

Ayurvedic importance of the process of anulepana in sanskrit plays

Anjali Oak

M. A. Philosophy, M. A. M. Phil. Sanskrit. Ph. D Scholar, Savitribai Phule Pune University, Maharashtra, INDIA.

Email: anjaliok305@gmail.com

Abstract

Ayurveda has been a part of Indian culture since ages. We often tend to ignore the hidden secrets bestowed on us by our ancestors. There are many amazing *Ayurvedic* herbs for skin available that helps in improving the texture of skin. It can be used to treat many skin problems like acne, pimples, burns, infections, allergies, rashes, skin wound, insect bites etc. they have anti-fungal, healing, anti-inflammatory and cooling properties. *Anulepana* is one of the important beauty treatment which helps to reduce skin problems. This paper deals with the references of this *Anulepana* process in Sanskrit dramas.

Key Words: *Ayurved*, *Anulepana*.

*Address for Correspondence:

Dr. Anjali Oak, M. A. Philosophy, M. A. M. Phil. Sanskrit. Ph. D Scholar, Savitribai Phule Pune University, Maharashtra, INDIA.

Email: anjaliok305@gmail.com

Received Date: 02/01/2018 Revised Date: 22/01/2018 Accepted Date: 09/02/2018

DOI: <https://doi.org/10.26611/202625>

Access this article online

| | |
|---|--|
| Quick Response Code: | Website: www.statperson.com |
|  | Accessed Date: 10 March 2018 |

INTRODUCTION

Cosmetics have a lot of importance in romantic Sanskrit plays. In different processes such as *Snan*, *angaraag*, *sugandhi dravyadharan* and *anulepan*; different herbal plants are useful. Qualities of these herbal, medicinal plants have been discussed in *Ayurveda*. We can find many references of these herbal plants as cosmetics or ornaments in many Sanskrit plays. The motive of this Research paper is to explain the medicinal qualities of substances which are used in the cosmetics, such as Chandana, ushira, kesar, kapur etc.

CONCEPT OF ANULEPNA

Anulepan means beauty pack. It is also known as *Udvartan*, *lipta*, *lep*, *anulepan*, *pradeha* and *pralepa* in *Ayurveda*.¹ There are three types of *anulepana*-

Doshaghna, *Vishagha* and *varnya*.² The main intention to use these beauty packs was to maintain health and *Vikarshaman* or cure diseases.³ *Ashtanga sutra* 2.15 When Sanskrit plays were developed, *Ayurved* was an indispened part of daily routine of peoples. In Sanskrit *Rupakas* such as *Abhidnyana Shakuntalam*, *Karpuramanjiri*, *Malatimadhavam*, *Avimarakam*, *Mrichhakatikam*, *Ratnavali*, *Padataditak* and *Vidhhasalabhajjika*; it is shown that herbal cosmetics were used in daily routine [*Nityakarmadi lep*]. They were also used to increase the intimacy [*Shringarrasapradhan*] and some were used as *Kamjwaradi vikarshamak*. In India, routine used to change a little according to seasons like *Grishma*, *Vasant* etc. Different cosmetics were used on the face, legs and the whole body, according to the season. Many Sanskrit plays have mentioned importance of such packs as external medicine. Application of these beauty packs, after bath, was used for maintaining health. These packs were also used to reduce oiliness of skin, as a medicine on insect bites and heat boils. They were also used to make skin wrinkle free and spotless.⁴ Some packs like *Sugandhidravaya lep* such as *Chandan*, *Kesar*, *Kasturi lep* were beneficial to avoid bad odour, refreshment and face glow. Some packs were used to reduce stress and refreshing. These are called *sparshajanit guna*. According to *charakachrya* application of packs containing *Chandan*, *Kesar* etc. result in beauty and mindfulness. It also helps to increase beauty and life span, strength, to

maintain body shape, to attain eternal happiness. This keeps poverty away.⁵ The references of regular use of these packs in olden days can be found in *Bhava Padmaprabhrutak* as well as *Padataditak*. It is described in a dialogue of Vitas in *Vitaparishada*.⁶ As mentioned in *Ayurveda*, these beauty packs were not to be applied at night as release of body heat is not possible at night and the disease may increase.⁷

