



A LITERARY STUDY ON UPAMA IN CHARAKA SAMHITA SUTRA STHANA – AN OVERVIEW

HEGDE PALLAVI^{1*} VIDYALAKSHMI K²

^{1*}Final year PG scholar, ²Professor and HOD, Department of Ayurveda Samhita and Siddhanta, Sri Dharmasthala Manjunatheshwara College of Ayurveda and hospital Kutpady, Udupi, Karnataka 574118, India.

Corresponding Author Email: pallavivhb150@gmail.com Access this article online: www.jahm.co.in

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ABSTRACT:

Background: *Charaka Samhita* is considered as the most comprehensive treatise among Brihatrayee. The treatise makes use of several tools and methods to effectively communicate the ideas. One such method is the usage of *Upama*. These *Upama* increase the interest of the readers as they get a picture in mind regarding the context delt. It is critical to comprehend, analyse, and interpret these principles correctly so that they can be better applied. Only by analysing such components of the *Samhita*. **Objective:** 1.To compile all the references of *Upama* mentioned in *Charaka Samhita Sutra Sthana* 2.To critically analyse and interpret these *Upama* to understand logic behind the specific comparison made. **Materials & Methods:** Information has been collected from *Charaka Samhita Sutra Sthana* along with commentaries like *Ayurveda Deepika* by Chakrapani and *Jalpalkalpataru* by Gangadhara. Digital library and online database are used as per the contextual requirement. **Method of Data Collection:** *Upama* are compiled and a systematic review of the literature of selected *Upama* has been carried out. Then a detailed study of those different *Upama* are conducted. Further critical study and interpretation of their selection, reference, context, importance, inference, and so on are carried out. Finally, a firm conclusion is touched after analysing *Upama* from all angles. **Observation:** Total 70 *Upama* have been found in *Charaka samhita Sutra Sthana*. All these 70 *Upama* are analysed and interpreted. Some of the ambiguities while identifying *Upama* are notable. **Conclusion:** Critical interpretation involves *Anvaya* and identifying components of *Upama*, which helps in accurate explanation of the verse as well as correct interpretation. In-depth analysis of *Upama* helps to understand in detail about *Upamana* (vehicle) and further interpretation of *Upameya* (tenor).

Keywords: Upamana; Upameya; Vachaka Pada; Sadharana Dharma; Simile

INTRODUCTION

A simile, at its essence, is a comparison between two seemingly unrelated things using the words "like" or "as." Metaphors, being universal in nature, can aid in more comprehensive understanding of medical concepts across diverse populations. Indeed, the usage of similes in the *Charaka Samhita* highlights their role in descriptive contexts.

The *Sutra Sthana*, the first section of the *Charaka Samhita*, is a foundational part of the ancient Ayurvedic text. The *Sutra Sthana* serves as a comprehensive guide, laying the groundwork for the subsequent sections of the *Charaka Samhita*. It sets the stage for the entire compilation by presenting the fundamental principles, concepts, and guidelines. The *Sutra Sthana* consists of 30 chapters, each addressing specific aspects of health, disease, diagnosis, treatment, and overall well-being. The principles and concepts presented in this section serve as a foundation for practice and continue to be relevant in modern holistic health approaches. Since it contains very crucial aspects of medical science, simile will help in better comprehension of the context connecting the missing links.

Upama has two components, *Upamana* and *Upameya*. However, there is no clear explanation regarding on what basis these

simile are quoted. There are chances of misinterpretations based on one's own understanding. *Upamana* has to be addressed properly so that *Upameya* context is understood well. Due to modernisation, so many common practices have undergone drastic changes. Hence, we are not able to detail about the *Upamana* quoted. There is need of explaining the *Upamana* as well as *Upameya*.

OBJECTIVES:

- 1.To compile all the references of *Upama* mentioned in *Charaka Samhita Sutra Sthana*
- 2.To critically analyse and interpret these *Upama* to understand logic behind the specific comparison made.

