on Prakruti (Ch.Vi.8/96,98)**

Prakruti	NATURE OF SVARA
Vata Prakruti	Pratata , ruksha , kshama , sanna ,sakta , baddha.
Kapha Prakruti	Prasanna , snigdha , gambheera.

**2) As per Dosha Predominance (Yogaratanakara):**

DOSHA	SVAROOPA
VATA	Guru, Sphutavakta
PITTA	Vikasi
KAPHA	Guru

**3) Svara as per Saara (Ch.Vi.8/102 – 109):**

SAARA	NATURE OF SVARA
MEDA	Sneha yukta
MAJJA	Snigdha
SHUKRA	Prasanna and Snigdha

**4. As Per Charaka (Ch.I.1<sup>st</sup> chapter)**

Charaka explains the arishta lakshana related to svara as follows:

स्वराधिकारस्तु-

हंसक्रौञ्चनेमिदुन्दुभिकलविङ्ककाककपोतजर्जरानुकाराः

प्रकृतिस्वरा भवन्ति: यांश्चापरानुपेक्षमाणोऽपि

विद्यादनूकतोऽन्यथा वाऽपि निर्दिश्यमानास्तज्ज्ञैः।

एडककलग्रस्ताव्यक्तगद्दक्षामदीनानुकीर्णास्त्वातुराणां स्वरा

वैकारिका भवन्ति: यांश्चापरानुपेक्षमाणोऽपि विद्यात्

प्राग्विकृतानभूत्वोत्पन्नान् ।

इति प्रकृतिविकृतिस्वरा व्याख्याता भवन्ति॥१४॥

**Meaning:**

Charaka explains the प्राकृत and वैकृत स्वर here. The प्राकृत स्वर resembles to that of:

१. हंस

२. क्रौञ्च

३. नेमि

४. दुन्दुभि

५. कलविङ्क

६. काक

७. कपोत

८. झर्झर like वाङ्मय भाण्ड घोष

The विकृत स्वर resembles to that of

१. एडक-मेष

२. कल-सूक्ष्म

३. ग्रस्त-सर्वथानुच्चार

४. अव्यक्त

५. गद्द

६. क्षाम-रूक्ष

७. दीन-दुःखीच्चार्यमाण स्वरः

८. अनुकीर्ण-उपर्युपर्युच्चार्यमाण

**Gangadhara Comments:**

→ In context of प्राकृत स्वर he defines

नेमि as रथचक्रम्

कलविङ्क as पक्षिविशेष

झर्झर as वाङ्मय भेद (refers to sound of old worn out instruments)

तत्र प्रकृतिवैकारिकाणां स्वराणामाश्रुभिनिर्वृत्तिः

स्वरानेकत्वमेकस्य चानेकत्वमप्रशस्तम्।

इति स्वराधिकारः॥१५॥

इति वर्णस्वराधिकारौ यथावदुक्तौ मुमूर्षतां

लक्षणज्ञानार्थमिति॥१६॥

**Meaning:**

The प्राकृत and वैकृत स्वर differs in each individual. A वैकृत्य has to identify based on his knowledge and experience.

Thus he says the वर्ण and स्वर लक्षण in a person who is ready to die/nearing to death i.e. मुमूर्ष .

एको वा यदि वाऽनेको यस्य वैकारिकः स्वरः।

सहसोत्पद्यते जन्तोर्हीयमानस्य नास्ति सः॥२४॥

यच्चान्यदपि किञ्चित् स्याद्वैकृतं स्वरवर्णयोः।

बलमांसविहीनस्य तत् सर्वं मरणोदयम् [३] ॥२५॥

**Meaning:**

Sudden changes in voice from प्राकृत to विकृत is अरिष्ट लक्षण. All the above signs indicates अरिष्ट if and only if it is associated with विहीन बल and मांस of रोगि and that indicates for sure मरण. Thus he concludes to identify the svara as prakruta or vaikruta and arrive at proper diagnosis and prognosis.

