

# A Critical Study on Arthāśrayas with Special Reference to the Caraka Saṃhitā

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## ABSTRACT

Ayurvedic classics are composed in a concise aphoristic (Sūtra) style that conveys profound meanings within minimal linguistic expression. Accurate comprehension of such texts therefore necessitates the use of systematic interpretative tools developed by classical commentators. Among these, **Arthāśraya**—the substratum of meaning—plays a pivotal role in uncovering implied, contextual, grammatical, and doctrinal significances embedded within the Sūtras. The present study, “*A Critical Study on Arthāśrayas w.s.r to the Caraka Saṃhitā*,” aims to critically analyze the concept, classification, and application of Arthāśrayas in classical Ayurvedic literature. The study is based on a literary review of the Caraka Saṃhitā with Chakrapāṇi’s *Āyurveda Dīpikā* and the Aṣṭāṅga Hṛdaya with Arunadatta’s *Sarvāṅgasundarā*, supplemented by relevant secondary sources. Twenty-one Arthāśrayas described by classical commentators were examined through systematic textual analysis, with illustrative examples drawn from various sections of the Caraka Saṃhitā. The findings reveal that Arthāśrayas function at both grammatical and conceptual levels to resolve ellipses, clarify contextual meanings, explain causal relationships, and ensure accurate doctrinal and clinical interpretation. The study highlights the indispensable role of Arthāśrayas in bridging textual brevity with comprehensive understanding, thereby strengthening Ayurvedic education, textual scholarship, and clinical reasoning.

**Keywords:** Arthāśraya, Ellipses, Tantrayukti, Sūtra Interpretation, Classical Commentaries, Textual Analysis, Clinical Application

## Introduction

Ayurveda, the science of life, is one of the oldest and most authoritative medical systems, traditionally traced back to about 5000 years. It aims at the preservation of health in healthy individuals and the holistic management of diseases through preventive and therapeutic principles.

The classical Ayurvedic treatises, composed in Sanskrit, employ a concise and aphoristic style that conveys profound meanings within brief sutras. To facilitate accurate understanding of these texts, ancient scholars developed interpretative tools such as Tantrayukti and Arthāśraya. While this brevity ensures precision, it often conceals implicit meanings, making critical interpretation essential.

Among these tools, Arthāśraya—the basis or substratum of meaning—plays a crucial role in deriving contextual and applied interpretations of the sutras. Its proper application enables the translation of theoretical principles into practical and clinical relevance.

The Charaka Saṃhitā, a foundational text of Ayurveda, exemplifies this depth and conciseness. Without interpretative frameworks like Tantra yuktis, Arthāśraya, the intended meaning and clinical significance of its sutras may remain unclear.

### **Aims**

To critically examine the concept of **Arthāśraya** as elucidated by classical Ayurvedic commentators, with special reference to the **Caraka Saṃhitā**, in order to understand its role as a systematic hermeneutic device for interpreting aphoristic Ayurvedic texts and translating condensed Sūtras into coherent doctrinal and clinical meanings.

### **Objectives**

1. To critically analyze the classifications and conceptual foundations of the twenty-one Arthāśrayas described in classical commentaries, with emphasis on their interpretative methodology.
2. To evaluate the practical application of Arthāśrayas in the interpretation of selected Sūtras of the **Caraka Saṃhitā**, where brevity and ellipsis are prominent.
3. To assess the relevance of Arthāśrayas in strengthening Ayurvedic textual scholarship, education, and clinical reasoning by bridging classical theory with applied understanding.

### **MATERIALS:**

- Astanga hrudaya with commentary of arunadatta (sarvangasundara)
- Charaka samhitha with commentary of chakrapani (Ayurveda Dipika)
- Other related articles.

### **METHODOLOGY:**

- A review of the literary source for the present work is collected from classical texts and literatures of Ayurveda.
- In addition to classical references other sources of information such as previous research works and articles have also screened for the study.

### **REVIEW OF LITERATURE:**

#### **Nirukti of Arthashraya:**

The word *Arthashraya* is made of by two words अर्थ - *Artha* and आश्रय-*Ashraya* According to Acharya Charaka, Artha is Prayojana which means the purpose or necessity and Ashraya means where it shelters. अर्थः प्रयोजनम् (च सू २६/१२), आश्रयः अधिष्ठान (चचि ३/३५) According to Ācārya Charaka, *Artha* refers to *Prayojana*—the purpose or necessity—while *Āśraya* denotes that in which it resides or is supported.<sup>1</sup>

#### **Artha:**

The word अर्थः is derived from the root word (धातु) अर्थ and घञ्प्रत्यय (श.क.दु), अर्थयते अर्थापयते (श.क.दु), याचने (वाचस्पत्यम्)<sup>2</sup>

There are several meanings for the word Artha“ They are-

1. Purpose, wish, desire intended for, for the sake of, on behalf of (अस्मिन्नर्थे) here अर्थ is used as a noun
2. It is also used as for what purpose, why (क्मिन्नर्थे) here अर्थ is used as an adverb

3. Cause, motive, reason, means (क्रियार्थे)

**Ashraya:**

The word is derived from the आङ् + श्रिधात् and अच्रत्यय सामीप्यः। आधारः (श.क.दु)

It is also told as like home where we are depended up on in (श.क.दु)

The word meaning of 'Ashraya' is-

1. A resting place, seat, substratum
2. That on which anything depends or rests

**Meaning of arthasrayas**

Meaning: that on which depends or rests, patron, supporter, seeking shelter or protection with another, relating to or concerning. Thus the word literally means the base of the meaning with the different supporters or dependents. They provide the knowledge of basic techniques, styles or norms for the authors in writing the texts, it also helps in better understanding of Shastra.