TYPES OF LEPA

There are three types of *lepa* i.e. *anulepan*, *vilepan* and *varnaka*. *Anulepan* means pure beauty packs made by *chandana*, *karpura*, *keshar* etc. In *Shakuntalam*; *Kalidasa* has mentioned that *chandana lep* was applied on *Indra's* chest.⁸ In *Avimaraka*, *Malatimadhavam* and *Ratnavali* we find references of *Chandana lep* and in *Vidhhasalabhanjika* and *Karpurmanjari* we find the importance of *Kaleyaka* and In *Karpurmanjari*; *karpur* is called as *Ghanasarmanjari* means chilled [*Atisheetal*] All these references tell importance of use of packs. *Vilepan* is second type of *lep*. It is a combination of many *dravya*. In spring season *Vilasini* used to apply the combination of *Priyangu*, *Kaleyak*, *Kesar* and *Kasturi* with *Chandan lep* on their breast. These *dravyas* were mainly used in *Gandhadravya* which are also useful for *Tridosha shaman*, *Durgandh nashan*, *Twagdosha haran*, *Jwaraghna* and *Daha prashaman*. These *Vilasini* also used *Laksharasa* and *Keshar* on their feet. They used *Rangadravya* like *Kasturilep*. This *lep* was called as *Varnak*. In *Mricchkatikam*, it is shown that *Vasantasena* always applied *Raktachandan lep* on her face.⁹ Brides always used *Kesar lep* on their faces for marriage ceremony. Maidens of country named '*Lat*' always used *Lodhra lep* on their faces. They are called as *Karpurgaur*. *Sharangdhar* had mentioned that this *varnak lep* is useful on acne.

Importance of Anulepana in Ayurveda: It is mentioned in *Ayurveda* that a day old pack¹⁰ or left over pack is useless or became *Nirveerya*¹¹. This rule is supported by the reference that *chandana lep* for *Vasantasena* was made fresh daily by her servants.¹² The routine use of such packs was according to *Rutucharya*. This was used to clear the *tridosha*. In spring season *Kafa* is prominent tendency; to cure that, *Sheetopachar* and *Sugandha dharana* was used. E.g. *Gatreshu chandanrasah* (*Malati* 9.22) and *rogadalaguru chandanadra* (*Avimaraka* – 5.1) from these references we get to know that people used to participate in *Vasantotsava* applying the *lep* of *chandana*, *Raktachandan*, *Aguru* etc. *Chandana lep* was also used as medicine for insect bite; hence the *lep* was applied all over the body before wearing the chain of flowers to prevent from the danger of insect bite.¹³ *Chandana* helps in treating *Vata* based skin problems. It

