Assessment of *Raktasarata*: Conversion of Theory into Practical Approach

Priyanka Bhawsar[1] 🆔 Amit R. Nampalliwar[2]

1. Assistant Professor. Department of Kriya Sharir, Smt. K.G. Mittal P. Ayurveda College, Mumbai-400004, India.
2. Reader & HOD, Department of Roganidan & Vikriti Vigyan, Government Ayurveda College & Hospital, Bilaspur (C.G.)-495001, India.

Article Info

ABSTRACT:

Raktasarata is assessed with the reference from ancient Ayurvedic books like *Charaka*, *Sushruta* and *Vaghbhata*. Detailed proforma of *raktasara* is prepared. Characters of *raktasarata* described by *Charaka* and *Sushruta* have taken into consideration. The terms *Sukha*, *Medha*, *Manaswita*, *Uddhata*, *Anatibalam*, *Ushnasahishnutvam* are tried to explain and proforma is prepared to rule out these mental characters. Characters of *Raktasara* person described by *Charaka* and *Sushruta* belong to *Raktapravarasara* persons. Characteristics of *Raktamadhyamsara* And *Raktaasara* are not described in texts. If the characters of *sara* are absent then *dhatu* is said to be *Asara* while some characters of *Raktasara* are observed in *Raktamadhyamsara* persons. In ancient days, due to unavailability of devices, study of *dhatu* was done by examining external structures of body.

Keywords – *Raktasarata*, *Pravarasara*, *Madhyamsara*, *Asara*, *Dhatu*.

INTRODUCTION

Character of a person is collectively mirror of physical and psychological status. In Ayurvedic literature *Charaka* describes *sarata* mainly on the basis of physical and mental signs and characteristics. But *Sushruta* was practical thinker and mostly describes physical signs. To explain *raktasarata* it is definitely must to consider physical and psychological character. Characters of *raktasara* described by *Charaka* are as follows: *Raktasara* individual have *sarvanraktadhatu*. And *raktadhatu* does the function of *vishudhatara* (purest), *sarvotkrista* (excellent), *balwana* (strong), and *jivana* (giving life). Part of the body where the skin is very thin, seems to be *raktavarniya* (reddish in colour). *Karnapali* (ear lobules), *akshi* (sclera of eye), *mukha* (face), *nasa* (nose), *jeevha* (tongue), *oshtha* (lips), *hastatala* (palms of hands), *padatala* (sole of legs), *nakha* (nails), *kapala* (forehead), *mehana* (genitals) are *araktavarniya* (reddish in colour). Some parts of the body like lips, tongue are basically redish in colour but in *raktasara* persons inspite of parts like *ostha* and *jihva* other parts are also *araktaverniya* like *karnapali*, *hasta-padatala*, *kapala* etc. Also *raktadhatu* is in excess amount and in purest form that's why maximum parts are *araktavarniya* and *shreematbhrajishnu*, *Raktasara* individuals are happy, delicate and they cannot tolerate heat and physical strain. They don't have more strength. They are egoistic

(*manaswi*), intelligent with good grasping capacity (*medha*).[1]According to *Sushruta* nails, eyes, palate, tongue, lips, palms, planter regions are red like copper.[2]

AIMS AND OBJECTIVES

1) To access references from ancient Ayurvedic *samhitas* like *Charaka*, *Sushruta* and *Vagbhata*.
2) To understand *Raktasarata* described by *Charaka* and *Sushruta*.
3) To prepare detailed proforma of *raktasarata*.
4) Possible correlation of *Raktasarata* as per ayurvedic and modern medical science.

MATERIALS AND METHODS

Assessment of *Raktasarata.*

Characters of *raktasarata* described by *Charaka* and *Sushruta* have taken into consideration. The terms *sukha*, *medha*, *manaswita*, *uddhata*, *anatibalam*, *ushnasahishnutvam* are tried to explain and proforma is prepared to ruled out these mental characters.Proforma of *raktasarata* consist of: **Table 1**

1)Examination of *Snigdharaktavarna* of body structures.

2)Examination of mental characters described by *Charaka*.

All the points of proforma are graded as good, moderate and poor. In first point of *raktavarna* structures maximum marking is 23 to 36 as 11 structures are described by *Charakacharya* as *snigdha*, *raktavarni* and *shreematbhrajishnu*. And *Sushrutacharya* describes only one structure. i.e. talu as only *snigdha* and *tamravarni*.)

As tolerance of heat, *klesha* is less in *raktasara*, maximum marks are given to less tolerance of heat and *klesha*. Maximum marks are given to good *manaswita* and *medha*.As strength of *raktasara* person is not much, maximum marks are given to moderate strength.