Arunadatta in his commentary of A.H has mentioned twenty Arthashrayas. The meanings of treatise depend on these substrates. Shankara sharma and Bhattara harischandra mentioned 21 Arthashraya by adding one more Upadhalopa (Omission of the last letter) to the list of Arunadatta.<sup>3</sup>

The following are the list of Arthashraya (substrates of meanings) as per Aarunadatta.

1. Adilopa (ellipse in the beginning)
2. Madyalopa (ellipses in the middle )
3. Antyalopa (ellipse in the end )
4. Ubhayalopa (Omission of both first word and end word)
5. Adimadyaantyalopa (Omission of the first, middle and end word)
6. Varnopajanana (Supply of word or letter or supply of ellipsis)
7. Rishi Klishta (Author's error)
8. Tantrasheela (Style of presentation of author)
9. Tantrasamjna (Term of text)
10. Prakrta (Contextual)
11. Samanatantra-Pratyaya (Reference from similar treatise)
12. Paratantra-Pratyaya (Reference from another treatise)
13. Hetu-Hetuka Dharma (Effect Cause Function)
14. (Kaaryakaarana Dharma) Cause and effect substitution
15. Adyantaviparyaya (Inversion of sequence)
16. Shabdanyatvam (Synonym)
17. Pratyaya Dharma (Attribution of cause)
18. Upanaya (Correlation)
19. Sambhava (Extensive inclusion)
20. Vibhava
21. Upadha lopa

**1. ADILOPA**

- *Adilopa* - आदिलोपोनाम-यत्सूत्रे आदिपदं लुप्तं

Ellipse of word or words in the beginning or the first word is absent in the *sutra*.<sup>4</sup>

### Ex. Śloka: Śastrakarma in Gulma

“रक्तपित्तातिवृद्धत्वात् क्रियामनुपलभ्य चा यदि गुल्मो विदह्येत शस्त्रं तत्र भिषग्जितम् ॥३१॥” c. chi. 31/5

In a Pittaja Gulma patient, if **Rakta and Pitta** are excessively aggravated and therapeutic measures are not performed, there is a risk of **suppuration**. In such cases, surgical intervention by a qualified surgeon becomes necessary for the cure.<sup>5</sup>

Explanation: The word ‘**Kriyām**’ in the śloka refers to therapeutic procedures such as **Raktamokṣaṇa**, which is **omitted in the original text**. Supplying this term is essential to understand what specific action is being advised to prevent complications.

## 2. MADHYA LOPA

मध्यलोपो नाम-यत्सूत्रे मध्यपदं लुप्तं

Ellipse in middle, any word is missing in between the sentence.<sup>6</sup>

### EX: 1

तत्र रविर्भाभिराददानो जगतः स्नेहं वायवस्तीव्ररूक्षाश्चोपशोषयन्तः शिशिरवसन्तग्रीष्मेषु यथाक्रमं रौक्ष्यमुत्पादयन्तो रूक्षान् रसास्तिककषायकटुकांश्चाभिवर्धयन्तो नृणां दौर्बल्यमावहन्ति॥६॥ c.su. 6/6

During the **Ādāna Kāla** (northern solstitial period), the **Sun**, by his **intense rays**, absorbs the *sneha* (moisture) of the universe. The **winds**, being **tīvra (strong)** and **rūkṣa (dry)**, further assist in this depletion, enhancing **dryness** progressively through the **Śīśira, Vasanta, and Grīṣma** seasons. Consequently, **rūkṣa rasas** such as **Tikta, Kaṣāya, and Kaṭu** increase respectively, leading to **gradual debility (daurbalya)** in human beings.<sup>7</sup>

In the compound “तीव्ररूक्षाश्चोपशोषयन्तः”, the word “रवि” (Sun) is **understood but not explicitly repeated** in the second phrase.

### Interpretation:

तीव्राश्च रूक्षाञ्च तीव्ररूक्षाः; यदि वा तीव्र रौक्ष्यं येषां ते तीव्ररूक्षाः; एतच्चादाने तीव्रेण रविणा संबन्धाद्वायोर्भवति योगवाहित्वाद्वायोः। उक्तं हि- "योगवाही (हः) परं वायुः संयोगादुभयार्थकृत्" (चि.अ.3) इत्यादि। Here Tivra refers to sharpness of sun rays and Rūkṣa refers to severe dryness or roughness of winds. The dryness or roughness of wind is happening with the association of the sharpness of sun rays and it is due to Yogavāhi nature of Vayu. It is also said that Vayu is the best Yogavāhi and it does both the actions of its own as well as the action of the associated substance (Ca. Ci. 3/38).

Grammatically, the verse first introduces **Ravi** (Sun) as the main agent, and then describes **Vāyu** as “**tīvra-rūkṣa**” acting in association with **Ravi**. The **Sun’s influence** is **implied** but **omitted** in the second part — this is **Madhya-lopa**, as a **central term** (in the syntactic chain) is **understood but unstated** *Cakrapāṇi* clarifies: the **dryness** of wind occurs due to **association with the Sun’s sharp rays** (योगवाहीत्वात्). Hence, the omitted **Ravi** is **conceptually present**. The **Sun’s influence** is **implied** but **omitted** in the second part — this is **Madhya-lopa**, as a **central term** (in the syntactic chain) is **understood but unstated**.