**\*Reference of Svara in Charaka Sthana's:**

Reference	Remarks
Ch.Su.5/32	One of the benefits of dhumapana is, it maintains the normalcy of the Svara.
Ch.Su.5/61	One of the benefits of anu taila is, it maintains the normalcy of the Svara.
Ch.Su.5/78	One of the benefits of gandusha is, it promotes strength to Svara.
Ch.Su.8/24	Under the context of adhyayana , it is been mentioned not to read loudly nor fast nor very slow nor very too low voice.
Ch.Su.13/14	The benefit of ghrita paana is considered to be svara prasadana.
Ch.Su.14/20	In condition of svara bheda , svedana is been indicated.
Ch.Su.24/15	Svara kshaya is considered as one of the Shonita aashrita roga.
Ch.Su.26/43	Excess intake of Madhura Rasa leads to svara pranaasha.
Ch.Su.27/65,66	The benefits of mamsa is it promotes strength to svara and maintain it's tonicity.
Ch.Su.27/125	Mrudvika in Phala varga is considered to be best in Svara bheda.
Ch.Su.27/185	The benefit of sura – aasava is it clears the voice or the speech.
Ch.Ni.2/6	Svara bheda is one of the purvaroopta lakshana in Rakta Pitta.
Ch.Ni.2/7	Svara bheda is also considered as one of the upadrava in Rakta Pitta
Ch.Ni.6/4,6,8,10,14	Svara bheda is one of the lakshana among the ekadasharoopta of Shosha.

Ch.Vi.4/7	Svara pareeksha is been said under Pratyaksha pramana in the form of Auscultation.
Ch.Vi.8/89	Under the karya which is one among the pareekshya bhava's , the normalcy of svara ,varna is considered as dhatu saamya.
C.Vi.8/106-108	Under meda , majja ,shukra saara lakshana – snigdha svara is been mentioned.
Ch.Sh.3/10	Svara is considered as aatmajaya factor.
Ch.Sh.3/11	Svara is considered as saatmyaya factor.
Ch.Sh.8/32	Following the masanumasika aahara and vihara by garbhini will yield a healthy progeny with very good bala, varna and svara.
Ch.Sh.8/51	In the pareeksha of nava jaata, assessment of svara with loud and clear is considered to be an important factor in deciding the Ayu pramana.
Ch.K.3/7	Ikshvaku yoga is been indicated in Svara bheda.
Ch.Si.1/27	Benefit of basti is said to be bala , varna prasadakara.
Ch.Si.2/22	Shiro Virechana is been indicated in condition of Svara bheda.
Ch.Si.6/46	Virechana atiyoga causes for svara kshaya.
Ch.Si.9/6	Hrudaya abhighaata leads to svara haani.
Ch.Si.12/14	Svara bheda is been mentioned as one of the complication occurring because of uccha bhashana after the basti procedure. This is been explained under ashta mahadosha varjakara after Basti.

In Chikitsa sthana svara bheda , svara kshaya and svara haani are been used as symptoms in many of the diseases. But before that in Rasayana and Vaajikarana Adhyaya, maintenance of svara as well as its quality is been told as the benefit of rasayana and vaajikarana yoga's.

In jvara, raktapitta, rajayakshma, unmada, apasmara, kshataksheena, arshas, grahani, pandu, hikka – shvasa , kaasa etc svara vikara is included as a purvarupa, rupa as well as upadrava in these conditions. Thus, in Chikitsa sthana the abnormalcy of svara is noted in form of lakshana and vyadhi but in Indriya Sthana the vaikruta svara indicating the arishta lakshana is been noted.

## 2. Conclusion

Arishtas are indicator of bad prognosis if Vaidya can understand and explain them. Hence it is duty of wise physician to notice them and analyse properly. Indriya Sthana is one which is untouched clinically because of lack of understanding /applying the concepts of Acharyas or may be because of the advanced medical facilities. In today's clinical practices estimating prognosis typically receives less attention than diagnosing and treating disease. Yet, many clinical decisions are not fully informed unless the patients prognosis is considered<sup>8</sup>. Samhitas were written thousands of year back but their prognosis explanation is very accurate till today. But the need of today's hour is to give a Evidence Based Scientific reason to the concepts mentioned by Acharyas. For this purpose the study is undertaken to analyse and understand the concepts with the help of relevant Tantrayuktis and other methods said in Samhitas.

Indriya Sthana of Charaka Samhita has its own way of approaching or identifying a disease. Acharya Charaka has given a beautiful explanation saying that there are many flowers which don't give fruit and there are fruits which don't have flower at the prior. But the arishta produced in body ends with death only and there is no death without showing Arishta laxanas<sup>7</sup>. Indriya sthana comprises 12 chapters, 379 verses. In this sthana 6 types of prakriti, 3 types of vikruti, 7 types of swapna and their various results and the process of occurrence of dreams are mentioned<sup>8</sup>. A total of 47 factors are mentioned to look into for the prognosis. These are again basically grouped under 2 factors i.e., those signs and symptoms which are lodged in subject

and those which are understood by inauspicious signs. Thus, it covers all the laxanas starting from Pratyaksha bhavas to Anumanagamyaya bhavas. It also looks into the factor of identifying a laxana as arishta or not. This glorifies the ethics of practice too.

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