REVIEW OF LITERATURE

Though Acharya *Charaka* did not accept *Upamana* (simile) as a valid means of knowledge; he acknowledged its significance within the framework of *Vadamarga*, which encompasses the art of explanation. In the context of *Vada* (debate), *Upamana* is employed to illustrate and elucidate one's viewpoint. Although *Acharya Charaka's* perspective may differ, it is noteworthy that the two major schools of Indian philosophy, *Nyaya* and *Mimamsa*, recognize the importance of similes ^[1]. These schools emphasize the use of logical reasoning and linguistic analysis. Similes, with their ability to

draw parallels and create vivid imagery, can aid in the clarification and communication of complex concepts in the *Charaka Samhita*.

Upama Alankara: *Upamana* and *Upameya*, which are mutually different from each other but share, certain *Sadrishya* (similarities) are called *Upama*. Ex. "moon like face" In this, moon is *Upamana* and face is *Upameya*. *Sadrishya* is the *Lakshana* of *Upama*. Two objects can have *Sadrishya* only if there exists some *Samana Dharma* (commonalities) between them. *Sadrishya* cannot exist between two objects unless there is certain *Samana Dharma* between them. In *Upama Prasiddha Dharma* is used. *Prasiddha Dharma* is one that has been recognized by all from childhood without any doubt as possessing certain attributes or *Dharma*. The words, which indicate *Sadrishyata*, are termed as *Sadrishya vachaka Shabda* or *Upama vachaka Shabda*. Eg. *Iva, Vat, Sadrishya, Sama, Yatha, Tulya, Sannibha, Sankasha, Yatha - Tatha, Yadvat - Tadvat*, etc. *Upama* is mainly classified into three types: *Purna Upama, Lupta Upama* and *Mala Upama* ^[2].

Sources of the data

literary source:

Charaka Samhita and its available commentaries.

1. *Ayurveda Dipika* by Chakrapani
2. *Jalpakaalpataru* by Gangadhara

Other *Samhitas, Shabdakosha, Darshana, and Alankara Shastra* are also used to gather data. Information was collected from relevant journals, websites, e books and *Ayurveda* textbooks.

METHOD OF DATA COLLECTION:

Objectives were fulfilled under these headings

1. Identification and listing

after going through every context of *Charaka Samhita Sutra Sthana, Upama* were compiled in detail under respective contextual headings. Number of *Upama* are noted under different headings such as number of *Upama* in each *Chatushka and Prakarana; Upamana Bheda*.

2. Shloka Anvaya and Identifying components of Upama

- Each *Upama* was analysed and identified for its components such as *Upameya, Upamana, Sadharana Dharma* and *Vachaka Shabda*. Speciality identified in those *Upama* are also mentioned wherever necessary.
- During this analysis, few of the *Upama* selected were categorised under the heading of *Drishtanta, Rupaka, Karmadharaya Samasa, Kriya Vachaka Pada* etc. Reason behind the same is dealt in detail with the help of *Alankara Shastra, Darshana Shastra* etc.

3. Interpretation

- Each *Upama* is interpreted for its reason behind the specific comparison based on *Upamana* and *Upameya*.
- *Upamana* is dealt in detail to make readers to understand the scenario since those similes are outdated and difficult to comprehend in this era.

- Based on the ideas derived from those similes, *Upameya* are analysed and interpreted.