**Therefore, Madhya-lopa applies**, since **Ravi** is **understood between** the two clauses though not repeated.

## 3. ANTHA LOPA

Anthalopa – अन्तलोपो नाम-यत्सूत्रे अन्तपदं लुप्तं

Ellipse of words in the ending of a sentence.<sup>8</sup>

### EX 1

गुरूणवासा दिग्धाङ्गो गुरूणाऽगुरूणा सदा| शयने प्रमदां पीनां विशालोपचितस्तनीम्॥१६॥ c.su. 16/6

Arthasrayas identified:

Anthā lopa:

गुरुणाऽगुरुणेति अगुरुघनप्रलेपेनेत्यर्थः । - Application of thick pastes of Aguru(Aguilaria agallocha).

The word pralepa (Application of thick pastes) is omitted from the original shlokas

**Explanation:**

1. The phrase “गुरुणाऽगुरुणा” literally means “with heavy Aguru,” which is **grammatically incomplete** — it does not specify the **action** to be done with it.
2. The missing **final word** is “प्रलेपेन” (by application or smearing), as clarified by Cakrapāṇi.
3. The complete implied sense is therefore: “दिग्धाङ्गः गुरुणाऽगुरुघनप्रलेपेन सदा” — “The body should be anointed with thick Aguru paste always.”
4. Since the **omitted word appears at the end** of the compound expression and is **essential for syntactic and semantic completion**, this is a clear instance of **Anta-lopa Arthāśraya**. **Anta-lopa Arthāśraya** applies — because a **terminal noun (Pralepa)** is **omitted but contextually understood**.

#### 4. ĀDI-MADHYĀNTA LOPA

- **Aadimadyantalopa** –आदिमध्यान्त लोपो नाम-सूत्रे आदिपदं मध्यपदं अन्त पदं लुप्तं

आदिमध्यान्तलोपो (Sarva Lopa) = Absence of three i.e, beginning middle and end Absence of words at beginning middle and also at the end is called Adimadhyanta Lopa. It is also called as Sarva Lopa.<sup>9</sup>

In the verse

“सप्ताहाद्वा दशाहाद्वा द्वादशाहात्तथैव च ।

सप्रलापभ्रमश्वासस्तीक्ष्णो हन्याज्ज्वरो नरम्॥” Ca. Ni. 4/51–52)

It is stated that if the fever (Jvara) is acute in nature and accompanied by (प्रलाप) **delirium**, **भ्रम giddiness**, and (श्वास) **dyspnoea**, the patient will die on the **seventh, tenth, or twelfth day**.

However, the specific references to **Vāta, Pitta, and Kapha** are not explicitly mentioned in the *mūla śloka*. The commentator clarifies —

“सप्ताहाद्वातोत्तरः सप्रलापभ्रमश्वासस्तीक्ष्णो हन्ति, एवङ्गुण एव पैत्तिको दशाहात्, तथैवङ्गुण एव कफजो द्वादशाहाद्धन्ति ”शीघ्रतम-शीघ्रतर-शीघ्रविकारकारित्वाद्वातपित्तकफानामिति वर्णयन्ति”

Which means —

if a patient suffering from **Vāta Jvara** exhibits symptoms like *Pralāpa*, *Bhrama*, and *Śvāsa*, death occurs within seven days. In **Pitta Jvara**, death occurs within ten days, and in **Kapha Jvara**, within twelve days — corresponding to the progressively slower nature of these Doṣas (*Śīghratama*, *Śīghratara*, *Śīghra*).

Thus, the **Doṣas (Vāta, Pitta, Kapha)**, though omitted in the original text, are understood from the commentary and must be **supplied** to obtain the **complete and accurate meaning**.

This is a clear example of **Ādi-Madhyānta Lopa**, where the omitted terms (in this case, *Vāta*, *Pitta*, and *Kapha*) are inferred through context and commentary to convey the full doctrinal intent of the author.\

#### 1. UBHAYA PADA LOPA

**Ubhayapadalopa** –

उभय पद लोपो नाम-यत्सूत्रे आदि पदं अन्त पदं लुप्तं वा

आदिपदं मध्य पदं लुप्तं वा मध्य पदं अन्त पदं लुप्तं वा

Ellipse of words any of two places in a sentence.

Absence of any two (आदिमध्यशब्द, मध्यअन्तशब्द or आदिअन्तशब्द) Pada in a Shloka verse is called Ubhaya Pada Lopa.

Ex.3

तस्याशुकारिणो दावाग्नेरिवापतितस्यात्यधिकस्याशु प्रशान्त्यै प्रयतितव्यं मात्रां देशं कालं चाभिसमीक्ष्य सन्तर्पणेना--पतर्पणेन वा मृदुमधुरशिशिरतित्तकषायैरभ्य वहार्यैः प्रदे-हपरिषेकावगाहसंस्पर्शनैर्वमनाद्यैर्वा तत्रावहितेनेति ॥ 1 1 ॥ C.NI. 2/11 <sup>11</sup>

**Arthasrayas identified: Ubayapadalopa:** Here in the above Shloka words are omitted in between the sentence, ellipses must be provided in order to fully comprehend the treatment principle. सन्तर्पणेनेति अधोगस्य, अपतर्पणेनेति ऊर्ध्वगस्य। मन्भावाः सन्तर्जनाभिद्रवणौष्ण्यरोषाः" Santarpana Cikitsa (nourishing therapy) and Apatarpana Cikitsa (fasting therapy) are prescribed for Adhogata and Urdhvagata Raktapitta respectively. The words like अधोगस्य, ऊर्ध्वगस्य should be supplied to get proper meaning of principle.