was also used as *Angarag* as it give coolness reducing body heat.¹⁴ *Chandana lep* was also used for external local application in *paittika shirashulah*. In *Greeshma* season *Kafadosha* decreases and *Vatadosha* increases. Hence to balance *Kafa* and *Vata*, *Sheetopachar* of *chandana*, *Kapur* and *Laksharasa* were recommended. In *Nagananda* we find the reference of maiden who put *alita* on their feet. In *Padataditaka* we can see the hero putting *alita* on his sweethearts feet. Taking into consideration these examples we can conclude that the usefulness of *Sheetopachar* was known to everyone in society. *Tridosha* increases in rainy season because atmosphere is humid so *lep* of warm and cool qualities are used. The *lep* of *Chandana*, *Kalaguru* and *Usheer* was applied on breasts as preventive measure. In *Shishira* season when the atmosphere is very cold to eliminate *Kafa* and *Pitta* and bad odour as well, the *lep* of *Keshar* is used because of its warm nature. *Anangharsha* claims this atmosphere is ideal for romance hence the *lep* of *keshar* was also used as perfume. Romantic men used to roam around with their sweethearts, applying this *Lep*. Because of the *lep* of *Keshar* the body glows like gold. In *Hemanta* season maidens used to apply beauty pack of *Kaleyaka* and *Agaru*. This thick *lep* was also known as *Pradeha*. In *Hemanta* season, *Vata* increases due to cold hence *Agaru* which is warm by nature was prominently used. For *vikarashaman*, mainly *abhishangajalep* were used. *Kamajwara*, which contains thoughts, affects sleep and intellect, create shame; used to treat which medicinal plants having cooling effect. We can get references of this in plays like *Ratnavali*, *Malatimadhavam*, *Shakuntalam* and *Mricchkatikam*.¹⁵ When lord Rama met his wife Sita and Son Lav, their touch gave him soothing feeling of '*ChandanaLep*' this reference from *Uttararamacharitam* shows that these packs help to increase mental strength and were freshening. The Queen *Dharanee* in *Malavikagnimitram*, tells her servant to apply pack of *raktachandana* when she falls from the swing; this shows pain-killing characteristics of it.

CONCLUSION

Ayurveda is main source To cure physical as well as mental diseases. *Swasthasya swasthyarakshanam vyadhitanam vyadhiparimokshaha,*”” Because of *Anulepanrasaraktadushti* is eliminated. These *lepa* balance the *Kafa –Vata-Pitta* tendencies of body. These *lepa* also eliminate the *Vishaghna*, *Jantughna* and are important for healthy skin. They were known to everyone in society as they were integral part of people's routine life. The herbs such as *Chandana*, *Agaru*, *Keshar*, *kapur* were available easily those days. From this we can conclude that environment and trees were protected

properly. People were well aware about plants and their importance. *Ayurveda* was the only method known at that time that used natural sources like herbs, minerals etc. The recommendation of the *anulepan* as a treatment and as cosmetics, reflects the enriched cultural and traditional conditions. Herbal packs available today in mark *et al* so have the same component which we find in references of Sanskrit Dramas; this shows unparallel importance of such packs in modern era cosmetics as well.

REFERENCES

1. Agarwal Vasudevsharan-Padmaprabhrutak,Hindi Grantha Ratnakar Karyalay,Mumbai,1959
2. Upadhyay Baladevshastri-Avimarak,Chaukhamba Surbharati Prakashan,Varanasi,1968
3. Upadhyay Baladevshastri-Nagananda, Chaukhamba Surbharati Prakashan, Varanasi, 1968.
4. Joshi Vijaya-Mricchakatikam, Suyog Prakashan, Amaravati
5. Joshi Y.G-Charaka Sanhita, Vaidyamitra Prakashan, Pune, 2003
6. Deshapande Manasi-Bhaishajya kalpana, Tathagat Prakashan,2003
7. Banahatti G.Shri-Malavikagnimitram, Suvichar prakashan,Nagpur,1962
8. Yadavaji Trikamji-Sushrut Sanhita, Chaukhamba Surbharati Prakashan, Varanasi
9. Vahi-Padtadita
10. Valimbe R.S-Abhidyanashakuntalam, Suyog Prakashan,Amaravati,2013
11. Vidyasagar Jeevananda-Balramayan,Chaukhamba Vidyabhavan,Varanasi,1910
12. Sharma Priyavat-Dravyagunavidyana,Anandbhuvan, Jamnagar
13. Sharma Devidatta-Tapasvatsaraj, Sahitya bhandar, Meratha,1969
14. Shastri Shivraj- Ratnavali,Sahitya bhandar,Meratha,1968
15. Shukla Chunnilal-Karpurmanjjari, Sahitya bhandar,Meratha,1972
16. Shukla Brahmananda-Uttarramcharitam,Sahitya bhandar,Meratha,1975
17. Sathe G.V.-Sartha Sharangdharsanita, Raghuvanshi Prakashan,Dadar,1983

Source of Support: None Declared
Conflict of Interest: None Declared