

लोकप्रियसाहित्यग्रन्थमाला-36

# SAMUDRAMANTHANA



*San Sarin*



**Rashtriya Sanskrit Sansthan**

Deemed University  
New Delhi



लोकप्रियसाहित्यग्रन्थमाला-36

# SAMUDRAMANTHANA



*San Sarin*



**Rashtriya Sanskrit Sansthan**

Deemed University  
New Delhi

## INTRODUCTION

I wanted to be a Sanskrit reader and to understand some basics of the language, but it has not been enough to grasp the fundamental sense of certain passages of the epic stories which had been depicted by my ancestors through the many bas-reliefs of Khmer temples.

What I have seen through them, I have realized that the sculptors of the past had deeply known the stories extracted from the great Hindu epics, i.e. the *Rāmāyaṇa* and the *Mahābhārata*.

Moreover, they had rendered the living appearance of what had been told through the strophes of the epics and other old tales.

After a while, I have discovered what I will do, facing the matter which could have got mixed up over the question. To distangle the train of my thought, I have concentrated my mind on three relevant points, so that they should not notice anything discrepant in what I am intending to do. These three relevant points are :

- a) iconography,
- b) Sanskrit grammar studies,
- c) stories depicted by Khmer sculptors of Angkorian period.

These points may be believed to be consistent with the evidences handed down by cultural heritage.

Iconography is one of the matters or topics associated with archaeological studies and it may be a fit element for the framework, which I would like to set forth in the scope.

*ṛttih/ ādikarmaṇi yaḥ kto vihitah sa kartari bhavati  
cakārāt yathā prāptam bhāvakarmaṇoḥ/*

Besides *ādikarmaṇi*, the particle *ca* in the *sūtra* indicates that *kta* is used to denote the act and the object as well.

III. 4.72 : *gatyarthākarmakaśliṣaśīṅsthāsavasajanaruhajīryatibhyaś ca/72/*

*padāni/ gatyartha akarmaka śliṣa śīṅ sthā āsa vasa jana ruha jīryatibhyaḥ ca (ktaḥ kartari bhāve karmaṇi)/*

*ṛttih/ gatyarthebhyo dhātubhyo'karmakebhyaḥ  
śliṣadibhyaś ca yaḥ ktaḥ sa kartari bhavati  
cakārādabhyāprāptam ca bhāvakarmaṇoḥ/*

The affix *kta* is also used to denote the agent as well as the act and the object, in case of the verbs implying motion (after transitive roots) as *śils*, *śi*, *sthā*, *ās*, *vas*, *jan*, *ruh*, *jī*.

By virtue of the word *ca* “the act and the object” is added into the *sūtra*.

*so'svaḥ* : *saśvaḥ* (in pausa), *sandhi* : *as + a = o + Pāṇ.VI. 1.109*, see in analysis of *adhyāya 17, st.6* ;

*saś* : coming from the stem *tad-*, N.sg.m. ;

*aśvaḥ* : *aśva-* s.m. “a horse”, (*aśnute adhvānaṃ vyāpnoti mahāśano vā bhavati*); N.sg. ;

*samutpannaḥ* : *sam-ut-panna-*, *sam-ut-PAD-* (PAT-) °*pat-* 1st cl. “to jump or spring up, to rise, to ascend”; “to rush out of”;

°*PAD-* 4th cl. “to arise, to spring up”; *sam-ut-PAD-* + *kta*,

*d + t → n*, Pāṇ.VIII. 2.42, see in analysis of *st.17, adhyāya 12*;

*śrīmān* : *śrīmant-/śrīmat-* adj. “beautiful, famous, celebrated, glorious”, N.sg.m., related to *aśvaḥ* ; *śrīmān* is





**Rashtriya Sanskrit Sansthan**

Deemed University  
New Delhi