## 5. ADYANTA VIPARYAYA ARTHASRAYA

For the convenience of the disciples if the tradition of se-quence is changed from original order as in Pratijñā Vākya it is called Adyanta Viparyaya.

e.g., Vāgabhaṭa in Astanga Sangraha described Anna Pana Vidhi chapter, in that chapter Drava Dravyas were described ear-lier, even though it should have come later to Anna.<sup>12</sup>

Ex 4 Arthasrayas in Śyāmātrivṛt Kalpa Shloka 1-2

Shloka: अथातः श्यामात्रिवृत्कल्पं व्याख्यास्यामः ॥१॥ इति ह स्माह भगवानात्रेयः ॥२॥ <sup>13</sup>

### Arthasrayas Identified:

**Adyantaviparyaya (Inversion of sequence):** Cakrapāṇi's commentary points out a deliberate inversion in the chapter's title. The text later states that the red variety of Trivṛt (Aruna trivrut) is superior and safer. Logically, the chapter should have been named after the superior variety. Even though the red variety of Trivrut is the best one among these two, the name of the chapter is put as Śyāmātrivṛt-kalpam, since the black variety has the ability to eliminate the morbid Doṣās from the body quickly.

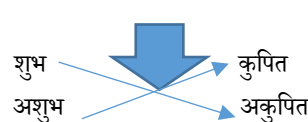
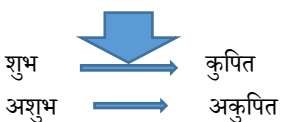
However, it is titled श्यामात्रिवृत्कल्पः, placing the black variety (श्यामा) first. The commentator explains that this is done to highlight the black variety's powerful and rapid action (आशुदोषहन्तया). This intentional inversion of the expected sequence for a specific rhetorical purpose is an example of Adyantaviparyaya.<sup>1</sup>

EX. 6

सर्वशरीरचरास्तु वातपित्तश्लेष्माणः सर्वस्मिञ्छरीरे कुपिताकुपिताः शुभाशुभानि कुर्वन्ति (Ch Su 20/9)<sup>14</sup>

Effects of Dosha on our body are of two types; like शुभाशुभ.Effect comes from कुपिताकुपित Dosha. From this it looks like Kupita Dosha will have Subha effect or viceversa.

Wrong meaning with simple interpretation      Correct Meaning with आद्यन्तविपर्यय arthasraya



But Adyanta Viparyaya helps to get the perfect meaning that Subha by Akupita Dosha and Ashubha by Kupita Dosha.

## VARNOPAJANANA ARTHASRAYA

### • Varnopajana:

- वर्णापजननाम, - यत्रानुक्तोग्रन्थेवर्णआचार्येणपश्चाद्व्याख्याकालउपजन्थार्थोऽभिधीयते। [यथा] (अहशा३/३) –Wherever words or letters are missing in the text, the reader will have to supply them to get the accurate meaning of the passage.<sup>15</sup>

Ex 2

तृणमोहमूर्च्छानिलकोपनिद्राबलादिहानिर्वमनेऽति च स्यात् ॥ 17 ॥ c.si.17/1<sup>16</sup>

(The characteristics of excessive emesis are thirst, confusion, fainting, and aggravation of Vata, insomnia, and loss of strength.)

Arthasrayas identified:

Varnopajana: अत्रादिशब्देन वर्णस्वरादिग्रहणम्| here the word 'Adi' refers to Varna (color), Svara (voice) etc. also along with Bala (strength). In this context, the *Arthāśraya* identified is *Varnopajanana*. The term “*Ādi*” in “*Balādi*” implies the inclusion of additional attributes such as *Varna* (complexion) and *Svara* (voice) along with *Bala* (strength). The sense of the sentence is thus completed by applying the principle of *Varnopajanana Arthāśraya*, wherein the implied or unexpressed elements are inferred to convey the full intended meaning.

**Ex:5 Shloka 36**

**Shloka:** न बृहणीयान् विदधीत वस्तीन् विशोधनीयेषु गदेषु वैद्यः। कुष्ठप्रमेहादिषु मेदुरेषु नरेषु ये चापि विशोधनीयाः ॥36॥ c .si 36/1<sup>17</sup>

(A physician should not administer nourishing Enema (Bṛmhaṇa Vasti) in diseases that require purification (Viśodhana), such as Kuṣṭha, Prameha, and in obese individuals.)

Arthasrayas Identified: आदिशब्देनारोचकतन्द्राश्लीपदादीनां ग्रहणम्|

**Varnopajanana (Supply of ellipsis):** Here, *Varnopajanana Arthāśraya* is applied. The commentary clarifies that the term 'ādi' in 'Kuṣṭhapramehādiṣu' refers to other similar conditions like Arocaka (anorexia), Tandrā (drowsiness), and Ślīpada (filariasis). The commentator supplies these unstated examples to complete the intended scope of the verse. This supplementation of implied terms for contextual clarity exemplifies *Varnopajanana*, which ensures the comprehensive understanding of the text.