Observation

On collection of *Upama* in *Charaka Samhita Sutra Sthana* and classification

Total number of *Upama* – 70

Table.1- Number of *Upama* per *Chatushka*

S.N.	<i>Chatushka</i>	No.of simile	Context
1	<i>Bheshaja</i>	3	<i>Tapas Shakti, Tridanda, Knowledge</i>
2	<i>Swasthya</i>	7	<i>Anjana action(2) Dhumavarti, Abhyanga Prayojana, Swasthya palana, Hamsodaka, Ativyayama</i>
3	<i>Nirdesha</i>	12	Importance of <i>Vaidya</i> (2), <i>Jnata -Ajnata Bhishak</i> (2), Intelligence of <i>Vaidya</i> , Need of treatment, <i>Bheshaja Sadhya Vyadhi, Guna Sampanna Vaidya, Severity of disease, Viphalaya Prayatna</i> in <i>Daruna Roga, Prakrita Vata-Pitta-Kapha, Anumata</i>
4	<i>Kalpana</i>	6	<i>Deeptagni, Ati Snehana, Sadyo Snehana, Benefit of Snehana and Swedana, Virechana Atiyoga, Importance of Shodhana</i>
5	<i>Roga</i>	12	<i>Kaphaja Hidroga, Krimija Hidroga, Guna of Ojas, Pidaka Akruiti (3), Pidaka Vedana, Pakva Vidradhi Lakshana, Pitta Vidradhi lakshana, Vedana in Vata Shotha, Compulsion of Tridosha, Vata Upakrama, Pitta Upakrama, Kapha Upakrama</i>
6	<i>Yojana</i>	11	<i>Agni in Sthoulya, Nidra, Swapna and Ahara relation, Shadupakrama, Shuddha rakta, Kaphaja Murcha, Sanyasa lakshana, Sanyasa management</i>
7	<i>Annapaana</i>	11	- Properties of <i>Bhallataka</i> , Properties of <i>Jala, Makshika Madhu, Paittika Madhu, Amavisha (2), Kshara Guna, Mamsarasa Guna, Ksheera Anupana Guna, Indhana</i>

*	<i>Sangradwaya</i>	8	<i>Rogabhisara Vaidya (2), Chadmachara Vaidya, Mrityu Anuchara Vaidya, Murkha Vaidya, Importance of Hridaya, Ashta Prashna for Vaidya, Pradeshika Jnani, Shastra to an ignorant</i>
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Maximum number of simile are mentioned regarding *Vaidya* and *Vyadhi*. Next to those are simile related to *Chikitsa* and *Dravya*.

DISCUSSION

On number of Upama - Among *Chikitsa Chatushpada*, *Vidya* has the prime consideration. *Chikitsa Siddhi* depends on *Yukti* of *Vaidya*. Among *Karanadi Dasha Bhava*, *Bhishak* is *Kaarana* (doer), *Dravya* acts as *Karana* (instrument) and *Karyayoni* is *Dhatuvaishamyā* (imbalance of *Dhatu*). Without the involvement of *Vaidya*, *Chikitsa* is not possible. Hence, *Vaidya* and his knowledge is given importance. For treating the disease, he must know about the *Vyadhi* hence those are highlighted. Finally aiming at *Dhatu Samya* through *Chikitsa* is emphasized through maximum number of simile. *Dravya* is essential component of *Pada Chatustaya*. Acharya Charaka emphasises on knowing the *Dravya Guna* since from the very first chapter of *Sutra Sthana*. Also states that mere knowledge of its *Nama*, *Rupa* etc will not be helpful for therapeutic utility and wrong usage results in adverse effects.

Components of Upama - Without identifying the components of *Upama* (*Upamana*,

Upameya, *Upama Vachaka Pada* and *Sadharana Dharma*), it is always risky to interpret the context. There are chances of misidentifying the *Upamana* and *Upameya*. At few instances, *Upama Vachaka Pada* were either *Kriya Vachaka* or *Sambandha Vachaka*. *Sadharana Dharma* acts as a link between *Upamana* and *Upameya*.

Upamana/ vehicle – is the object of comparison. It helps to create a vivid and relatable image in the reader's mind by using familiar or recognizable concepts. By choosing appropriate *Upamana*, the writer can effectively convey the intended meaning or emotion. *Upamana* allows for a deeper understanding and appreciation of the intended message. It helps to emphasize certain characteristics of the *Upameya* by associating it with a different but relatable concept.

Upameya/ tenor is the thing being described. It is the object to be understood, less familiar or abstract than the *Upamana*.

Sadharana Dharma / the event represents the common attribute between the *Upamana* and *Upameya*. This common characteristic forms

the basis of the comparison and strengthens the connection between the two objects. Sadharana Dharma serves as the bridge that helps the readers to grasp the intended similarity or analogy.

Vachaka Pada are the words or phrases used to express the simile or analogy. They are the comparators. Choosing appropriate and effective comparator is crucial in creating a powerful comparison.