If the *sukha* in relation with *rakta* is found good then maximum marks are given.Sum of the marks given to each point is done and volunteers are graded as *raktapravarasara*, *raktamadhyamsara* or *raktaasara*.

Scoring

Every character was graded in minimum ten classes. Presence or absence of every character was noted against five possibilities, as all times (100%), many times (60% to 80%), sometimes (40% to 60%), rarely (less than 40%), never (0%). If any character occurs always (100%) means *uttamsara*.

According to meaning and relation of particular character with *pravarasara*, highest possible score was given to that particular grade of character for both positive and negative presence of it, starting from lowest score as 1.

In case of multiple meaning of given character, different facets of that character were examined with help of above said method. Final score was calculated by taking the average score of presence and absence in five possibilities.

Question Formation

Mostly the information regarding *SaraParikshan* was gained by asking questions. To get accurate and precise information the question (about each character) was designed, so that it reflects the exact meaning (covering all aspects) of the character for which it is asked.

The meanings of given character were studied in depth with help of *tikas* and *shabdakosh* and *Ayurvedic Samhita granthas*.

Various meanings of different characters of *raktasara purusha* in a nutshell.

Explanation and measurement of *raktasara* characters.

1) *Sukham* – It is a subjective feeling perceived by that person. His/her attitudes besides his achievements determine the quality of bliss. *Sukha* also reflects the positive state undisturbed by significant physical and mental ailment. Basically *sukha* is any element that brings pleasure. Depending upon the viability of pleasure, can be divided as long lasting (spiritual) and temporary.(sensual)
2) *Medham*- *Medha* is intellect with good grasping capacity of literature in form of auditory and visual impulses. Question is asked about grasping capacity.
3) *Ushnasahishnutvam* – It means intolerance to heat. Response of a person to any kind of hot environment was assessed.
4) *Akleshsahishnutvam* – *Klesha* refers to physical and or mental stress. These persons cannot tolerate physical and mental stress. His/her response to such kind of stress and strain was obtained with help of questions.
5) *Manasvitam* – This quality reflects self respect and fearlessness – Question to elicit (explain) this qualities was asked. Response to fearful conditions having potential of generating fear was noted and graded.
6) *Anatibalam* – *Bala* refers to physical capacity. Their physical capacity was assessed with help of questions regarding their ability to perform day to day functions of various magnitudes and duration. As *anatibalam* means not less bala nor more bala. Questionnaire is designed in grade 1,2,3,4,5.

DISCUSSION

Ears –Reddish colour of pinna shows proper nourishment of *Rakta*, *Mansa* and *Asthidhatu*. Eyes – Predominance of teja, jala and *prithvimahabhuta*. Eyes appears *bhrajishnu* due to predominance of *tejamahabhuta*. Due to predominance of *jala* and *tejamahabhuta*, eyes are clean and beautiful.(*shrimat*) The intra structure are nourished by vascular layer hence they appear *raktavarni*. Face– face is oily, reddish and with lustre as *varna* mainly appears on face. Tongue–Red coloured tongue is due to proper nourishment of *rakta* and *mansadhatu*. Penis–Highly vascular structure. Nails – Reddish and lustrous nails are signs of good health. Forehead – *Snigdha*, *raktavarnalalat* shows proper nourishment of *rakta* and *mansadhatu*. Nose – It is formed from *tarunasthi*and*mamsapeshis*. Red colour shows nourishment of *mansa* and *raktadhatu*. Lips –These are thin muscular layer. *Raktadhatu* can be observed on this structure. Planter region of palms and soles – Skin of planter region is thick; it indicates normal function of pure *rakta*. Palate – palate is covered with mucous membrane. It should be red and shiny and indicates proper nourishment of *mansadhatu*. In ancient days, due to unavailability of devices, study of *dhatu* was done by examining external structures of body. *Sukham* – The subjects which gives pleasure to mind and body means *sukha*. Also pleasant state of mind, Life without any obstacle, easy going life[3] is *sukha*. *Sukha* is origin of health.Also which gives happiness is *sukha*.[4]Success in desired field or research are genuinely seen in *raktasara* person. *Medha* – *Raktasara* individuals are intelligent with good grasping capacity. Grasping capacity of books is also called *Medha*.[5,6.] Due to proper circulation of oxygen to brain in *raktapravarasara*person mind can stimulate *indriyas* to receive proper subjects of knowledge.According to *Sushruta*, *Medha* is deeper part of *buddhi*, by which mind can receive and holds auditory and visual impulses.[7]*Ushnasahishnutwam* – Intolerance to heat. There is *ashrayashrayibhav* between *pittadosha* with *rakta* and *sweda*. Qualities of *asharya* and *asharayi* are same. *Ushnaguna* of *pitta* is similar to that of *raktadhatu*. So *ushnaguna* can be seen in *raktasar* person and *raktasara* person cannot tolerate heat. *Akleshsahishnutvam* – *Raktasara*person is delicate because of *laghuguna* of *pitta* and *rakta*. Also *rakta*is*matrujavayava* (origin from maternal part).Due to maternal qualities *raktasara* person cannot tolerate stannous work as they are delicate. *Manasvitam–Manasvi* means person having self respect and it also means any sort of fearlessness. *Pittadosha*