## SAMANA TANTRA PRATAYYA

**SamanatantraPratyaya:** समानतन्त्रप्रत्ययोनामो, - यत्साध्यस्यकस्यचिदर्थस्यसाधनायानुपलभ्यमानेस्वतन्त्रात्प्रत्ययेसमानेभ्यस्तन्त्रेभ्यःप्रत्ययइति। उदाहरणंयथा (अहसू २/३९)

Quoting the references of other authors in similar discipline to support his statement.<sup>18</sup>

**Shloka:** प्रत्यागते चाप्यनुवासनीये दिवा प्रदेयं व्युषिताय भोज्यम् ॥2 3 ॥ सायं च भोज्यं परतो द्यहे वा त्र्यहेऽनुवास्योऽहनि पञ्चमे वा। c. si.24 /1<sup>19</sup>

(After the Anuvāsana dravya is excreted, the person should not eat at night. The next day, food should be given during the day and evening. After that, on the second, third, or fifth day, another Anuvāsana Vasti should be given.)

**Samanatantra-Pratyaya (Reference from similar treatise):** To discuss the timing of repeated Anuvāsana vasti, Cakrapāṇi refers to Hārīta Samhita: "Or observing the aggravation of Vata, Anuvāsana vasti can be administered daily also".

## PRAKRUTAKYA

प्राकृतं नाम- प्रस्तुत संदर्भं

Prakrutam means present context possessing the meaning of a word according to that particular text.

Consideration of meaning appropriate to the context.

ऊषकस्तुत्यकं हिङ्गु कासीसद्वयसैन्धवम्| AH SU 15/23<sup>20</sup>

## EX 1:

तत्र रविर्भाभिराददानो जगतः स्नेहं वायवस्तीव्ररूक्षाश्चोपशोषयन्तः ।

शिशिरवसन्तग्रीष्मेषु यथाक्रमं रौक्ष्यमुत्पादयन्तो रूक्षान् रसांस्तिककषायकटुकांश्चाभिवर्धयन्तो नृणां दौर्बल्यमावहन्ति ॥ C.SU.6/6<sup>21</sup>

**Arthāśraya identified** “जगतः”

**Interpretation:**

Prakrutakya: The term *Jagat* here contextually refers to **both the Sthāvāra (immobile – plants) and Jaṅgama (mobile – living beings) kingdoms.**

Although the literal meaning of *Jagat* is "the moving universe," in this context it denotes **all beings**, since **sun's heat and wind's dryness** affect both **plant and animal life**. The contextual reading expands the term from literal to **comprehensive universal sense**.

**Thus, Prakṛtākhyā applies** because the meaning is derived from **contextual sense** rather than direct word meaning

**HETU HETUKA DHARMA**

**Hetuhetuka- Dharma:** हेतुहेतुकधर्मो नाम, यो हेतुहेतुकेन धर्माज्जायते यथा- पित्ततिसारिणः पित्तलातिसेवनात्पित्तमुद्रिकं रक्ततिसाराय नचिरादस्य भविष्यतीत्यनुमीयते, समर्थस्य हेतोः स्वकार्यस्याव्यभिचारात्

- One Hetu become a cause of action and the same Hetu when become cause of another action will be named as Hetu Hetuka Dharma. <sup>22</sup>

हेतु means a major or potential cause; हेतुक means a minor or incidental cause. To infer the धर्म after hearing or reading both the हेतु and हेतुक is called the हेतुहेतुकधर्म आश्रय. It is to be noted that the हेतु unfailingly brings about the effect Pitta-atisara produces Rakta atisara- here the primary cause is pitta (hetu) and Atisara is secondary (hetuka) for producing Rakta atisara. Pitta is more important than Atisara.

Nidānārthakara Roga: One Disease is the Causative factor for another Disease:

EX: 1

निदानार्थकरो रोगो रोगस्याप्युपलभ्यते ॥16॥ तद्यथा- ज्वरसन्तापाद्रक्तपित्तमुदीर्यते । रक्तपित्ताज्ज्वरस्ताभ्यां शोषश्चाप्युपजायते ॥17॥ प्लीहाभिवृद्ध्या जङ्गरं जङ्गराच्छोथ एव चा योरोगस्य हेतुत्वे शोषस्याप्युपलभ्यते ॥19॥ अशोभ्यो जङ्गरं दुःखं गुल्मश्चाप्युपजायते ॥ 8॥ प्रतिश्यायाद्भवेत् कासः कासात् संजायते क्षयः ।

C.Ni. 1/16,17,18<sup>22</sup>

1. In this example, **Hetu-Hetuka Dharma** is illustrated through a sequential chain of causation:
1. **Hetu (primary cause):** Excessive intake of **Pitta-varadhaka Ahara-Vihara** (foods and activities that aggravate Pitta) acts as the initiating factor.
2. **Hetuka (intermediate effect / secondary cause):** The initial Pitta aggravation leads to **Jvara** (fever), further intake of nidanarthaka factors, it becomes a causative factor for another condition.
3. **Effect (final outcome):** The aggravated state of **Jvara** contributes to the manifestation of **Raktapitta** (hemorrhagic disorder), which in turn, along with Jvara, may eventually lead to **Sosha** (wasting or consumption).

This sequence demonstrates the **Hetu-Hetuka principle**, where a condition (Jvara) arising from a primary cause (Pitta-varadhaka Ahara-Vihara) acts as a causative factor for another disease (Raktapitta). It emphasizes that in Ayurveda, disease processes are interrelated: an effect at one stage can serve as the cause for subsequent pathological conditions.