Example - action of *Anjana*

यथा मलिनां कनकादीनां विविधात्मनाम् तैलचेलकचादिभिः धौतानां शुद्धिः भवति एवम् हि मर्त्यानां नेत्रेषु अञ्जनाभ्योतनादिभिः निर्मला भवति | (*Cha.Su.* 5/ 18-19)^[3]

उपमेय - आश्वोतन अञ्जनादि क्रिया

उपमान – मलिन कनकदि शुद्धि by तैल, चेल(cloth), कचादि(Brush)

साधारण धर्म – शुद्धि

वाचक शब्द – यथा, इव

Various kinds of tarnished gold etc, ornaments/metals are cleansed by washing with oil, cloth, brush etc. In the same way, by the use of *Anjana*, *Ashchotana*, *Tarpana* and *Putapaka* etc to the eyes, the vision shines brightly like moon in the clear sky. Way of cleaning depend upon -

- (a) Intensity of wiping by *Chela*, intensity of washing by *Taila*, intensity of scraping by *Kacha* /hair
- (b) amount of mala (dirt) accumulated – *Alpa*, *Madhyama*, *Bahu*
- (c) nature of *Mala-Snigdha*, *Pichhila*, *Sthula*, *Khara*

Table. 2 - Action of Anjana

1. Metal and oil	nourish surfaces, protective coating, loosen stains, grease and grime ex – olive oil, coconut oil	<i>Brumhana</i> , <i>Prasadana</i> , <i>Shamana</i> – as that of <i>Mridu Anjana</i>
2. Metal and cloth	wiping it of simply or after oil application on stainless steel vessel to remove grime and restore shine, remove stain on very delicate surface- loosely woven fabric	<i>Kshalana</i> <i>Prasadana</i> , <i>Prakashana</i> – action like that of <i>Madhyama Matra Anjana</i>

3. Metal and wire brush /hair	removes dried stain and spot, unwanted rust, corrosion, dirt and grime	<i>Lekhana, Shodhana</i> – action of <i>Tikshna Anjana</i>
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Table. 3- Type of Upama and numbers

Sl.no	Upama	Numbers
1	<i>Poornopama</i>	64
2	<i>Luptopama</i>	7

Purna Upama: *Upamana, Upameya, Samana Dharma* and *Sadrishya vachaka Shabda* when all these four are there, then it is called *Purna Upama*.

Example - *Abhyanga Prayojana*

यथास्नेहाभ्यङ्गात् कुम्भः, स्नेहविमर्दनात् चर्मः, स्नेह दत्त उपाङ्गात् अक्षः दृढः क्लेशसहो भवति तथा अभ्यङ्गात् शरीरं दृढम् सुत्वक् भवति।
(*Cha.Su.5/85- 89*)^[4]

उपमेय - अभ्यङ्ग फल (uses of oil massage)

उपमान - कुम्भ : स्नेह अभ्यङ्ग (oil massage)

चर्म : स्नेह विमर्दन (oil trampling)

उपाङ्ग / अक्ष : स्नेह दान (oil pouring)

साधारण धर्म - दृढम्, सुत्वक्

वाचक शब्द – यथा, तथा

Daily practice of *Abhyanga* results in several benefits. Those benefits are highlighted with three different *Upama*. One of the Reason behind quoting three variant is that those

Upama may not be popular in all the areas. Any one or two the simile can be understood in that case. Second reason is to highlight multifaceted action of *Abhyanga* at different levels.

Applying oil to pot brings softness in the superficial surface of the pot and pot starts shining. It makes the pot more durable. Oil is applied to brass vessels to prevent it from rusting. Those who prepare *Kshara* use iron vessels for the preparation of *Kshara*. After the preparation, they apply oil to those vessels to prevent its rusting.

When oil is applied to leather, it gives smoothness and shininess, which makes its product durable and attractive. It gives comfort. Similarly, in human body, daily *Abhyanga* will moisture the skin and brings smoothness, lustre and beautification. As skin is predominant with *Vayu*, it helps to counteract ill effects of *Vata Vriddhi* and brings out fine tactile perceptions.