posses *buddhiguna*. *Manasvita* comes from the *buddhi* quality. *Anatibalam* – Due to intolerance to heat and stannousexercise ,*Raktapravarasara* person cannot do stannous work for long time. So capacity to do work is less and strength or *bala* is also less.

CONCLUSION

Sarata is one of the parameters for assessment of strength of an individual. *Raktasarata* is assessed with the help of references from *Charaka*, *Sushruta*and *Vaghbhata*. Detailed proforma of *raktasara* is prepared. Characters of *raktasarata* described by *Charaka* and *Sushruta* have taken into consideration. The terms *Sukha*, *medha*, *manaswita*, *uddhata*, *anatibalam*, *ushnasahishnutvam* are tried to explain and proforma is prepared to rule out these mental characters. Characters of *raktasara* person described by *Charaka* and *Sushruta* belong to *raktapravarasara* persons. Characteristics of *raktamadhyamsara* and *raktaasara* are not described in texts. If the characters of *sara* are absent then *dhatu* is said to be *asara* while some characters of *raktasara* are observed in *raktamadhyamsara* persons. In ancient days, due to unavailability of devices, study of *dhatu* was done by examining external structures of body.

In Ayurvedic literature *Charaka* describes *sarata* mainly on the basis of physical and mental signs and characteristics. But *Sushruta* was practical thinker and mostly describes physical signs. To explain *raktasarata* it is definitely must to consider physical and psychological character. All the points of proforma are graded as good, moderate and poor. Sum of the marks given to each point is done and volunteers are graded as *raktapravarasara*, *raktamadhyamsara* or *raktaasara*. Researchers can develop some standardized parameters for the assessment of *dhatusarata* of an individual. This can be very helpful to physicians in assessing qualities of each *dhatusara*. *Raktasarata* was assessed with the help of summation of score of all this characters.

Priyanka *et.al* "Assessment of *Raktasarata*: Conversion of Theory into Practical Approach": 2022; 5 (3):78-82

REFERENCES

1. Kushwaha H, Charak samhita of Agnivesha, vimanasthana, Rogbhishakjitiya Adhayay8/104. Varanasi: Chowkhambhaoriuntalia,2016:691

2. Acharya YT, Sushrut samhita of Sushruta, sutrasthana, Aturopkramaniya Adhayay 35/16. Varanasi: Chowkhambha oriuntalia,1999 ,6th edition:152

3. Kunte A Ashtang Hridayam with Sarvangsundari commentary Ash. Hr. Su. ½ , Chaukhamba orientalia, Varanasi , 2002.pp.4.

4. Kushwaha H, Charaksamhita of Agnivesha, vimanasthana, Rogbhishakjitiya Adhayay 4/8 Varanasi: Chowkhambha oriuntalia,2016:625

5. Acharya YT, Sushrut samhita of Sushruta, sutrasthana, Doshadhatuma lakshaya vriddhi vidnyaniya Adhayay 15/2,Varanasi: Chowkhambha oriuntalia,1999.pp.67.

6. Acharya YT, Sushrut samhita of Sushruta, chikitsasthana, Medhaayushkamiya Adhayay 28/2 Varanasi: Chowkhambha oriuntalia,1999.pp.500

7. Kunte A, Ashtang Hridayam with Sarvangsundari commentary, Ash. Hr. Su. 11/26, Chaukhamba orientalia, Varanasi , ninth edition, 2002.pp.186.

Table 1 Points of proforma

Points	Maximum marks	Minimum marks
Raktavarna of structures	25 to 36	1 to 12
Snigdhta of structures	23 to 36	1 to 12
Shreemat (beautifulness) of structures	23 to 33	
Bhrajishnuta (lustre) of structures	23 to 33	1 to 10
Sukha (happiness) in relation with *raktadhatu*	11 to 15	1 to 5
Ushnasahishnutvam	1to2	4 to 5
Manasvitvam	4 to 5	1 to 2
Uddhatam	4 to 5	1 to 2
Medham	11 to 15	1 to 5
Saukumaryam	4 to 5	1 to 2
Anatibalam	3	4 to 5
Akleshsahishnutvam	6 to 10	1 to 3