**PRATYAYA DHARMA**

प्रत्ययधर्मो नाम - यो न च हेतुर्हेतु धर्मोपपत्तिमात्रेण च केनचिद्धेतुत्वेन व्यपदिश्यते ।

Sometimes more importance being given to unimportant, unreal, or spurious causes while actual cause is left obscure, to be understood by logic.<sup>23</sup>

EX: 1

तस्मिन् हि दक्षाध्वरध्वंसे देहिनां नानादिक्षु विद्रवतामभिद्रव-णतरणधावनप्लवनलङ्घनाही देहविक्षोभणैः पुरागुल्मोत्पत्ति-रभूत्, हविष्नाशात् प्रमेहकुष्ठानां, भवत्रासशोकैरुन्मादानां, विविधभूताशुचिसंस्पर्शादपस्माराणां, ज्वरस्तु खलु महेश्वरल-लाटप्रभवः, तत्सन्तापाद्रक्तपित्तम्, अतिव्यवायात् पुनर्नक्षत्र राजस्य राजयक्ष्मेति ॥ 11॥ C. Ni. 8/11<sup>24</sup>

- During the time of yore, after the destruction of Dakṣa Yagñā, the embodied beings fled in various directions and the disease Gulma was developed. In consequence of agitation to which their bodies subjected owing to the speed with which they ran, and swam across rivers, lakes and tanks, and jumped upwards and dived forwards.
- On the same occasion due to the intake of Yajñā Ghṛta in Prasāda form, the diseases like Kuṣṭha and Prameha have developed.
- Similarly the disease Unmāda has developed due to fear, anxiety and grief.
- Due to the contact with various types of toxic organisms and impure objects, the disease Apasmāra has originated.
- The origin of Jvara has already been described that it was developed from the forehead of Lord Mahesvara.
- The disease Raktapitta was developed from the excessive heat of fever.
- The disease Rajayakṣma was developed due to excessive indulgence in sexual intercourse by the Moon, the king of stars.

Although in all these instances the **underlying cause** is the **vitiating of Doṣas**, the **text places emphasis** on specific **external or symbolic factors**—such as **Rudra’s anger, intake of Ghṛta, or emotional disturbances**—as **occasional or triggering causes**. This exemplifies **Pratyaya Dharma Arthāśraya**, wherein the **disease causation** is explained through **specific situational or conditional factors** (*pratyayas*), rather than merely through **Doṣa vitiating**. The **narrative assigns prominence** to these **contextual causes** (like Rudra’s wrath, emotional turmoil, or consumption of Prasāda Ghṛta), demonstrating how **circumstantial conditions** become **instrumental agents** in the manifestation of diseases. This approach reflects the author’s distinctive method of **interweaving mythological narratives with doctrinal principles of causation**, wherein **Pratyayas** are portrayed as **determinant contextual factors** that facilitate the **manifestation of Doṣic imbalances**, thereby exemplifying the application of **Pratyaya Dharma**.

### Shloka 20

नारत्नपाणिर्नास्नातो नोपहतवासा नाजपित्वा नाहुत्वा देवताभ्यो नानिरूप्य पितृभ्यो नादत्त्वा गुरुभ्यो नातिथिभ्यो नोपाश्रितेभ्यो नापुण्यगन्धो नामाली नाप्रक्षालितपाणिपाद वदनो नाशुद्धमुखो नोदङ्मुखो न विमना नाभक्ताशिष्टाशुचिक्षुधितपरिचरो न पात्रीष्वमेध्यासु नादेशे नाकाले नाकीर्णे नादत्त्वाऽग्रमनये नाप्रोक्षितं प्रोक्षणोदकैर्न मन्त्रैरनभिमन्त्रितं न कुत्सयन् कुत्सितं न प्रतिकूलोपहितमन्माददीत, न पर्युषितमन्यत्र मांसहरितकशुष्कशाकफलभक्ष्येभ्यः, नाशेषभुक् स्यादन्यत्र दधिमधुलवणसक्तुसर्पिभ्यः, न नक्तं दधि भुञ्जीत, न सक्तूनेकानश्रीयान् निशि न भुक्त्वा न बहून् द्विनोदकान्तरितात्, न छित्त्वा द्विजैर्भक्षयेत्॥२०॥ C.SU.20/8<sup>25</sup>

**Shloka:** (This shloka details the code of conduct related to food)

### Arthsrayas Identified:

**Pratyaya Dharma (Attribution of cause):** The prohibition against eating curd at night (*na naktam dadhi*) is explained in the commentary with a reason from other scriptures: the inauspicious entity *Alakṣmī* (misfortune) is said to reside in curd during the night. This attribution of a supernatural or mythological cause to a dietary rule is an example of Pratyaya Dharma.

## TANTRASHEELA

### Tantrasheela:

तन्त्रशीलनाम, यातन्त्रकाराणांप्रकृतिः स्वभावइत्यर्थः । यथा किञ्चिच्छिष्यानुग्रहार्थीविस्तीर्णसङ्क्षिपन्ति, यथा (अहशा३/ १६)

Mode of exposition adopted by the author.<sup>26</sup>

EX: 1

Puṣpitakamindriyam Adhyāya

**Shloka:** पुष्पं यथा पूर्वरूपं फलस्येह भविष्यतः । तथा लिङ्गमरिष्टाख्यं पूर्वरूपं मरिष्यतः ॥३॥C.in.2/3<sup>27</sup>

**Tantrasheela (Style of author):** The author begins the chapter on prognosis related to smell (gandha) with a simile involving a flower (puṣpaṁ). The commentary explains that this simile is chosen specifically because flowers are associated with fragrance, thus elegantly introducing the chapter's main topic. This literary device, using a metaphor that also serves as a thematic introduction, is a sophisticated example of the author's style.