Applying oil to wheel joints make it more durable from regular wear and tear mechanism. Because of carrying weight and its daily usage makes is vulnerable for quick movement and easy functioning. Oil application makes it possible to move easily. Chariot will be capable to tolerate heavy weight, long route journey for many days. Similarly, our body is also functioning all the day and joints are the maximum weight bearing parts. Because of *Dosha* involvement and sometimes because of age factor there will be stiffness, painful movement and degeneration. This can be prevented through daily *Abhyanga*. Oleation helps the person to experience less pain in any injury; he will be able to tolerate any kind of physical exertion or activities. Even diseases cannot conquer such kind of body.

Lupta Upama: context where one or two of these factors are missing is considered as *Luptopama*. kind of *Upama* is where without

Table. 4 - Appreciation and depreciation

Sl.no	Verges	Number
1	Positive	46
2	Negative	28

Among 71 *Upama* listed, three *Upama* contains both positive and negative verges. This classification is based on the *Sadharana Dharma* based on the meaning they depict.

the use of words like *Iva*, *Yatha* etc. The resemblance is hidden in a compound word

Example - *Mriyu Anuchara Vaidya*

श्रुतदृष्टक्रियाकालमात्राज्ञानबहिष्कृताः वर्जनीया ते हि भुवि मृत्योः अनुचरा चरन्ति। (Cha.Su.29/11)^[5]

उपमेय -श्रुतदृष्टक्रियाकालमात्राज्ञानबहिष्कृताः

उपमान – मृत्योः अनुचरा (followers of death)

साधारण धर्म – वर्जनीया (avoidable)

वचक शब्द – nil

Those who are unaware of practise of medicine through experimentations, visuals, observing stages of disease, dosage of medicine and timing of administration are compared to ambassador of death. If physician is not aware of these parameters, administration of medicine goes wrong and its can lead to death of the patient. Various cultures and mythologies around the world have different representations of death.

Dharma like *Upahatatva*(suffering), *Dahana*(burning), *Peedana*(struggle), *Hani*(loss), *Bhaya*(fear), *Udvega*(distress), *Varjaniya*(discarded),

Sankshobha(disturbances), *Bhramana*(wandering), *Aprakashana* etc are considered under negative verges. This classification aims at identifying author's ideology behind mentioning of *Upama*. Those highlight dos and don'ts mentioned by *Acharya*. Negative verges are quotes in the contexts of principled medical practice. This states that *Acharyas* were very keen about judicial use of medical science as well as ethical practice.

Example – positive verge

Tapas Shakti

ब्रह्मज्ञानस्य द (य) मस्य नियमस्य च निधयः

महर्षयः, ते ह्यमाना अग्नयः इव तपसस्तेजसा दीप्ता | (Cha.Su.1/14)^[6]

उपमेय- तप तेजस,(meditative radiance) उपमान

- अग्नि,(fire) साधारण धर्म - तेज,(radiance)

वाचक शब्द - इव

These sages are abode of *Brahma Jnana*, *Yama*, and *Dama* etc. Their excellence is never diminishing. *Yama* and *Niyama* represents ethical rules of right living. These are self-restraints representing commitments that affects the ones relation with others as well as self. *Niyama* are list of observances, obligations to live well. When these rules are followed, it creates radiance, which is more than heat. That itself is a purificatory

procedure, which builds strong character, willpower and intension. Fire is an energy, which exist with the help of fuel i.e. Ghee etc similarly *Tapas*, is the fuel for enormous meditative energy to the sages. *Tapa Teja* is as powerful as fire flames and it is known for its purity. Such fire can be always maintained by continuous inputs through *Dama*, *Yama* etc. This simile explains the importance of their extra ordinary powers and practices.