EX: 2

• Chatushka methodology

Samhita

Vidhi

Aranyaka

Upanishad

These 4 Parva forms 1 Shakha

The Ayurveda shows its gratitude towards Atharvaveda.

चतुर्णामृक्सामयजुर्थर्ववेदानामात्मनोऽथर्ववेदे भक्तिरादेश्या । (Ca. Su. 30/21)

Thus one can say that the Chatushka Methodology may be adopted from Vedic literature itself.

In *Charaka sutra Sthana Acharya* has divided 30 chapters into *chatushkas* and *Sangrahadvaya*.

- *Bheshaja Chatushka* (four chapters on medicines)
- *Swastha Chatushka* (four chapters on preservation of health)
- *Nirdesha Chatushka* (four chapters on guidelines for healthcare management)
- *Kalpana Chatushka* (four chapters on therapeutic purification procedures)
- *Roga Chatushka* (four chapters on classification of diseases)
- *Yojana Chatushka* (four chapters on guidelines for management of diseases)
- *Annapana Chatushka* (four chapters on food and beverages)

*Sangraha Adhyaya* (two chapters on brief summary)

EX: 3

### Chapter 1: Katidhāpuruṣīyam Śārīram

कतिधा पुरुषो धीमन्! धातुभेदेन भिद्यते।

पुरुषः कारणं कस्मात्, प्रभवः पुरुषस्य कः॥३॥

किमज्ञो ज्ञः, स नित्यः किं किमनित्यो निदर्शितः।

प्रकृतिः का, विकाराः के, किं लिङ्गं पुरुषस्य च॥४॥

निष्क्रियं च स्वतन्त्रं च वशिनं सर्वगं विभुम्।

वदन्त्यात्मानमात्मज्ञाः क्षेत्रज्ञं साक्षिणं तथा॥५॥.....

.....कारणं वेदानां किं, किमधिष्ठानमुच्यते।

क्व चैता वेदनाः सर्वा निवृत्तिं यान्त्यशेषतः॥१३॥

सर्ववित् सर्वसन्न्यासी सर्वसंयोगनिःसृतः।

एकः प्रशान्तो भूतात्मा कैर्लिङ्गैरुपलभ्यते॥१४॥

इत्यग्निवेशस्य [१] वचः श्रुत्वा मतिमतां वरः।

सर्वं यथावत् प्रोवाच प्रशान्तात्मा पुनर्वसुः॥१५॥C.Sha.1/3-15

## Agnivesha's Queries

**Tantrasheela (Style of author):** The entire chapter is structured as a dialogue, with Agnivesha posing a series of profound questions (*praśna*) and Atreya providing detailed answers. This Guru-Shishya dialogue format is a classic stylistic and pedagogical tool of the author to break down complex philosophical concepts into a structured and understandable sequence.

## SHABDANYATVA

शब्दान्यत्वंनाम, -यदर्थपर्यायशब्दवर्णयन्तिशास्त्रकृतः । यथा (अहनि१/१)

Using synonym for Rachana Shaili. Rachana Shaili/Bhasha Shaili of Tantra to present topic by using different synonymous words is called Shabdanyatwa Arthashraya<sup>28</sup>

EX: 1

इह खलु हेतुर्निमित्तमायतनं कर्ता कारणं प्रत्ययः समुत्थानं निदानमित्यनर्थान्तरम्। (Ch Ni 1/3).

Hetu, Nimitta, Ayatana, Karta, Kaarana, Pratyaya or Samutthana are the synonym of Nidana.

EX: 2

तत्र व्याधिरामयो गद आतङ्कको यक्ष्मा ज्वरो विकारो रोग इत्यनर्थान्तरम्॥ (Ch Ni 1/5).

## TANTRA SAMJNA

तन्त्र संज्ञा नाम-यत्कस्मिंश्चित् मध्ये व्याख्यायमाने स्वतन्त्र सिद्धोदाहरणं तत्प्रमाणार्थमुच्यते

To adduce the meaning of certain words especially for that particular context or to particular contexts.<sup>29</sup>

EX: 1

Shloka: जीर्णशुष्काणामतः कल्पः प्रवक्ष्यते ॥७॥ मधुकस्य कषायेण वीजकण्ठोद्धृतं फलम् सगुडं व्युषितं रात्रिं कोविदारादिभिस्तथा ॥८॥ c. kal. 8/4

## Arthasrayas Identified:

**Tantrasamjna:** The phrase वीजकण्ठोद्धृतं फलम् is a specific technical instruction. Cakrapāṇi elaborates on its meaning: it refers to the process of hollowing out the fruit by removing the entire central pulp to which the seeds are attached. This specific term for a unique pharmaceutical preparation step is an example of *Tantrasamjna*.

EX:

2

*Caturāṅgula Kalpa Shloka 9-10*

Shloka: पुण्ड्रं प्रसृतं मज्जः शीततोयेन मर्दितम् द्राक्षारसेन वा युक्तं विरेकार्थं प्रयोजयेत् ॥९॥ सुरामण्डेन संयुक्तमथवा कोलसीधुना ॥१०॥...