Example for negative verge- *Murkha Vaidya*

विद्वान् आतुरः वृत्तिहेतोर्भिषज्ज्ञानपूर्णान्

मूर्खविशारदान् पीतमारुताः सर्पाः (इव) वर्जयेत्।

(Cha.Su.29/12)^[7]

उपमेय - मूर्ख वैद्य,(foolish physician) उपमान -

पीतमारुताः सर्पाः,(air ingested snake) साधारण

धर्म -

वर्जनीयाः, वाचक शब्द - nil

Patient should avoid such impostors posing themselves as physicians for the sake of livelihood. Such physicians are verily fools looking as learned. They are like snakes who have drunk air and starving for prey.

When a snake is hungry, it exhibits specific behaviours such as prowling the front of its tank, becoming more active, increasing the frequency and number of tongue flicks, focusing on you when you are near the enclosure, flicking its tongue more often, and

hunting at a consistent time each day or night. In a similar manner, these deceitful practitioners behave like well-versed scholars, being attentive and constantly searching for patients to increase their earnings for their livelihood. They establish their presence in a city or area and build their network, working diligently day and night in pursuit of financial gain.

Snakes flick their forked tongues in and out of their mouths to collect particles from the air, which they then direct to their vomer nasal organ to detect nearby scents. This behaviour is a clear indication that the snake is actively searching for food and trying to sense its presence in the immediate environment. Likewise, imposter physicians are always on the lookout for individuals to exploit and deceive in their pursuit of personal gain.

Table no. 5 -Ambiguity of certain simile

Sl.No.	Title	No.
1	<i>Drishtanta</i>	3
2	<i>Rupaka</i>	4
3	<i>Karmadharaya Samasa</i>	1
4	<i>Kriya Vachaka Pada</i>	1
5	<i>Avyaya</i>	1
6	<i>Sambandha Vachaka</i>	1

Example - 1. ***Drishtanta***

The growth of the crop is possible only by the involvement of water, cultivation, seed and suitable season. The pregnancy is possible by the appropriate combination of only Panchamahabhoota and Atma. *Chakrapani Datta* has mentioned that these are examples, since they are *Anya Shastra Prasiddha*. Intention is to make the *Pramana* easy for understanding. Query is that is it *Upamana* or only *Drishtanta*. If it is *Upama Alankara* then it should have its component like *Upamana*, *Upameya* etc. Even when it is *Luptopama*, its component such as *Upameya* and *Upamana* must be there. In this shloka we see the word *Tatha*, where it is an *Avyaya* giving a conjunction to the sentence, used in the sense of 'and'. Hence, it has to be considered as *Drishtanta*. In this context, the *Drishtanta* is used only to quote the example, not comparing to any of the situations. However, there are many instances where comparative statements are referred as *Drishtanta*.^[8]

* Some of the *Drishtanta* are taken for the study since they can be considered under *Upama*. Example – *Nagari Drishtanta*

2. *Karmadharaya Samasa*

फलन्तीव(ति)महाफलाः| *Vigraha Vakya* - बहुधा फलन्तीव महाफलाः

The *Ojas* is being carried by ten great channels and bestows many benefits to body similar to

tree giving many fruits. As these channels are attached to *Hridaya*, which is having the synonym of *Mahat*, they are called *Maha Phala*. Because of *Karma Dharaya Samasa*, those are termed as *Maha Phala*.^[9]

CONCLUSION

The shlokas found in the *Charaka Samhita* are characterized by their dense nature, encapsulating intricate ideas, metaphors, and philosophical concepts. This is especially important in the context of *Charaka Samhita*, which often contain multiple layers of meaning and symbolism. Throughout the study, the significance of *Vaidya*, *Vyadhi*, *Dravya*, and *Chikitsa* is evident, with *Vaidya* being rendered utmost significance. It encompasses ethical, philosophical, and social principles that guide a *Vaidya*.

Upamana mentioned in the *Charaka Samhita Sutra Sthana* provides us with a wealth of knowledge and valuable insights. It reveals the cultural heritage, practices, and sophistication of the time, while also highlighting the author's intellectual capabilities and imaginative thinking. The attractive teaching methodology employed through *Upama* engages and facilitates the reader for comprehension. The emphasis on observation, practical experimentation, and building concepts using available information further enhances the learning experience.

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