**Tantrasamjna (Term of text):** The term कोलसीधुना (*Kolasīdhunā*) is a specific technical name for a type of medicated wine. The commentator clarifies its meaning: कोलकृतः सीधुः (a wine prepared from the jujube fruit, *Kola*).

This is a *Tantrasamjna* for a specific formulation type.<sup>30</sup>

## SAMBHAVA

यत्सूत्रं प्रकरणं वा विधीयमानमर्थस्य व्यापकत्वात् सकलेन शास्त्रेण व्याख्यायते ।

Sambhava is wider application to cover more than one context. Description of any reference in the whole text due to its wide spread knowledge.<sup>31</sup>

## EX: 1

तत्र फल-जीमूतकेक्ष्वाकु... नानाप्रभाववत्त्वाच्च, विचित्रगन्ध-वर्ण-रस-स्पर्शा- नामुपयोगसुखार्थमसंख्येयसंयोगानामपि च सतां द्रव्याणां विकल्पमार्गोपदर्शनार्थं षड्विरेचन-योगशतानि व्याख्यास्यामः ॥६॥

Now, regarding Phala, Jīmūtaka, Ikṣvāku... and due to their varied effects, and for the purpose of comfortable use through diverse smells, colors, tastes, and textures, and despite there being innumerable combinations of existing drugs, we shall explain 600 purgative formulations to demonstrate the path of creating variations.

### Arthasrayas Identified:

**Sambhava (Extensive inclusion):** The author states that 600 formulations will be explained. Cakrapāṇi's commentary reveals the profound implication: this number is not absolute but serves as विकल्पमार्गोपदर्शनार्थमिति (for showing the path of formulating variations). The principle is that a finite, manageable set of examples is provided to represent an infinite potential for creating new formulations. This act of including the entire potential science of formulation within a representative sample is the essence of *Sambhava*.

### Paratantra pratyaya:

परतन्त्र प्रत्ययो नाम-यस्यार्थस्य प्रसिद्धितो न स्वकीय मुदाहरणं शक्यमभिधातुं नाप्यन्येभ्यो भिषक् तन्त्रेभ्यः।<sup>32</sup>

Taking references from texts of other sciences to explain certain topics, in the absence of a significant word in the original subjects.

यथा "कालार्थकर्मणा योगो हीनमिथ्यातिमात्रक । सम्य- ग्योश्च विज्ञेयो रोगारोग्यैककारणम् ॥"(ह सूअ १।१९)-

The word yoga mentioned are to be ascertained from Buddhist philosophy.

**EX: 1 Shloka:** इह खलु पञ्चेन्द्रियाणि, पञ्चेन्द्रियद्रव्याणि, पञ्चेन्द्रियाधिष्ठानानि, पञ्चेन्द्रियार्थाः, पञ्चेन्द्रियबुद्ध्यो भवन्ति, इत्युक्तमिन्द्रियाधिकारे ॥3॥  
C.SU.3/8

in Indriyopakramaṇīya Adhyāya. In this context, there are five sense organs, five elemental constituents of sense organs, five seats of sense organs, five objects of sense organs, and five types of sensory knowledge.

### Arthasrayas Identified:

**Paratantra-Pratyaya (Reference from another treatise):** Cakrapāṇi's commentary notes that this chapter states there are five *Indriyas* (sense organs), whereas other philosophical systems like *Sankhya* and *Vaiśeṣika Darśanās*, and even other sections of the same treatise, mention eleven. He clarifies that this is not a contradiction, as Ayurveda is a comprehensive science that acknowledges diverse philosophical viewpoints. This act of referencing and reconciling with concepts from other treatises or schools of thought is an example of Paratantra-Pratyaya.

## UPANAYA

उपनयो नाम-सूत्र हेतु प्रस्तावेन यत्रान्यत्प्रकरण मुपनीयते ।

Upanaya means bringing nearer. Giving details of relevant topics in a given context. Or Deliberate inclusion of some relevant topics while discussing a major topic.<sup>32</sup>

## EX: 1

Shlokas: एतान् धारयतो जातान् वेगान् रोगा भवन्ति ये। पृथक्पृथक्चिकित्सार्थं तान्मे निगदतः शृणु ॥५॥ c.su 7/5

This verse introduces the topics to follow. It states that suppressing the aforementioned urges leads to various diseases and that their respective treatments will now be explained one by one.

Arthasrayas identified: Upanaya:

This refers to the contextual citation of a related topic.

The verse functions as an *Upanaya* by introducing the subjects of diseases (*roga*) and their treatment (*cikitsā*) that are correlated with the main topic of suppressing urges (*vega-dhāraṇa*). It links the cause (suppression) to its effects and their management, which are then elaborated upon.

**Conclusion:**

Arthāśrayas are indispensable hermeneutic tools for interpreting the brevity of classical Ayurvedic Sūtras. This study demonstrates that they operate across linguistic and conceptual domains to resolve ellipses, clarify context, and accurately convey doctrinal meanings in the *Samhitā*. By bridging the gap between condensed textual expression and comprehensive understanding, Arthāśrayas significantly strengthen textual scholarship, Ayurvedic education, and clinical reasoning. Therefore, their systematic understanding is essential for the authentic interpretation and effective application of classical Ayurvedic knowledge.

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